



Sudan University of Science and Technology



College of Graduate Studies

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**Exploring the use of Political Symbolism in the Novel of
Animal Farm by George Orwell**

استكشاف استخدام الرمزية السياسية في رواية مزرعة الحيوان للمؤلف جورج اورويل

**A thesis submitted in fulfillment of the requirements for the degree of
PhD in English language (Literature)**

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Dedication

To the souls of my parents

my sisters

my brothers

my husband and daughters .

Acknowledgments

All praise is due to Allah the Almighty for empowering me to conduct this thesis . Appreciation and gratitude are reserved to my supervisor Dr . Ahmed Mukhtar Elmardi for his terse guidance throughout the period of conducting this thesis . I offer my special thanks to all my colleagues ; for their motivation , prayer and their sincere help during my studies . Thanks are also due to my sister Dr . Afaf , department of computer science ; who was always at hand to help me with her constant encouragement and valuable advice .

Abstract

The conduction of this study aims at depicting the super type of using symbolism by George Orwell in the political rivalry and the embodiment of opponent politicians .Though George Orwell's works seem simple and plain this outwardly, but inwardly his works are allegory and satire . The allegorical and satirical Orwell's works express the ideas of faulty system and political corruption . His novel "Animal Farm" is an allegorical and satirical novel about Russian Revolution it expresses the ideas of faulty system and political corruption .

This study portray and mirror the political symbolism and its significance in George Orwell's writings .His message, legitimate fears and warning against totalitarianism and the distortion of power when spoiled by ill-mannered politicians as symbolized by manifested in the seven commandments later amended It could be concluded that for Orwell the political symbolism was not only a sword and shield for protection against totalitarian regimes but also was a platform for liberty and freedom when democracy is completely absorbed by dictators and totalitarian governments.

The conceptual metaphors in George Orwell's Animal Farm contribute to the elaboration of the main themes of the novel: the destructive power of totalitarianism and the ultimate corruption of this power. Decoding the meaning of those metaphors means decoding the message of the novel in overall.

Orwell's novel "Animal Farm" giving a clear image and criticism of the totalitarian system in Russia , the pigs represent a metaphor for the authorities of the society and each of the other characters in the work implicitly serve as metaphors for other instances as well. Even the events and their actions have relevance in historical context . The message presented the results and recommendations for the basic topic, which is the criticism of the way in which communism was applied in Russia during the Stalin era..

المستخلص

هدفت هذه الدراسة إلى تحليل استخدام الرمزية ودلالاتها السياسية في اعمال الكاتب الروائي جورج أورويل وبراعته في تجسيد السياسيين . على الرغم من أن اعمال جورج أورويل تبدو بسيطة وواضحة ظاهريًا ، لكنها لها دلالات بعيدة ومعاني خفية. تعبر أعمال أورويل الاستعارية والساخرة عن النظام الخاطى والفساد السياسي و روايته "مزرعة الحيوانات" توضح ذلك ،فهي رواية مجازية وساخرة تعبر عن الثورة الروسية تحديداً الفساد السياسي بعد الاستيلاء على السلطة والحلم المثالي قبل الاستيلاء .

تصور هذه الدراسة الرمزية السياسية وأهميتها في كتابات جورج أورويل ،وتعكس رسالته ومخاوفه وتحذيره من الشمولية وفساد أصحاب المناصب من السياسيون كما تجلى في الوصايا السبع التي تم تعديلها فيما بعد .

يمكن أن نستنتج أن الرمزية السياسية في اعمال جورج اورويل لم تكن فقط سيفًا ودرعًا للحماية من الأنظمة الشمولية في روسيا ، بل منصة للحرية في مواجهة الديكتاتورية .

تساهم الاستعارات في "مزرعة الحيوانات" لجورج أورويل في بلورة الموضوع الرئيسي للرواية وهو الفساد السياسي بعد الوصول الى منصة السلطة و المعنى الخفي لتلك الاستعارات هو الرسالة الحقيقية للروائي السياسي جورج اورويل .

رواية أورويل "مزرعة الحيوانات" تعطي صورة وانتقاداً واضحاً ، فكل الشخصيات والاحداث لها دلالات ضمنية و الأحداث لها صلة بالسياق التاريخي للثورة الروسية .

طرحت الرسالة النتائج والتوصيات للموضوع الأساسي وهو نقد الطريقة التي تم بها تطبيق الشيوعية في روسيا في عهد استالين .

List of Abbreviation

The Words	The Abbreviations
Animal Farm	AF
Union of Soviet Socialist Republic	USSR
First world war	WW1
Second world war	WW2
Rusian Social Democratic Workers Party	RSDWP

Definition of Terms

The Terms	The Definitions
Symbolism	The use of symbols to represent ideas or qualities
Allegory	Symbols interpreted a hidden meaning typically a moral or political one .
Politician	A person who acts in a manipulative and devious way , typically to gain advancement within an organization .
Totalitarianism	Is a form of government that attempts to assert total control over the lives of its citizens .
Corruption	dishonest conduct by those in power, typically involving bribery
Propaganda	Using loaded language to produce an emotional rather than a rational response to the information that is being presented
Regime	A mode or system of rule or government
Radical	Expressing the believe that there should be great or extreme social or political change .

Table of Contents

Subject/s	Page/s
Preface	
Dedication	I
Acknowledgements	II
Abstract	III
المستخلص (Arabic Abstract)	IV
List of Abbreviations	V
Definition of terms	V
Chapter One	
Introduction	
Background	1-17
Questions of the Study	18
Hypotheses of the Study	18
Objectives of the Study	18
Significance of the Study	19
Methodology of the Study	20
Limits of the Study	20
Chapter Two	
Literature Review and Related Previous Studies	
Introduction	
Overview	
Various Definition of Symbolism	21 - 23
Analysis of the political symbolics events in Orwell's novel " Animal Farm "	23-48
Orwell's Messages	48-80
Previous Studies	82-84
Summary	85-87
Chapter Three	
Methodology of the Study	88-93

Chapter Four	
Analysis of the use of Symbolism and Politics in George Orwell's Literary Works	
Introduction	
Down and Out in Paris and London	94-108
Impact of the Catalonia Ideology	108-121
Symbolism in Nineteen Eighty Four	121-138
Testing the Hypotheses	138
Chapter Five	
Main Finding	139-144
Conclusions	145-155
Recommendations	156
Suggestion for Further Studies	157
Appendices	
References	

Chapter One

Introduction

Chapter One

Introduction

1.0 Background

George Orwell has very vividly presented the characteristics of his age . His works depict the social and political changes that took place , especially during the course of his literary journey between 1933 and 1953 There were a number of factors which left a deep imprint on Orwell's mind , primary amongst them were the First and the Second World Wars , the developments on the scientific and technological fronts and the development of the spirit of socialism . He would be change society and to "push the world in a certain direction , to alter other people's idea of the kind of society they should strive after". His novels are a powerful satire on the social and political hypocrisies .

The following dissertation is an attempt to ground Orwell's symbols in the context of the socio-political developments of his times . Attempt will also be made to understand what role he envisaged for the writer in public life , since he stuck to a concept of activism that always weaned him away from the esoteric . He was by nature a believer in the moral values of politics . This concept is artistically woven into the fabric of the novels of this realist , who is unmistakably a sensitive , a little hesitant gentleman , "a necessary man" with the rushes of strong feelings . Evidently enough, literature can be studied more meaningfully when, besides being analyzed in its own right , it is set against the background of the society that produced it . A perusal of Orwell's novels and essays reveals the kind of social milieu he was familiar with and which he so limpidly mirrored , as it also reveals Orwell the man , "full of the milk of

human kindness". He was cosmopolitan in taste and outlook, "an unbeliever with a religious temperament .

Every great writer is painfully conscious of the presence of evil on earth .The question of human suffering and human dilemma has always spurred the creative faculty of the writer in search of salvation . Every writer worth their salt has , directly or indirectly , prescribed a regimen for the betterment of human lot and the restructuring of the world after the pattern of their heart's desire. Every writer, therefore, consciously or unconsciously , desires to restore society to some "normal" moral order

1.1 The Century of Political Crises

Twentieth century , the century of political, intellectual , moral and spiritual crises , has moved almost all writers to translate the all-pervasive social chaos into the mimetic texture of art . This perhaps is the reason why the writers, out of their concern for the lack of humanity in man , saw life as "ferocious and sinister" to a degree that had never been imagined before . The life of modern man "a cesspool full of barbed wire" was passing through rough times, perhaps the roughest that had ever been witnessed . This suffocating atmosphere compelled Eliot to utter that all enlarging emotions have been reduced to "a heap of broken images", W. B. Yeats to lament that "the centre cannot hold" and George Orwell to moan . "we live in a shrinking world "

The writers of 1920's came on the scene with newfangled ideas for the betterment of society . E.M. Forster was convinced that wisdom of the heart could ensure moral and spiritual progress in society . The undeveloped heart , he thought , prevented him from understanding the human predicament . His philosophy has its origin in the liberal tradition he belonged to . Huxley , a writer of realistic sensibility , traced the solution of human predicament to eastern mysticism - particularly Buddhism . The force that can enable what Eliot calls the "hooded horde"

to wriggle out of this impasse is Buddhism . Quite opposite is the view of D.H. Lawrence , who thinks that spiritual constipation of wastelanders is due to cerebral consciousness of the lost instinctive awareness. He says , "I write because I want folkEnglish folk to alter and have more sense" . One remarkable thing about the writers of the 1920's is that they chose to remain resolutely outside the political arena and refused to devote their talent to propagandist ends . Their attention was mostly concentrated on exploring the interior region , the region of the mind and the spirit , but Orwell went against the current of the gay 1920's . A new movement in literature was launched during this decade . It owed its origin to a major political and social upheaval . Orwell's words make us familiar with the characteristics of the period :

"We live in a time when political passions run high, channels of free expression are dwindling, and organized lying exists on a scale never before known. For plugging the holes in history the pamphlet is the ideal form .

The period of 1930's in literary history - "a world choked everywhere with suffering , cruelty and exploitation is identified as the "political decade". It was the decade of totalitarianism in Russia , Germany and Italy . It was an era of concentration camps , secret police and "framed" political trials and militancy . Communism , Nazism and Fascism rose triumphantly . Consequently , democratic values suffered a setback g. The Rule of Law was replaced by the Role of Leader and his "torture chambers". It was almost impossible to ignore these public and political realities , or to live wholly a private life and play the role of an indifferent artist . Civilization was imperilled and Olympian detachment was regarded as an act of treachery .

1.2 Writers and Up-pleasant Political World

The writer was morally obliged to face the unpleasant world and to turn pure art into propaganda . Two more shocks jolted the conscience of the writers . The first terrible blow was the defeat of Spanish Government which was followed by the Munich and Hitler-Soviet Pacts . The writers were impaired emotionally. Stephen Spender and George Orwell were amongst the few who could keep their seriousness and zeal intact . George Orwell , who found himself a witness to the "invasion of literature by politics" confessed .

It seems to me nonsense, in a period like our own, to think that one can avoid writing of such subjects (as Totalitarianism vs. Democratic Socialism). Everyone writes of them in one guise or another. It is simply a question of which side one takes and what approach one follows. And the more one is conscious of one's political bias the more chance one has of acting politically without sacrificing one's aesthetic and intellectual integrity".

George Orwell , "the wintry conscience of a generation , which in the 1930's had heard the call to the rash assumption of political faith", belonged to the group of writers like Andre Gide , Andre Malraux , Silone , Stephen Spender , Koestler , Sartre , Camus - representatives of what he himself described in his essay on Koestler in 1944 , as "the special class of literature that has arisen out of the European political struggle since the rise of Fascism". It is thus clear that members belonging to the new writing could no longer confine their attention and

pursuit to the world within , for the pull of the world without was growing irresistible . "We have", says Orwell , "developed a sort of compunction which our grandfathers did not have, an awareness of the enormous injustice and misery of the world and a guilt-stricken feeling that one ought to be doing something about it". Orwell was aware that to rely on the self alone by locking oneself in an ivory tower and to disregard the world outside was in the end destructive of the self ; you cannot ignore Hitler , Mussolini , unemployment , aeroplane and the radio ; you can only pretend to do so ; which means lopping off a large chunk of your consciousness . The writers of 1930's were , therefore , quite different from their immediate ancestors . To quote Connolly , this movement could be.

differentiated from everything that had gone

before by its social conscience, its leaders being both morally aware of the unjust system on which the individualism of their predecessors rested, and economically aware of the harder times ahead. They differed further in that, once admitting their social conscience, they tried to act on it. They wrote to serve the cause of socialism at home and anti-Fascism abroad. They not only wrote but worked and fought and died for this and this makes them a different animal from the writers of the twenties who had come through the last war, and left all their illusions of violence behind it".

Orwell himself writes about the purpose of the writers of 1930's:

. quite suddenly, in the years 1930 - 35

something happens. A group of writers, Auden

and Spender and the rest of them, has made its

appearance, and although technically these

writers owe something to their predecessors,

their tendency is entirely different. Suddenly we

have got out of the twilight of the gods into a

sort of Boy Scout atmosphere of bare knees and

community singing. The typical literary man

ceases to be a cultured expatriate with a leaning

towards communism. If the keynote of the writers of the

twenties is 'tragic sense of life',

the keynote of the new writer is 'serious purpose' '

1.3 Symbolic Power Facing Political Corruption

The "serious purpose" of Orwell and his contemporaries was to face the situation and he held a belief that a writer should develop the power of facing unpleasant facts. This feeling finds an echo in his letter to Cyril Connolly in 1938-"everything one writes now is overshadowed by this ghastly feeling that we are rushing towards a precipice and though we should not actually prevent ourselves or anyone else from going over, we must put up some sort of fight". This idea of fighting against the political abuses of the times thus made him a political satirist . He believed that to accept civilization as it is , without any attitude of correcting the vices , practically means accepting decay".' Orwell's world more often seems to be the universe of Murphy's Law: if things can go wrong , they will go

wrong and at the worst possible time . It is for this serious purpose that he turned to be a writer of political commitment . Otherwise , he might have written "ornate or merely descriptive books with purple passages , sentence without meaning , decorative adjectives and humbug generally". He thus emerged as a political satirist , "a necessary man" with "reactionary tendency" . David Wykes has compared him with Solzhenitsy

Orwell's work, like Solzhenitsyn's, makes us aware that if we are free to put aside the problem of political writing as art, then that is simply our good fortune. In Orwell's lifetime, the first half of this century, the problem forced itself on the writer, the critic and the reader. If it has ceased to do so, the respite is likely to be brief, and Orwell's case - the story of his whole life and career, not just a couple of his books - will be urgently needed again. He is a necessary man."

Satirists work on the assumption that experience can be sorted into black and white . This assumption may be a genuine belief that experience does take such form , or it may be a guise adopted by the satirist for analytical purposes, but in either case the satirist's concern is mainly with the black in experience , that is with vice, folly , blind ignorance and stupidity . The satirist predicts that such darkness is socially dominant and focuses chiefly on the contemporary . He may have any of several starting points; the ethico-theological , the psychological or the social . But whatever his departure point and basis for analysis , the satirist presents himself as concerned to point out those social evils which should be extirpated . His role , then , is opposite to that of the poet of praise , who creates models

of goodness , transforming persons into examples of what a society can and should aspire to . George Parfitt has observed that "the satirist concentrates upon that in society which corrupts it and creates models of what should not exist in any healthy society"

The nicest and the most delicate touches of satire consist in fine raillery . A good satirist makes a man appear a fool , a blockhead or a knave without using any of those opprobrious terms . A witty man is tickled while he is hurt in this manner, and a fool doesn't feel it . There is a great difference between the slovenly butchering of a man and the fineness of a stroke that separates the head from the body . The role of a great satirist , as it were , is to separate the head from the body with a fineness of stroke. The remarkable thing about the satirist is that he perhaps, means to hurt no particular man , least of all any innocent person . He names nobody but aims at the universal . His aim is to lash vice and folly , to correct manners to uphold morality . Hence the satirist's special power and opportunity , in fact his duty - which he performs with an obvious gusto- is to maintain justice as a tragic writer maintains tragic justice in punishing by death. In comic and satiric justice mean vices and folly which are prevalent in the satirist's age are punished by scornful ridicule.

M.H. Abrams maintains that :

Satire is the literary art of diminishing a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt indignation, or scorn. It differs from the comic in that comedy evokes laughter as an end in itself, while satire "derides"; that is, it uses laughter as a weapon and against a butt existing outside the work itself. That butt may be an individual (in

personal satire), or a type of person, a class, an institution, a nation, or even (as in Rochester's A Satyr against Mankind and much of Swift's Gulliver's Travels, Book IV) the whole race of man.'

1.4 Satirists Attempt to Correct Vices

Satire has a long history , longer than the history of English Literature . The classical masters of satire - Persius, Horace and Juvenal profoundly influenced the sensibility of the English writers . What is common among all satirists ranging from the classical period to the modern age is that they attempt to correct the vices either of mankind or of society . Horace mocks at mankind in a jovial manner , Persius indignantly lashes out at mankind , while Juvenal hates and despises mankind. What binds them together is their spirit of ridiculing people into correction . At the beginning of English satire the theme was mostly non-political , but predominantly ecclesiastical . In the reign of Edward I , Land of Cokavgne ridiculed the gluttony and licentiousness of the monks . They and the nuns live together . Their very dwellings are made of food , and the streams carry to them abundance of liquors more palatable and less innocent than water. In Fabliau Damesiriz , we have satire on the church combined with the covetousness of king's ministers or the burden of taxation which leads one rhymer to complain that "ever the further peni mot to the kyng". The frequency with which political note is sounded is significant . Obviously enough , the satirist has waged a long and untiring battle for popular rights and , as the battle was fought with greater determination in England than elsewhere , it is natural that the prevalence of political theme should be one of the characteristics of English satire .

In fact one of the poems written during the reign of King Edward II includes the whole gamut of abuses condemning not only the church but also every rung of the upper and middle classes . In Chaucer and Langland we find that satire takes a different turn . They have mostly satirised the greed of monks and the frailty of women. Yet Langland's political concern is unmistakable . Hugh Walker has summed up the political judgement of Langland in the following words

Langland's political judgments are most enlightened. He is no believer in the unlimited and irresponsible power of kings, and M. Jusserrand has pointed out that he is the only literary person of his time who understood the importance of Parliament. Yet he was penetrating enough to understand its limitations also, at least in his day, and he used the fable of belling the cat to satirise those who made excessive claims for it.

No class escapes the lash of Langland , but there are three subjects on which he especially enlarges-the church , the law and the trade. Langland has very plainly charged the men of law with corruption and want of conscience . Richard the Redless is also a political satire. The misgovernance of Richard and the misdeeds of his courtiers are the target here .

Chaucer , contemporary of Langland, was mostly non-political . He himself was a government servant . So perhaps he saw no reason to attack the abuses in the government machinery . What he hated most was the lack of morality in the men of religion and this he did attack - not bitterly or savagely as Milton might have done , but simply by laughing at it . In The Prologue to the Canterbury Tales we are introduced to no fewer than

seven characters belonging to the Church, and only one of them, the poor country Parson, is truly good and spiritual. The rest are either worldly, like the Prioress and the Monk, or actually criminal, like the Summoner (an official who summoned people to court) and the Pardoner (a man who sold pardons for sins on behalf of the Church). Even these, however, are described in a good-tempered way; Chaucer does not induce us to hate them, but to laugh at them. It might be argued that in the end this sort of lighthearted satire is more effective than the fierce indignation of Juvenal or the bitterness and anger of Swift. Throughout the medieval English Literature, satire on church, monks and women is common and satire on politics remains implicit. In the Age of Reformation we have some political satire coupled with ecclesiastical satire. The Dreme of Sir David Lyndsay (1490 - 1555) may be cited as an example. Both the church and the state are criticized. Here covetousness, lust, ambition and neglect of duty by the courtiers have been satirized.

Throughout the fifteenth century, both English and Scottish Chaucerians show the influence of Langland and Chaucer. Dunbar, among the Scottish Chaucerians, carries forward the tradition of Langland. His satire on Edinburgh consists in the ruthless exposure of the dirty conditions of the city. In his Dance of the Seven Deadly Sins we come across boisterous ridicule and bantering invective.

During the Elizabethan age a number of satirists appeared on the scene and cultivated satire with vigorous energy. Prominent among them were Gascoigne, Spenser, Ben Jonson and Thomas Nash. Gascoigne's "The Steel Glass" was the first regular verse satire with "monotonous pause" and "excess of alliteration" which provided inspiration to Spenser and Ben Jonson. Gascoigne is a good moralist, if not a great poet:

Art thou a craftsman? Take these to thine art, and

cast off sloth, which loitreth in the campos. Art thou

a ploughman pressed for a shift? Then learn to clout

thine old cast cobbled shoes. And rather bide at

home with barley bread than learn to spoil, as the

hast seen some do.

The echoes of Gascoigne can be heard in Spenser's *Mother Hubbard's Tale* and *Colin Clout Comes Home Again*. These books severely lash out at the intrigues, jealousies, false promises prevailing in the court of Queen Elizabeth. Thomas Nash's *Jack Wilton* or *The Unfortunate Travel* ridicules corruption, intrigue, wickedness, vice, hypocrisy, etc., prevalent in all the sections of society during the Elizabethan era. In the field of drama, Ben Jonson appeared as a towering figure. His satires pillorise the defects and foibles prevailing in the society of his times and also the leading literary personalities of the age. "Volpone" is a satire directed against humanity at large and cupidity and avarice of human beings in particular.

1.5 Satire analyzing political society

For Jonson satire is far more than a literary fashion. It is a way of analyzing society. He tends to be a 13 symbol of extreme optimism and pessimism and his poems show various combinations of these impulses, from the conditioned optimism of "To Penshurst", to the more sombre discussion of "Epistle to Katherine Lady Aubigny".

Satiric spirit in the literary works took a wider range in the last decade of the sixteenth and the opening of the seventeenth century. This was an age of exhaustion of the Renaissance spirit, religious and political controversies, uncertainty as regards the accession to the throne, the uncouthness and unpopularity of James I, his extravagance and immorality, the clash between the old and the new philosophies. All these contributed to a growing sense of disillusionment and defeat in

almost all writers . Satire had therefore its heyday in the seventeenth century . Joseph Hall (1574 - 1656) , John Marston (1575 - 1634) , George Wither (1588 - 1667) and John Donne (1573 - 1631) appeared on the scene. Joseph Hall's *Vergidemiaram* is an attack on the extravagance and foppishness of courtiers . He was bold enough to satirise even the writers who stood head and shoulders above him . He mocked at the conceits of the sonneteers and condemned grandiloquence that Marlowe had introduced in his drama .

The other notable , though not much important satirist , was John Marston. He assumes to some extent the tone of Juvenal . He is very much abusive and obscene in his satire . Then there is John Donne who exposed the wretchedness of courtiers , magistrates and litigators . He expressed the fury of his heart against the injustice and corruption of the age in several of his verses .

Donne was a man endowed with original talent and he refused to be a slavish imitator of Horace and Juvenal . He struck a path of his own and expressed his satirical view about women and love in verses wherein the laws of metre and rhyme were flagrantly violated . His five early satires are marked with force of thought and pungent wit . They have greater sincerity and reality than Hall's satires .

1.6 Eighteenth Century Age of Golden Political Satire

Eighteenth century , the golden age of political satire in English literature , took the form of personal attack , political bantering and religious condemnation during the Restoration period . Personal satire based on malice , political satire rooted in partisanship and prejudice , religious satire founded on principles of hatred were attempted successfully by the satirists of this age . The satires of Dryden are the most significant of the Restoration satires . His satires were personal, political and religious and he achieved unrivalled success in this art . In his first political satire

Absalom and Achitophel, Dryden stood as the champion of monarchy and attacked the Earl of Shaftesbury, the Duke of Buckingham and others who were setting up a rival candidate for the throne. Lord Shaftesbury (Achitophel in the poem) was trying to persuade parliament, against the wish of Charles II, to prevent the Duke of York from succeeding to the crown on the grounds that he was a Catholic. Shaftesbury's group wanted to ensure that the next king would be Charles's illegitimate son, the Duke of Monmouth (Absalom in the poem). Dryden's purpose was to persuade the reading public that Shaftesbury and his friends were not to be trusted. Disguising his characters under Old Testament names, he drew a clever parallel between the situation of Charles II and that of King David, distressed by rebellion of his son Absalom. Dryden's next satire, *The Medal* also aims at Shaftesbury, the evilcounsellor of the Duke of Monmouth. It is a personal satire at the instance of the king. But *The Medal* has a political background. *Mac Flecknoe* is pure lampoon and is marked by coarseness and personal spite. Shadwell, the whig poet has been scathingly satirised for personal animosity. "The Hind and the Panther" is a philosophical poem about religion, but in part it is also satirical. Dryden's satire therefore covers a wider range which includes politics, personal animosity and religion.

In Pope's works, satire is directed against individuals of no particular importance and in doing so Pope gives undeserved importance to men who would otherwise have been forgotten. Pope's long satirical poem, "The Dunciad" for example, is a brilliant attack in epic style on the poet Colley Cibber together with several other writers of even lesser importance. His "Epistle to Dr. Arbuthnot" and his various "Imitations of Horace" are equally brilliant but equally personal and even trivial in their choice of subject. In short when we think of Pope as a great satirist we admire his literary skill and technical mastery rather than his moral

purpose . But at the same time . Pope's reputation as a satirist does not depend entirely on the sort of personal attack we have discussed . His Rape of the Lock is a serious social criticism . The society we are shown is rich , fashionable and idle - the smart London society of Pope's time with the court at its centre . Politics , in broader perspective , is off the satirical point of Pope .

Another master of satire . Swift is more often general than personal . There is no other great English writer in whom the satiric element is so predominant as it is in Swift . His three principal works . The Battle of the Books, A Tale of a Tub and Gulliver's Travels , are all satires on ancient/modern controversy , on religion and on human nature respectively. His satire is generally tinged with irony, pure and simple. The general standpoint is revealed in his one sentence - "I hate and detest that animal called man , although I heartily love John , Peter , Thomas". But the fact is that Swift is not different from other satirists . Under the thin veneer of his hatred , there lurks love for mankind . Swift's Gulliver's Travels is more important than A Tale of a Tub and The Battle of the Books. Here Swift's satire has reached its zenith . The powerful attack against man's wickedness and stupidity is scathing something hitherto unheard of. It is in a way an anti-utopia, influencing almost all succeeding satirists like Butler , Huxley and Orwell .

The whole history of satire in English literature – verse , drama , prose , fiction whether personal or general , from the middle ages to twentieth century , may be seen as an attempt on the part of satirists to correct the vices of society . I. R.F. Gordon observes that "the satirist confronts man with his own nakedness and with his own tenuous grasp on existence . He uses his pen partly as a weapon to attack people with and partly as a scalpel with which to lay them open"

With the passage of time satire began to be more general than personal. Before the advent of the twentieth century there was no purely political satire because society and polity were not so politically complex .

The twentieth century satire is directed against lopsided growth of human mind , as in Eliot's poems against science, in Huxley's Brave New World against both politics and science .

1.7 Totalitarianism under criticism

and in Orwell's Animal Farm and Ninety Eighty Four against totalitarianism. The Victorian ideals have also been subjected to the ridicule of satirists like Bernard Shaw . Question, Examine, Test, these are the watchwords of Shaw's and his plays satirically expose the vices and shortcomings of modern society . In The Apple Cart he has exposed the hollowness of the democratic form of government . George Gissing exposed the squalid and unhealthy slum conditions in which people lived ; he also worked for social reform through his Thyrae and New Grub Street . The post First and Second World War writers , whether poets or novelists , are basically satirical in their spirit . Eliot's The Waste Land is a satire on spiritual and moral crisis caused by emotional starvation . H.G. Wells's The Shape of Things to Come is a satire on the misuse of science and technology by governments . William Steinhoff says that "Orwell's work contains scarcely a topic related to politics and social systems which cannot be found in Wells' books". In the warfare of science against superstition the satirist has played a significant role . Chaucer and Ben Jonson riddled the alchemist with crossfire of their own jargon . Nash and Swift hounded astrologers into premature graves . Browning's Sludge the Medium annihilated the spiritualist , and the rabble of occultists , numerologists , who had mushroomed at the time .

So the twentieth century may justly be regarded as the age of political satire . Yet, no writer is at the same time as great a political satirist with

definite political ideas as Orwell . His "Writers and Leviathan" and "Inside the Whale" establish him as a writer of political commitment because his age was dominated by politics as the fourth century was dominated by theology . It is for the transmutations of his political ideas into great works of art that he will be remembered for ages to come . His works are unparalleled in the whole history of political satire .

1.8 More about Orwell's Critic Attitude

He has satirised no individual, no religion out of any personal bias ; he has satirised the very political system – imperialism , fascism , capitalism , socialism and communism out of an intense concern for diluting the power of evil in the world of politics , and it is an accepted fact that satire cannot rise to its highest point unless it has a great theme . He is unlike his friend Arthur Koestler who is also an anti-totalitarian but who abandoned political writing in the 1950's and pursued instead his interests in science, philosophy and parapsychology . Orwell also disagrees with Henry Miller who refused to attach any importance to politics and to assign himself any political responsibility .

So George Orwell stands apart from his peers although he represents his age with all its myriad hues and colours . Never since the revolutionary writers of the late nineteenth century and early twentieth century had any writer used his writings to express his socio-political views and commitment without letting them become mere propaganda . It is in this context that a study of Orwell's works that aims to analyse his themes against the background of his technique is still relevant . In the present thesis an attempt shall be made to relate Orwell's writings with his experiences and to make an ontological study of his works, particularly with reference to the elements of satire and irony .

1.9 Statement of Problem

Based on the background of the research above , it is important to know deeply about the texts that being describe in Orwell's works with special reference to his novel " Animal Farm " specifically in the part discuss symbolism and the main political conflict applied to analyze the aspects of the novel . Therefore ; the research must focus on the following questions:

1.10 Questions of the Study

Q1. To what extent symbolism did assist George Orwell in relaying his political messages ?

Q2 . In what way can “political symbolism be a mirror of reflecting dictators and totalitarian politicians‘ abuse of power ?

Q3 . How political symbolism be utilized as a method for revealing hypocrisy , persecution , and the torture practiced by totalitarian regimes ?

Q4 . How does the conflict among the characters build political tension in Animal Farm ?

1.11 Hypotheses of the study

The following are a set of hypotheses which have been developed from the examination of the literature review .

H1. George Orwell wasn't a single person but a group of linked minded Politian and novelist .

H2. The greater the allegorical political symbols in the novel more increase in readers attention .

H3. The analytical abilities of George Orwell allow for achievement results .

H4. Using symbolism in politic writing has positive impacts in solving political issues

1.12 Objective of the study

In this research " A special handling to symbolism and politics " in the novel " Animal Farm " by George Orwell directly has several objectives, namely :

- 1 . State how the use of political symbolism assisted George Orwell in relaying his political message to readers .
- 2 . Show how literature can mirror the invisible side of power when abused by dictators and totalitarian rulers .
- 3 . Reflect how political symbolism is a method for revealing hypocrisy , persecution , and the torture practiced by totalitarian regimes .
- 4 . To describe political tension and conflict in the Animal Farm novel .

1.13 Significance of the Study

This research is significant in the way that is considered as a vehicle for securing and maintaining the hormone of bravery and resistance through symbolism to stand against the iron fist of politician , oppression , and enemies of democracy . If the price of calling for liberty and democracy is so expensive and unachievable dream for all revolutionists , symbolism can be of help for those oppressed under the mercy of totalitarian to set themselves free and determine their own destiny with no restrictions to guarantee every inch of equality in their lives . This research can give benefits for all people , give more knowledge about the role of symbolism in politics issues , enrich research in the field of literature , especially regarding aspects of politics and politician . It can increase knowledge about the literary work of students of education . For the readers , the expected results of this study can provide information about aspects of politics , also the research finding will be useful for adding information about symbols and politics in the novel .

1.14 Methodology

The research method employed in this study is a descriptive qualitative method , which merely focuses in the analysis of textual data . This study uses the data in George Orwell's Animal Farm to analyze role of symbolism in politics issues . The study also analyzes the ways such symbolism is portrayed both in group and in each individual .

1.15 Limits of the Study

The study focuses on symbolism reflected in politics in Orwell's works particularly " Animal Farm ", and " Russian Revolution " . How dictatorship gives some effects to the symbolic characters in the Animal Farm novel written by George Orwell .

Chapter Two

Literature Review and Related Previous Studies

Chapter Two

Literature Review and Related Previous Studies

2.0 Introduction

This chapter involves intensive literary contents with huge deal or relevant citations in addition to related previous studies .

2.1 Various definitions of symbolism

A symbol is defined by Cuddon, (1998) as the use of a concrete object to represent an abstract idea. The word symbol is derived from the Greek verb "symballein" which means "to put together and the related noun "symbolism" which means "mark", "taken", or "sign" Wikipedia, (2013). The term , symbol , when used in literature , is often a figure of speech in which a person, an object , or a situation represents something in addition to its literal meaning. Halliday and Hassan ,(1976) . Conventional or traditional literary symbols work in much the same way, and because they have a previously agreed upon meaning , they can be used to suggest ideas more universal than the physical aspect itself . A symbol may appear in a work of literature in a number of different ways to suggest a number of different things . Most commonly , a symbol will present itself in the form of; 1) a word 2) a figure of speech 3) an event 4) the total action 5) a character (Peters, 2004) .

Symbolism is when the author uses an object of reference to add deeper meaning to a story (Coughran, 1907) . Symbolism in literature can be subtle or obvious , used sparingly or heavy handedly . An author may repeatedly use the same object to convey a deeper meaning or may use variations of the same object to create an overarching mood or feeling . Symbolism is often used to support a literary theme in a subtle manner .

Symbolism , as a movement in literature , occurred and lasted from the 19th century to the early 20th century (Zhang 2009) . Symbolic literature mainly covers poetry and drama and its influence has continued to this day . Western mainstream academics believe that the birth of symbolic literature is a watershed between classical literature and modern literature . Symbolism can be defined as the art of expressing ideas and emotions indirectly , by suggesting what these ideas and emotions are by recreating them in the mind of the reader through the use of unexplained symbol.(Jiang 2004 : 7) . The charm of symbolism is to explore the meaning that hiding behind every image . Symbolism focuses on personal illusion and inner feelings in the subject and it rarely relates to the broad social themes . It negates vague and general rhetoric and rigid and simplified preaching in the artistic method . Symbolism emphasizes textural image and the method of a hint, contrast, associated to create works. Zhang (2009) gives some inspiration . She thinks that many of the classics are filled with symbols , and it is the symbolism that causes the story to stick in the reader’s mind and heart and gives the story extended meanings beyond its surface value . When we read, we may feel that certain characters and certain things in the story stand for more than themselves , or hint at larger meanings .

2.2 Types of Symbolism

Political symbol was defined by Edmund , M. (1924) , as a fairly new form of literary expression which has come into vogue in the post-War period of the twentieth century . The sensibilities of a group of responsive writers who were disturbed by the atrocities perpetrated by power-hungry fascist regimes found eloquent expression in new fictional patterns woven around political themes . Their works were characterized by an intricately patterned interlocking of political ideology and existential concerns . They focused on the impact of power politics on the hopes , fears, and

angst of the post-atomic humanity . The dominant issues of the contemporary world associated with economics , war , race , gender, and justice also found ample space in their creative exuberance . Political fiction has come into vogue in the post-War period of the twentieth century . The sensibilities of a group of responsive writers who were disturbed by the violent acts committed by power-hungry fascist regimes found eloquent expression in new fictional patterns woven around political themes . Their works were characterized by an intricately patterned interlocking of political ideology and existential concerns . They focused on the impact of power politics on the hopes , fears , and angst of the dominant issues of the contemporary world that are associated with economics , war, race, gender, and justice. A political novelist's interest in politics is a reflection of his concern for the way things would happen ; in the way , he would confront and overcome problems, and the resistance he might face at amelioration . Political Novel is a work of prose fiction which leans rather to —ideas than to —emotion ; which deals rather with the machinery of law-making or with a theory of public conduct than with the merits of any given piece of legislation ; and where the main purpose of the writer is party propaganda, public reform , or exposition of the lives of the personages who maintain government , or of the forces which constitute government

2.3 The Political Symbols in Animal Farms

Animal Farm is an allegory for what happened in Russia between the years of about 1917 and 1943 . It's about failed revolutions everywhere but above all , it's about the *Russian* Revolution .

The political and economic theories of Karl Marx , which explain the changes and developments in society as the result of opposition between social classes . Later developed by his followers to form the basis of communism . The followers of Marxism have certain concepts such as

those who are in power will pay their workers just enough for them to return to work . Marxism is an economic school of thought whose aim is to credit capitalism and individualism . It is fight for the self-emancipating of the working class . The movement is to subjecting all forms of domination by the bourgeoisie . In his allegorical novel " Animal Farm " George Orwell used animal characters to symbolize the Marxism movements and its executions in Russia . How Marxism was failed in Russia and later how it was destroyed by Marx's followers explained in this novel through animal characters . The main concern of Marxism is class struggle and to dethrone capitalism , which was also included in this novel . This novel also depicts the mind of the people and officials in Russia during that time .

George Orwell wrote his novel Animal Farm in response to the rise of Stalin . Animal Farm is a wonderful example of political novel in a contemporary setting . The main characters in the novel are all animals , but they represent different characters who were important in the Russian Revolution . Orwell used the fable form for this novel to subtly show the true evils of Russian Communism .

We're going to walk and analyse symbols and politics events of the novel step-by-step .

Orwell frames his story as a political allegory ; every character represents a figure from the Russian Revolution. Mr. Jones , the original human owner of the farm , represents the ineffective and incompetent Czar Nicholas II . The pigs represent key members of Bolshevik leadership : Napoleon represents Joseph Stalin, Snowball represents Leon Trotsky , and Squealer represents Vyacheslav Molotov . Other animals represent the working classes of Russia : initially passionate about revolution eventually manipulated into supporting a regime that was just as incompetent and arguably more brutal than the previous one .

Because Orwell writes this novel as a comment on the Russian situation of that time , I will first give a brief overview of the Russian Revolution .

2.4 The Russian Revolution

By the end of the 19th century, Russia was being ruled by the tsarist regime. Tsar Nicolas II had brought famine and war to Russia and the people were no longer supporting him . This led to the Russian Revolution , which consisted of two phases . The first stage started with the mutiny of the army , on 11 March 1917, followed by a mass revolt by the people. On March the workers went onto the streets and strikes paralyzed the economy . Some days later tsar Nicolas II resigned and Alexander Kerenski, head of the Russian Social Democratic Workers Party (RSDWP) became the new leader . This revolt is now known as the February-revolution .

A new regime got installed under the name “The Regime of Dual Power”, in which the power was shared by the Temporary Committee of the Duma and the Executive Committee of the Petrograd Soviet .

“The Soviet accepted the Provisional Government, on the condition that it acted in ways consistent with the democratic transformation of the country , and created its own commission to monitor its actions” (Kowalski 47). Soon tensions arose between the two committees and Lenin , the leader of the Bolshevik Party, saw that the people needed a firm government to rely on .

Lenin knew the Provisional Government was weak and he set up a plan to overthrow them. At that time Trotsky , Lenin's right-hand, was chairman of the Soviet of Petrograd , which gave them a vast advantage to execute their plan .

Lenin organized a coup on the Second Congress of the Soviets , which at the same time bestowed military and parliamentary power onto Lenin . The October-Revolution on October 1917 put Lenin in charge of the

whole country . From that moment on he was the undisputed leader of Russia . Lenin's political doctrine was based on socialism and communism . For Lenin these were two subsequent stages in his major political plan : In contrast to Marx , Lenin concluded from this that under socialism the state could not yet completely die out. It would have to remain in force in order to check up on the just distribution of goods according to performance . In the second stage of “complete” communism , another principle would be in force :

“from each according to his abilities , to each according to his needs ,” i.e. goods would be distributed freely.

Lenin's outlook quickly changed. He became an authoritarian politician and saw himself as the great political leader . Under his command there came a militarization of Soviet politics and problems or opposition were resolved by force . Every organization was brought under state control and fear and terror came into being . On the whole , “the Left was as wedded to the idea of *partiinost*’ (party spirit , implying belief in its leading role) as Lenin” .

This switch in politics caused a break between Lenin and his former companion Trotsky . Furthermore , Trotsky was by then in command of the Red Army , which meant that he was often on a mission and thus not present at Party affairs:

" At the Sixth Party Congress in August 1917 Lenin's idea that Russia was ripe for a revolution establishing transitional measures toward socialism was one of the themes dominating the proceedings . Lenin , Zinov'ev and Trotsky were absent . And Stalin and Bukharin were the 34 main leaders defending the socialist character of the coming revolution . They agreed with Lenin's analysis that the industrial sector was ripe for socialist reconstruction .

The changes in Lenin's perspectives gave Stalin –who until then had been a nobody in the party – the chance to work his way up and come closer to Lenin . By that time Lenin and Trotsky had needed to change their political course because of the rising protest by the people . This had led to the abolishment of factions within the political organization , which meant the end of democracy in the Communist Party (Shukman 112) . Due to this , Stalin , who was a bureaucrat , had been given the opportunity to become more powerful . Moreover , “It seems that at this point Stalin was the only major party leader who completely supported and understood Lenin's line of a socialist revolution supported by a majority of the peasants” .

By the end of Lenin's life , Stalin had become the pillar on which Lenin relied . This situation turned Stalin and Trotsky into opponents . The state of affairs became such that Trotsky stood alone with his ideas . Because he had not undergone the same ideological evolution as Lenin , he was alienated from everyone else in the party . Stalin knew Trotsky's position was weak and he used statements and speeches of Trotsky to discredit him , which led to Trotsky's expulsion from the party and from Russia . In this way , Stalin got a free hand to influence Lenin and make sure that Lenin would put him in charge after his death. When Stalin finally ruled over Russia , he erased the image of his former enemy Trotsky and installed a dictatorial regime : Stalinism .

2.5 When humans become animals

In the first few pages of *Animal Farm* Orwell presents us with a situation identical to *Homage to Catalonia* in that there is a firm belief in a certain ideology . Everyone sides with the same ideas and is willing to make it happen. We start *Animal Farm* earlier in the struggle than in *Homage to Catalonia* . Whereas Orwell never explains how exactly the Spanish Revolution starts – at least partly because he was not interested enough in

it himself – Animal Farm gives us the whole evolution of the rebellion right from the beginning. After Mister Jones has gone to sleep , Old Major awakens all the animals ideologically with his speech :

"Comrades, you have heard already about the strange dream that I had last night. But I will come to the dream later. I have something else to say first. ... I have had a long life, I have had much time for thought as I lay alone in my stall, and I think I may say that I understand the nature of life on this earth as well as any animal now living. It is about this that I wish to speak to you. „Now, comrades, what is the nature of this life of ours? Let us face it, our lives are miserable, laborious and short. We are born, we are given just so much food as will keep the breath in our bodies, and those of us who are capable of it are forced to work to the last atom of our strength; and the very instant that our usefulness has come to an end we are slaughtered with hideous cruelty. No animal in England knows the meaning of happiness or leisure after he is a year old. No animal in England is free. The life of an animal is misery and slavery: that is the plain truth. „But is this simply part of the order of Nature? Is it because this land of ours is so poor that it cannot afford a decent life to those who dwell upon it? No, comrades, a thousand times no! (Animal Farm 3-4)

Upon hearing Old Major's big speech, all the animals are totally surprised. This immediately gives the old boar a head start in conveying his point : convincing people who do not have their opinions formed yet , is easier than to persuade those who have already made up their minds . In this speech we can see how exactly Old Major wins over his audience . First , he presents himself as a wise animal , that “understands the nature of life” and “passes on his wisdom”. This depiction of himself as the wise person who sees things through and uses his intellect for the benefit of the audience is a typical feature of people who are proclaiming an ideology : He [the person who voices an ideology] is deeply impressed with the mischief done to the uneducated and uncultivated by weaning them of all habits of reverence , appealing to them as a competent tribunal to decide the most intricate questions , and making them think themselves capable not only of being a light to themselves , but of giving the law to their

superiors in culture. He sees , further , that cultivation , to be carried beyond a certain point , requires leisure.

Old Major probably has his heart in the right place , and Orwell has certainly made him one of the most pleasant characters in the story , but somehow his portrayal as the “great benefactor” of the animals” cause can be interpreted as a sign that even the purest hearts might deceive you. There are some signals in the rest of his speech that invite us to be cautious about Old Major's views :

"Is it not crystal clear, then, comrades, that all the evils of this life of our spring from the tyranny of human beings? Only get rid of Man, and the produce of our labour would be our own. Almost overnight we could become rich and free. What then must we do? Why, work night and day, body and soul, for the overthrow of the human race! That is my message to you, comrades: Rebellion! I do not know when that Rebellion will come, it might be in a week or in a hundred years, but I know, as surely as I see this straw beneath my feet, that sooner or later justice will be done (AF 5).

Firstly, there is a very black-and-white portrayal of the situation . Old Major cleverly juxtaposes animals and humans . “All the evils of this life of our spring from the tyranny of human beings”, is his most remarkable phrase. Until that evening, there has been no sign of any grave dissatisfaction , but Old Major gives the impression that the animals had already considered suicide in order to escape the farm In order to react against Mr. Jones, Old Major needs to convince the animals that they all belong to one particular group , with one common enemy . To achieve his goal Old Major then accuses the humans of not contributing to the actual production of goods , as opposed to the animals which provide the farm with eggs or meat or plough the land . Very soon , however , it turns out that man has his own part in the farming cycle :

“But at this moment the three cows , who had seemed uneasy for some time past , set up a loud lowing . They had not been milked for twenty-four hours, and their udders were almost bursting” (AF 16).

Orwell presents Old Major as a charismatic and purely idealistic character. But that does not alter the fact that we can at least partly doubt Old Major's position. All the way through his speech we get a black-and-white portrayal of the situation mixed with flagrant over generalizations (“No animal in England is free.” “The life of an animal is misery and slavery.”). Nevertheless, his speech has an important influence on the animals on Manor Farm. They are swept up by the boar's speech, just like Orwell himself started to believe in socialism when he was in the trenches in Spain. The appeal for unity will stick into the minds of the animals when they decide to start their rebellion against Mr. Jones in an atmosphere of all-for-one and one-for-all.

For the first time in the history of Manor Farm, ideology becomes an issue. The animals are aware of a wronged situation, which is a crucial element in establishing a revolution: “Ideology” then reverts to a specific and practical dimension: the complicated process within which men become conscious of their interests and their conflicts” (Marxism and Literature 68). But although we are inclined to find this growing awareness of ideological principles a very promising evolution, we once again find it difficult to become deeply ecstatic about the situation. Major's speech had given to the more intelligent animals on the farm a completely new outlook on life. They did not know when the Rebellion predicted by Major would take place, they had no reason for thinking that it would be within their own lifetime, but they saw clearly that it was their duty to prepare for it (AF 9).

It may have become clear after Old Major's speech which ideology needs to be pursued, but it only did so to the more intelligent animals. The majority is still unaware of it, making it hard to create a broad basis for a rebellion. Next to that the animals are preparing certain things, but clearly no plan has been mapped out. By this, Orwell immediately hints

that the chances of a successful overthrow of the old ideology will be small. Old Major's dream about the overall rebellion will be hard to achieve .

2.6 Animalism

The pigs Snowball , Napoleon , and Squealer adapt Old Major's "a complete system of thought", which they formally name Animalism , an allegoric reference to communism . Soon after, Napoleon and Squealer partake in activities associated with the humans (drinking alcohol, sleeping in beds, trading) , which were explicitly prohibited by the Seven Commandments . Squealer is employed to alter the Seven Commandments to account for this humanization , an allusion to the Soviet government's revising of history in order to exercise control of the people's beliefs about themselves and their society .

2.7 The original commandments are

1. Whatever goes upon two legs is an enemy .
2. Whatever goes upon four legs , or has wings , is a friend .
3. No animal shall wear clothes .
4. No animal shall sleep in a bed .
5. No animal shall drink alcohol .
6. No animal shall kill any other animal .
7. All animals are equal .

These commandments are also distilled into the maxim "Four legs good, two legs bad!" which is primarily used by the sheep on the farm , often to disrupt discussions and disagreements between animals on the nature of Animalism.

Later, Napoleon and his pigs secretly revise some commandments to clear themselves of accusations of law-breaking . The changed commandments are as follows, with the changes bolded :

4. No animal shall sleep in a bed with sheets .

5. No animal shall drink alcohol to excess .

6. No animal shall kill any other animal without cause .

Eventually , these are replaced with the maxims , "All animals are equal , but some animals are more equal than others", and "Four legs good , two legs better" as the pigs become more human . This is an ironic twist to the original purpose of the Seven Commandments , which were supposed to keep order within Animal Farm by uniting the animals together against the humans and preventing animals from following the humans' evil habits . Through the revision of the commandments , Orwell demonstrates how simply political dogma can be turned into malleable propaganda .

2.8 Installing Animalism

“An unpremeditated accident eventually brings on the revolt ... Though there had been no plan of resistance, the animals turn on Jones and the men, attack them and before they know where they are, have driven them helter-skelter from the farm” (Hollis 140-41).

Orwell stresses the naturalness with which the whole rebellion takes place He once said that he got the idea for the bestial fable when seeing “a little boy , perhaps ten years old, driving a huge cart-horse along a narrow path, whipping it whenever it tried to turn. It struck me that if only such animals became aware of their strength we should have no power over them ..” (Orwell Collected Essays III: 458-59). After the revolt , the animals do become conscious and from that point on a new atmosphere can be perceived on Manor Farm. The pigs do their utmost to alter the conditions in which they used to live and try to create a completely new system. After three months of hard work by those pigs, the new ideology is officially installed:

"Comrades," said Snowball, "it is half-past six and we have a long day before us. Today we begin the hay harvest. But there is another matter

that must be attended to first." The pigs now revealed that during the past three months they had taught themselves to read and write from an old spelling book which had belonged to Mr. Jones's children and which had been thrown to the rubbish heap. Napoleon sent for pots of black and white paint and led the way down to the five-barred gate that gave on the main road. Then Snowball ... painted out MANOR FARM from the top bar of the gate and in its place painted ANIMAL FARM. This was to be the name from now onwards. They [the pigs] explained that by their studies of the past three months the pigs had succeeded in reducing the principles of Animalism to Seven Commandments . These Seven Commandments would now be inscribed on the wall ; they would form an unalterable law by which all the animals on Animal Farm must live for ever after . With some difficulty (for it is not easy for a pig to balance himself on a ladder) Snowball climbed up and set to work , with Squealer a few rungs below him holding the paint-pot . The commandments were written on the tarred wall in great white letters that could be read thirty yards away .

2.9 When animals become humans

By and by Napoleon and the other pigs start realizing how much power they have over the other animals . Several Commandments have by then been altered and the pigs are still going strong . They have come to realize that no-one ever questions their decisions as long as they can prove that what they proclaim is not in breach of the Commandments . That gives them confidence to flout the principles of Animalism more overtly . Doubts have however risen among the other animals , and although in the end they go along with the pigs , they no longer fully trust them . Then , all of a sudden , the time comes when the animals realize that Old Major's ideals Have been obliterated.

It was Clover's voice. She neighed again, and all the animals broke into gallop and rushed into the yard. Then they saw what Clover had seen. It was a pig walking on his hind legs. Yes, it was Squealer. ... And out came Napoleon himself, majestically upright, casting haughty glances from side to side, and with his dogs gamboling around him. He carried a whip in his trotter. There was a deadly silence. Amazed, terrified, huddling together, the animals watched the long line of pigs march slowly upside-down. Then there came a moment when the first shock had worn off and when ... no matter what happened – they might have uttered some word of protest. But just at that time the sheep burst out into a tremendous bleating of – "Four legs good, two legs better! (AF 89)

Outraged by what they are seeing the animals start to protest . They are so taken aback and infuriated that they no longer care about the consequences . However , Squealer has obviously foreseen this and uses the sheep to calm down the others . By ensuring that he had the complete control over one entity among the animals he is now capable of steering all the others . Squealer deliberately picks the dumbest animals and makes sure that they will proclaim the new ideology with so much zeal that the others will stand no chance against them . All Squealer has to do in order to silence the whole group is to give the sheep the sign .

That the pigs are walking on their hind legs is unbelievable . They are no longer manifesting themselves as animals , but as their great enemies , the humans . Therefore they do not only break each cardinal rule of Animalism , they also distinguish themselves from the other animals in an intolerable way . Needless to say that the pigs had been preparing this behind closed doors for some time . Napoleon has even taught the new generation of pigs in school, professing this superiority to them, which is a common use of education.

It is characteristic of educational systems to claim that they are transmitting "knowledge" or "culture" in an absolute, universally derived sense, though it is obvious that different systems, at different times and in different countries, transmit radically different selective versions of both.

All along this is what Napoleon has been doing to the pigs as well as the other animals. He professed one thing to the pigs, and then claimed the opposite to the animals during the meetings. So not only do knowledge and truth differ from one society to another, it is also possible to proclaim several ideologies to different groups in the same community. The superiority of the pigs is now also stressed by the wearing of a whip. The true goals of the pigs are no longer concealed. From now on Animal Farm is overtly a hierarchical system in which the animals will be distinguished from the pigs, although they should have been in the same category.

Hereafter things start deteriorating. When the animals look on the barn and the Seven Commandments, they find out that the sign has been replaced. "There was nothing there now except a single Commandment. It ran: ALL ANIMALS ARE EQUAL / BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS" (AF 90). This moment means the end of all the hope on Animal Farm: "After that it did not seem weird when the next day the pigs who were supervising the work of the farm all carried whips in their trotters" (AF 90). Sometime later the pigs also start inviting humans over to Animal Farm and they engage in friendly conversations with them. On one of those gatherings the animals look inside from a window. "The creatures outside looked from pig to man, and from man to pig, and from pig to man again: but already it was impossible to say which was which" (AF95).

Animal Farm leaves us with no hope for the future . The idealistic characters are either not capable of realizing their ideas (Old Major) , or they are driven away by the corrupt members of the party (Snowball). What remains is a small group which tries to establish a regime that is considerably harder than the ideology that was originally overthrown . Orwell no longer gives us any hope . “Both the consciousness of the workers and the possibility of authentic revolution are denied” . But although we feel right from the start that Animalism is doomed to fail , we can also distinguish Orwell's belief in socialism and comradeship . “ It is part of the paradox of Orwell that from this despairing base he is able to create an immediate and practical humanity : the comradeship of suffering ”

2.10 Who's who in Animal Farm

Napoleon : the pig who emerges as the leader of Animal Farm after the Rebellion . Based on Joseph Stalin , Napoleon uses military force (his nine loyal attack dogs) to intimidate the other animals and consolidate his power .

In his supreme craftiness , Napoleon proves more treacherous than his counterpart , Snowball . From the very beginning of the novel , Napoleon emerges as an utterly corrupt opportunist . Though always present at the early meetings of the new state , Napoleon never makes a single contribution to the revolution—not to the formulation of its ideology , not to the bloody struggle that it necessitates , not to the new society's initial attempts to establish itself . He never shows interest in the strength of Animal Farm itself , only in the strength of his power over it . Thus, the only project he undertakes with enthusiasm is the training of a litter of puppies . He doesn't educate them for their own good or for the good of all , however , but rather for his own good: they become his own private army or secret police , a violent means by which he imposes his will on

others . Although he is most directly modeled on the Soviet dictator Joseph Stalin , Napoleon represents , in a more general sense , the political tyrants that have emerged throughout human history and with particular frequency during the twentieth century . His namesake is not any communist leader but the early-eighteenth-century French general Napoleon , who betrayed the democratic principles on which he rode to power, arguably becoming as great a despot as the aristocrats whom he supplanted . It is a testament to Orwell's acute political intelligence and to the universality of his fable that Napoleon can easily stand for any of the great dictators and political schemers in world history, even those who arose after *Animal Farm* was written .

Snowball : The pig who challenges Napoleon for control of Animal Farm after the Rebellion. Based on Leon Trotsky , Snowball is intelligent , passionate , eloquent , and less subtle and devious than his counterpart , Napoleon . Snowball seems to win the loyalty of the other animals and cement his power . Orwell's stint in a Trotskyist battalion in the Spanish Civil War—during which he first began plans for a critique of totalitarian communism—influenced his relatively positive portrayal of Snowball . As a parallel for Leon Trotsky , Snowball emerges as a fervent ideologue who throws himself heart and soul into the attempt to spread Animalism worldwide and to improve Animal Farm's infrastructure. His idealism , however , leads to his downfall. Relying only on the force of his own logic and rhetorical skill to gain his influence, he proves no match for Napoleon's show of brute force . Orwell's stint in a Trotskyist battalion in the Spanish Civil War—during which he first began plans for a critique of totalitarian communism—influenced his relatively positive portrayal of Snowball . As a parallel for Leon Trotsky , Snowball emerges as a fervent ideologue who throws himself heart and soul into the attempt to spread Animalism worldwide and to improve Animal Farm's infrastructure . His

idealism , however , leads to his downfall . Relying only on the force of his own logic and rhetorical skill to gain his influence , he proves no match for Napoleon’s show of brute force . Although Orwell depicts Snowball in a relatively appealing light , he refrains from idealizing his character, making sure to endow him with certain moral flaws . For example, Snowball basically accepts the superiority of the pigs over the rest of the animals . Moreover, his fervent, single-minded enthusiasm for grand projects such as the windmill might have erupted into full-blown megalomaniac despotism had he not been chased from Animal Farm. Indeed , Orwell suggests that we cannot eliminate government corruption by electing principled individuals to roles of power ; he reminds us throughout the novella that it is power itself that corrupts .

Boxer : The cart-horse whose incredible strength , dedication, and loyalty play a key role in the early prosperity of Animal Farm and the later completion of the windmill. Quick to help but rather slow-witted , Boxer shows much devotion to Animal Farm’s ideals but little ability to think about them independently . He naïvely trusts the pigs to make all his decisions for him . His two mottoes are “I will work harder” and “Napoleon is always right the most sympathetically drawn character in the novel , Boxer epitomizes all of the best qualities of the exploited working classes: dedication, loyalty , and a huge capacity for labor . He also , however , suffers from what Orwell saw as the working class’s major weaknesses : a naïve trust in the good intentions of the intelligentsia and an inability to recognize even the most blatant forms of political corruption . Exploited by the pigs as much or more than he had been by Mr. Jones, Boxer represents all of the invisible labor that undergirds the political drama being carried out by the elites . Boxer’s pitiful death at a glue factory dramatically illustrates the extent of the pigs’ betrayal . It may also , however , speak to the specific significance

of Boxer himself: before being carted off, he serves as the force that holds Animal Farm together .

Squealer : The pig who spreads Napoleon’s propaganda among the other animals. Squealer justifies the pigs’ monopolization of resources and spreads false statistics pointing to the farm’s success . Orwell uses Squealer to explore the ways in which those in power often use rhetoric and language to twist the truth and gain and maintain social and political control . Throughout his career , Orwell explored how politicians manipulate language in an age of mass media . In *Animal Farm* , the silver-tongued pig Squealer abuses language to justify Napoleon’s actions and policies to the proletariat by whatever means seem necessary . By radically simplifying language—as when he teaches the sheep to bleat “Four legs good, two legs better!”—he limits the terms of debate . By complicating language unnecessarily , he confuses and intimidates the uneducated , as when he explains that pigs , who are the “brainworkers” of the farm , consume milk and apples not for pleasure , but for the good of their comrades . In this latter strategy, he also employs jargon (“tactics, tactics”) as well as a baffling vocabulary of false and impenetrable statistics , engendering in the other animals both self-doubt and a sense of hopelessness about ever accessing the truth without the pigs’ mediation . Squealer’s lack of conscience and unwavering loyalty to his leader , alongside his rhetorical skills , make him the perfect propagandist for any tyranny . Squealer’s name also fits him well : squealing , of course, refers to a pig’s typical form of vocalization , and Squealer’s speech defines him . At the same time , to squeal also means to betray , aptly evoking Squealer’s behavior with regard to his fellow animals .

Old Major : The prize-winning boar whose vision of a socialist utopia serves as the inspiration for the Rebellion . Three days after describing the vision and teaching the animals the song “Beasts of England,” Major

dies, leaving Snowball and Napoleon to struggle for control of his legacy. Orwell based Major on both the German political economist Karl Marx and the Russian revolutionary leader Vladimir Ilych Lenin . As a democratic socialist , Orwell had a great deal of respect for Karl Marx , the German political economist , and even for Vladimir Ilych Lenin , the Russian revolutionary leader. His critique of *Animal Farm* has little to do with the Marxist ideology underlying the Rebellion but rather with the perversion of that ideology by later leaders . Major, who represents both Marx and Lenin , serves as the source of the ideals that the animals continue to uphold even after their pig leaders have betrayed them . Though his portrayal of Old Major is largely positive, Orwell does include a few small ironies that allow the reader to question the venerable pig's motives . For instance , in the midst of his long litany of complaints about how the animals have been treated by human beings , Old Major is forced to concede that his own life has been long, full, and free from the terrors he has vividly sketched for his rapt audience . He seems to have claimed a false brotherhood with the other animals in order to garner their support for his vision .

Clover : A good-hearted female cart-horse and Boxer's close friend. Clover often suspects the pigs of violating one or another of the Seven Commandments , but she repeatedly blames herself for misremembering the commandments .

Moses : The tame raven who spreads stories of Sugarcandy Mountain , the paradise to which animals supposedly go when they die . Moses plays only a small role in *Animal Farm*, but Orwell uses him to explore how communism exploits religion as something with which to pacify the oppressed .

Mollie : The vain , flighty mare who pulls Mr. Jones's carriage . Mollie craves the attention of human beings and loves being groomed and

pampered . She has a difficult time with her new life on Animal Farm , as she misses wearing ribbons in her mane and eating sugar cubes . She represents the petit bourgeoisie that fled from Russia a few years after the Russian Revolution .

Benjamin : The long-lived donkey who refuses to feel inspired by the Rebellion . Benjamin firmly believes that life will remain unpleasant no matter who is in charge. Of all of the animals on the farm , he alone comprehends the changes that take place, but he seems either unwilling or unable to oppose the pigs . Benjamin is Animal Farm's donkey . He is intelligent and able to read , but he “never exercised his faculty . So far as he knew , he said , there was nothing worth reading” (Chapter 3) . He is the only animal who never really believes in the rebellion, but he doesn't oppose it , and he doesn't oppose Napoleon's rise to power either . When the animals ask him to help them by reading the Commandments which have been changed on Napoleon's orders, Benjamin refuses “to meddle in such matters” (Chapter 8). Within the novel's allegory of Soviet history , Benjamin represents the intellectuals who failed to oppose Stalin . More broadly , Benjamin represents all intellectuals who choose to ignore politics . Benjamin pays a high price for his refusal to engage with the Farm's politics . When he finally tries to take action and save his best friend , Boxer, it is already too late .

Muriel : The white goat who reads the Seven Commandments to Clover whenever Clover suspects the pigs of violating their prohibitions .

Mr. Jones : The often drunk farmer who runs the Manor Farm before the animals stage their Rebellion and establish Animal Farm . Mr. Jones is an unkind master who indulges himself while his animals lack food ; he thus represents Tsar Nicholas II , whom the Russian Revolution ousted .

Mr. Frederick : The tough , shrewd operator of Pinchfield , a neighboring farm . Based on Adolf Hitler , the ruler of Nazi Germany in the 1930s and 1940s , Mr. Frederick proves an untrustworthy neighbor .

Mr. Pilkington : The easygoing gentleman farmer who runs Foxwood, a neighboring farm Mr. Frederick's bitter enemy , Mr. Pilkington represents the capitalist governments of England and the United States .

Mr. Pilkington is the owner of Foxwood , a farm near Animal Farm . He is introduced as “an easy-going gentleman farmer who spent most of his time in fishing or hunting according to the season” (Chapter 4). In other words , he is more interested in doing what he enjoys than in running his farm . As a result , Foxwood is “neglected, old-fashioned” (Chapter 4) . Within *Animal Farm*'s allegory of Soviet Communism , Foxwood represents the United Kingdom , and Mr. Pilkington represents the British ruling class . *Animal Farm* therefore suggests that Britain is an old-fashioned country , badly run by self-serving aristocrats . This criticism of Britain's rulers deepens when Mr. Pilkington eats dinner with the pigs in the novella's final chapter . Mr. Pilkington congratulates Napoleon on his cruel efficiency . He jokes: “If you have your lower animals to contend with , we have our lower classes!” (Chapter 10) . This moment crystallizes the novel's argument that Soviet totalitarianism and British capitalism are essentially the same : cruel and exploitative .

Mr. Whymper : The human solicitor whom Napoleon hires to represent Animal Farm in human society. Mr. Whymper's entry into the Animal Farm community initiates contact between Animal Farm and human society , alarming the common animals . Jessie and Bluebell : Two dogs, each of whom gives birth early in the novel . Napoleon takes the puppies in order to “educate” them .

Minimus : The poet pig who writes verse about Napoleon and pens the banal patriotic song “Animal Farm, Animal Farm” to replace the earlier

idealistic hymn “Beasts of England ,” which Old Major passes on to the others .

2.11 The Seven Commandments

Before he died shortly Old Major set up the constitution by which he thought that all animals would be able to regulate their lives accordingly : “Whatever goes upon two legs is an enemy . Whatever goes upon four legs, or has wings is a friend . And remember also that in fighting against Man , we must not come to resemble him . Even when you have conquered him , do not adopt his vices . No animal must ever live in a house or sleep in a bed or wear clothes or drink alcohol or smoke tobacco or touch money or engage in trade . All the habits of man are evil . And , above all , no animal must ever tyrannize over his own kind . Weak or strong, clever or simple , we are all brothers . No animal must ever kill any other animal. All animals are equal .”(Old Major, p.42)

These are the words of Old Major , a system of thought that is adopted by the animals and is coined —Animalism . In this system of thought , the animals are to be totally different from man , whom they consider their oppressor . This anti-human rhetoric is thus condensed into seven commandments that the animals have to adhere to after they successfully chase away Mr. Jones from the farm . Accompanying the seven commandments is the song the Beasts of England , which acts as a national anthem for the animals in their newly acquired freedom

Everything goes as planned initially . However , the pigs take advantage of their leadership role and bend all the rules to suit their extravagant living. The first rule to be broken is that. —All animals are equal, but some animals are more equal than other . It becomes apparent that the two pigs , Snowball and Napoleon (together with other pigs and dogs) enjoy special treatment at the expense of others

When other animals are toiling hard from morning till evening in the farms , the pigs assume supervisory roles dishing out orders for them to work harder. Strong animals like Boxer do most of the work , sometimes waking up earlier than usual to ensure work is completed on time . The weak ones like ducks and hens also do as much as their feeble bodies could allow them to .

As the other animals allow the pigs to call the shots and do the thinking , as they waste away on hard labor , a social class develops with the pigs becoming the ruling elite and the other animals becoming their slaves or subjects . With this unwarranted power , the pigs can do whatever they wish . They set aside the harness room for their own convenience , where they learn important trades , such as blacksmithing and carpentry , as the other animals are taught only basic reading and writing . It is also discovered that milk , which is always disappearing mysteriously is mixed with the pigs' mash , while all the apples are forcefully taken away from the animals for the pigs' consumption .

The second commandment to be broken is —No animal shall kill any other animal . There is a battle for supremacy between Snowball and Napoleon evidenced by the constant arguments , disagreements and debates between them . The animosity between the two stems from ideological differences. While Snowball is an innovative and visionary leader always looking for ways to better the lives of all animals , Napoleon is pro-status quo . He supports the old order and is afraid of change. Napoleon feels that the idea of a windmill , though very noble , will make Snowball a more popular leader and decides to attack him using nine dogs that he has been secretly breeding .

With his canines, Napoleon is able to consolidate all the power to himself . He uses fear to intimidate everyone into submission , without question . He uses the same instrument that Mr. Jones used to create fear among the

animals – a pack of dogs that are only subservient to him alone . When the hens oppose Napoleon’s order to sell their eggs to Whymper, they are met with such cruelty from Napoleon’s dogs that result in nine dead hens . Napoleon further warns that any animal found helping the hens’ revolt will be sentenced to death . There is also a series of deaths to all animals believed to be working with Snowball from outside , which results in a pile of dead corpses in the animal farm – a phenomenon that had never happened even during Mr. Jones's time. The sixth commandment was the first to be amended to —No animal shall kill any other animal without cause .

Although not part of the seven commandments , the Old Major’s edict that all animals should not engage in commerce is also broken by Napoleon . When it becomes apparent that the animals will lack the necessary materials for the construction of the windmill- an idea he initially opposed, Napoleon orders there be a trade to exchange wheat crop , hay and eggs for the scarce materials . This is a complete violation of all their rules that forbade any human interactions with animals . He also engages in business dealings with Frederick , despite his reputation for being too cruel towards animals in his Pinchfield farm . Subsequently , the pigs move into the farmhouse and break the fourth commandment , which forbids them from sleeping in beds . To put the matter to rest , the pigs make some slight adjustment to the rule to meet their obligation . It finally states that —No animal shall sleep in a bed with sheets .

In the farmhouse , the pigs stumble upon a case of whiskey in the cellars and they are unable to resist the temptation of getting drunk , including Napoleon and his propagandist Squealer . After their night of drinking and singing , Napoleon asks Whymper to procure for him booklets on brewing and distilling liquor . He further takes away the paddock area that was used as grazing ground for animals to plant barley . The sixth

commandment , which states that —No animal shall drink alcohol|| had another addition to it in the end – No animal shall drink alcohol to excess‘.

However , the biggest shock to the animals comes when the pigs begin walking on two legs like humans . The bleating of the sheep that —Four legs good , two legs better makes it clear that Napoleon and his allies have fully adopted human ways . The first rule – —Whatever goes upon two legs is an enemy is now a distant memory to the animals .

Napoleon soon begins inviting humans from neighboring farms to take a tour of his farm , as other animals toil away in the farms shocked at the treacherous pigs . Napoleon and his comrades also begin wearing clothes that belonged to Mr. and Mrs. Jones , just to ensure that all the commandments are broken . Eventually , all the commandments are thrown aside , in their place stands one permanent rule on the wall of the big barn :

All animals are equal , but some animals are more equal than others
Animal Farm is a critique of the communist system adopted by the Soviet Union , under the stewardship of Joseph Stalin. Two revolutionaries Leon Trotsky and Joseph Stalin overthrew the Russian Czars and converted the Soviet Union into a communist state. Just like in the book , Stalin (the dominant political figure – Napoleon) expels Trotsky (Snowball) from the state and establishes a dictatorship form of government . He abandons all the principles of the revolution and adopts all the traits of their former rulers. Under his tyrannical regime, scores of deaths are reported . Communism is a system that opposes capitalism in every sense and may be considered an ideal system by many . However , as is evident in Animal Farm , most of these ideas are only used to serve a purpose and once that purpose is realized , most of the rulers revert to the systems that they initially fought against . In this case, animals/humans fight against

class stratification that they associate with capitalism . Once they expel Mr. Jones/ Czars, they adopt animalism/communism , which they believe is a system that will cater to all the needs of everyone in society. Ironically , the leaders who have bestowed the duty of safeguarding the unifying principles that led them to victory against a common oppressor , are the ones abusing their power . They twist rules against the backdrop of peoples' naivety to have a strong grip on power . What initially starts out as mere propaganda to manipulate the masses , is replaced by the sheer use of force to propagate fear and total submission . The ones who suffer the heaviest are the working class . All the burden of the economy lies on their shoulders , but they have nothing to show for their efforts . The ruling elite enjoys most of the resources with only a few scraps left for the majority of people . This new system turns out to be worse than the previous one. While they are made to believe that they are free , the reality is that they are in bondage . Their situation is now worse because they have been brainwashed to believe that they are far better of this way than in the old system , where they were slaves . Eventually , the social classes of the previous regime slip back to society and there is obviously no difference between the old regime and the new one . What remains is a theorized form of the new system , but a practice of the old system . The new hybrid system is , therefore , the old system disguised as the new system .

The Seven Commandments of Animalism , written on the barn wall for all to see , represent the power of propaganda and the malleable nature of history and information when the people are ignorant of the facts . The commandments are altered throughout the novel; each time they are changed indicates that the animals

Have moved even further away from their original principles .

2.12 Analysis of the political symbolics events in Orwell's novel "Animal Farm"

Old Major's Dream and Karl Marx's *Communist Manifesto*

Animal Farm opens with the news that old Major, "the prize Middle White boar" (1.2), has called a meeting to share a dream that he's had. As he explains his dream to the other animals, he points out to them that "Man is the only creature that consumes without producing," and he encourages them to "work night and day, body and soul, for the overthrow of the human race" (1.9, 11). In short, he explains that men have been taking advantage of them for years, and that it is time for the tyranny of man to end. His message, boiled down to a word: "Rebellion" (1.11).

What Orwell actually gives us through old Major's speech is a simplified version of the basic tenets of communism, which were put down by Karl Marx and Frederick Engels in *The Communist Manifesto*, published in 1848. The basic idea of the *Manifesto* was that the capitalist economic system was seriously flawed. The workers never saw the products of their labor because the capitalists – the people who owned the *means of production* (factories, land, etc.) – claimed the profit for themselves. Marx suggested that if common workers could overthrow the capitalists and claim the means of production for themselves, then all the workers of the world could live in peace with one another. The *Manifesto* famously ends "The proletarians [common workers] have nothing to lose but their chains. They have a world to win. Workers of the world, Unite!" Old Major essentially ends his speech the same way with his final call to "Rebellion!" Yet both Marx and Old Major are better at criticizing the existing system than at proposing a new one. As we'll see very soon, after the Rebellion, the big question becomes: now what?

The *Manifesto* was written during a time of widespread revolutions across Europe , though it would not take hold in Russia until roughly sixty years after its publication . Yet even as it was written , Russia was, in many ways , primed for Marx's message . Its serfs were not emancipated until 1861 so the country had an enormous peasant class , and it was ruled over by tsars, who were often known for being out of touch with the Russian people .

In other words, the barn animals are itching to overthrow Mr. Jones.

The Fall of Mister Jones and the Russian Revolution of 1917

Though the animals begin preparing for rebellion as soon as Old Major dies , they don't know when exactly it is going to come . Yet we soon learn that "the Rebellion was achieved much earlier and more easily than anyone had expected" (2.10) . What happens is that Mr. Jones goes out to get drunk and forgets to feed the animals. The cows are fed up and kick in the barn door, and all of a sudden all the animals are eating from the bins. When Mr. Jones and his men come in to whip the animals into obedience , full-scale rebellion erupts , and the animals chase Mr. Jones and his men off the farm . Soon after , Napoleon and Snowball step into the lead and begin organizing the animals around a new system based on the Seven Commandments , the most important of which is that "All animals are equal" (2.21) .

In this scenario, Mr. Jones is an allusion to the last tsar of Russia , Nicholas II. The tsars had been known for being out of touch with the Russian people for a long time , but Nicholas was a particularly bad case . In 1914 , he got Russia entangled in World War I , and then mismanaged it . As a result of various blockages as a result of the war, a famine was beginning to creep across Russia (think of the farm animals not being fed) Nicholas, meanwhile , was not a strong enough leader to inspire the people's confidence .

As we see in *Animal Farm*, the February Revolution was relatively unorganized, and seemed to spring up out of nowhere. It began with several strikes and demonstrations in St. Petersburg, which gradually grew in number. Nicholas eventually sent in the military, but by then the workers were out of control; many of the military members began to sympathize with the strikers and switched sides. After the Revolution, Vladimir Lenin suddenly returned from exile and put up his April Theses (the 'Seven Commandments'). A simple provisional government had been set up, but it was too weak to deal with the demands placed upon it. In October, the second phase of the Russian Revolution occurred when the Bolsheviks (the majority group of the different Russian communist parties) overthrew the provisional government.

Animal Farm aims to simplify these events so we don't exactly get two rebellions, but we do get the pigs (the Bolsheviks) sweeping in to take control over the revolution that already happened. The one event that is notably glossed in the novel is when we hear that the animals "raced back to the farm buildings to wipe out the last traces of Jones's hated reign" (1.13). In the novel, Jones and his family escape. However, after the October Revolution, Nicholas II and his family were executed and buried in a mass grave.

The Battle of the Cowshed and the Russian Civil War

In *Animal Farm*, the animals have time to begin organizing a large harvest before Mr. Jones and some men return. The different animals begin to take on clearer roles, and we learn that Napoleon is a double for Stalin and Snowball (who could be seen as Lenin in the earliest chapters) will be a stand-in for Leon Trotsky. Boxer the horse comes to resemble the proletariat (working class) with his personal motto "I will work harder" (3.3). Committees are set up, and the pigs work to spread literacy

throughout the populace. These are all allusions to the earliest Bolshevik efforts at organization after the October Revolution . Yet in reality , the Bolsheviks hardly had time to get going before the country erupted into Civil War . There was resistance to Bolshevik rule from the start , but what sparked the resistance groups was that the Bolsheviks withdrew from World War 1 by signing the Treaty of Brest-Litovsk (1918) . Trotsky (Snowball) , who had emerged as the Russian military leader , had not wanted to end the Russian war effort . He and many others felt that without war , there could be no peace. But as Germans advanced into Russian territory, the Bolsheviks had no choice . The resistance, for their part , tried to seize on Trotsky's withdrawal as a sign of weakness .

In *Animal Farm* , Mr. Jones slinks off to the local bar to complain of his misfortune. Yet he can't get anyone to listen to him because the two neighboring farmers – Mr. Pilkington and Mr. Frederick – are on bad terms. Here , we get an early glimpse into the relations between the United States and the United Kingdom , Germany, and Russia .

Mr. Frederick, as it will be increasingly clear , is a stand in for the Germans , and later for Hitler in particular. During the Bolshevik Revolution, the Germans were entangled in war with both the U.S. and the U.K., and after the Revolution, they essentially shouldered Russia out of the War . Mr. Pilkington represents the United States and the United Kingdom, who at this time were unnerved by Russia's withdrawal from the war, feared a Russian alliance with Germany, and were worried about Bolshevik ideas spreading to the West. As Winston Churchill famously put it, communism ought to be "strangled in its cradle ." To put all of this simply , the Bolsheviks were able to fight their civil war because the rest of the world was still caught up in World War I (at least until 1919) . In *Animal Farm* , the Russian Civil War gets depicted as the

Battle of Cowshed. It's worth noting that the Bolsheviks weren't actually fighting the Russian tsar (who was already dead) , but a patchwork army composed , in part , of landowners, middle-class citizens, monarchists , and old army generals . What united these different groups was mainly the fact that they were all *anti-Bolshevik* , and they went under the loose name the White Army , contrasting themselves with the Trotsky-led Red Army .

There are a few things to notice about the Battle of Cowshed . First , Snowball (Trotsky) emerges as a military hero . Second , Mollie the horse, who represents the Russian bourgeoisie (upper-middle-class) runs off and plays little role in the battle . Third, Boxer , or the double for the proletariat (working class) , reveals himself as a powerful military force . As the narrator tells us "the most terrifying spectacle of all was Boxer , rearing up on his hind legs and striking out with his great iron-shod hoofs like a stallion" (4.8) .

The actual Russian Civil War ended in 1922 with the defeat of the White Army and the founding of the Soviet state. Similarly , after the Battle of Cowshed, Animal Farm is firmly established on the English farm scene .
To Grow or Not to Grow? The Windmill and the Trotsky-Stalin Conflict
As Lenin grew sick in the early 1920s, serious tension started to mount between Joseph Stalin (Napoleon) and Leon Trotsky (Snowball) . Trotsky had already been critical of Stalin's war record , but what really set them apart was that Trotsky wanted to continue to spread the Revolution abroad , whereas Stalin wanted to focus on building communism in the territories Russia had already acquired .

Stalin used his position as General Secretary of the Communist Party (an appointment Lenin later regretted) to build a coalition against Trotsky , and essentially make him a mute political force . Following Lenin's death,

Trotsky was forced into exile, leaving Stalin in complete control by about 1928 .

In *Animal Farm* , the divide between Stalin and Trotsky (Napoleon and Snowball) is represented by the argument over the windmill . We learn that Napoleon despises the idea – at one point he "urinated over the plans and walked out without a word" – and, in general , "the whole farm was deeply divided on the subject of the windmill" (5.10, 11). The windmill is, in many ways, the perfect symbol for the decision about whether or not to expand communism . It retains its links with the story of *Don Quixote*, where it comes to represent a fantastic and probably unachievable dream. In this case , the dream is worldwide communist revolution.

As soon as Snowball is off the farm , Napoleon begins to consolidate power for himself, as Stalin did in Russia after he exiled Trotsky. We find that he has reared the nine pups and made them his guard-dogs (equivalent to Stalin's secret police , the NKVD), and that he has made Squealer his right-hand man . The animals are vaguely troubled by all of this, and "several of them would have protested if they could have found the right arguments" (5.17), but they do nothing .

Napoleon's Initiative and Stalin's Five-Year-Plans One of Stalin's first decisions as the leader of the Soviet Union was to initiate something known as the Five-Year-Plans, the first of which was accepted in 1928 for the years 1929-1933. The Plans continued in Russia up until the early 1990s, and their main goal was to rapidly industrialize the nation so that it could catch up with the West .

Going hand in hand with the Five-Year-Plan was Stalin's decision to collectivize agriculture . He thought that he could increase crop output by moving to large-scale mechanized farms, and by bringing the peasantry under direct control. The plan meant a massive drop in quality of living

for the peasants, and quickly revealed itself as a failure . There are historical debates about the degree to which Stalin's plans led directly to the widespread famine of 1931 and 1932 , which killed millions of Russian peasants. What is clear , however , is that once the famines started, Stalin did little to help the people .

In *Animal Farm* , we find that Napoleon has the animals working harder than ever (alluding to the Five-Year-Plans) . Even the neighboring humans "had developed a certain respect for the efficiency with which the animals were managing their own affairs" (6.9) . Meanwhile , Napoleon's own hypocrisy is becoming increasingly apparent to anyone who is paying attention . The pigs have begun to sleep in the humans' beds , and Muriel the horse reads out the altered commandment "No animal shall sleep in a bed *with sheets*" (6.13) .

Despite (or perhaps because of) Napoleon's initiative , there are widespread food shortages across Animal Farm (paralleling the famines in Russia) . Napoleon quickly realizes that "it was vitally necessary to conceal this fact from the outside world" (7.4), and he sends the sheep out to talk about their increased rations . At the same time, Napoleon has all the empty food bins in the store-shed filled with sand in order to hide the lack of food. Napoleon, like Stalin, is floundering to make his policies look like they are working, to give the illusion of strength when the Farm is becoming increasingly weak .

The Hen Rebellion , Napoleon's Pile of Corpses, and Stalin's Great Purge.

Not that *Animal Farm* is ever a particularly light tale , but the story takes a very dark turn about halfway through. First, the hens refuse to give their eggs up to the pigs, and Napoleon resolves to starve them until they change their minds. Several of the hens die, and the rest simply give up. Soon after , Napoleon calls a general meeting, and the dogs drag out

several pigs "squealing with pain and terror" (7.24) . The pigs confess that they were working with Snowball and Mr. Frederick, and a moment later the dogs "tore their throats out" (7.25). After that, the same thing happens with the surviving hens from the rebellion, a goose, and several sheep . At the end , there is "a pile of corpses and Napoleon's feet and the air was heavy with the smell of blood , which had been unknown there since the expulsion of Jones" (7.26) . Wasn't this supposed to be a fairy tale?

Not exactly , as we're learning. What we have here is a nightmarish allusion to the Great Purge , which took place between 1936 and 1938 . Working to eliminate every last trace of the opposition , Stalin had executed or sent to Gulag labor camps many of those who could claim association with Leon Trotsky , as well as ex-kulaks , military leaders, and anyone that might possibly be labeled "anti-Soviet ." The estimates of how many died in the purges ranges from about 500,000 up to 2 million . What made Stalin's purges particularly abominable was that he forced many to come forward and confess falsely to crimes that they never committed , often after severe psychological torment and outright torture . These became known as the "Moscow Show Trials ."

What we see in *Animal Farm* is a very simple and direct illustration of how Stalin's purges worked . Squealer tells the other animals that Snowball , the scapegoat for everything , is not just working against them from outside the farm , but that he has been sneaking back inside : he's trying to destroy them from within . Snowball here becomes the figure of general Stalinist paranoia , and what we get is an old-fashioned witch-hunt, plain and simple .

So , no, we are not getting a fairy tale . But it's worth remembering that Karl Marx's vision was of a utopia, of precisely the opposite of what Stalin had to offer. A Russian in the late 1930s might look back on what

happened and think, like old Clover, "These scenes of terror and slaughter were not what they had looked forward to on that night when old Major first stirred them to rebellion" (7.30) .

The Scheming Frederick and how Hitler Broke the Non-Aggression Pact.

There's an odd little episode after Napoleon's executions that has to do with the need to sell a pile of timber to either Mr. Frederick or Mr. Pilkington. Mr. Frederick stands in for Hitler or Nazi Germany at large, and Mr. Pilkington stands in for the United Kingdom (or perhaps the Western alliance of the UK and the USA).

Now as Napoleon is first trying to decide to whom he will sell the timber, he notices that Frederick is "the more anxious to get hold of it , but he would not offer a reasonable price" (8.6) . At the time , Napoleon's relations with Pilkington were "almost friendly" (8.7) . As the animals become aware of what a threat Frederick might present , Napoleon teaches them to chant "Death to Frederick" (8.8).

Then suddenly , to everyone's surprise , Napoleon swaps sides and sells the timber to Frederick . The other pigs claim that Napoleon only buddied up with Pilkington so that Frederick would raise his price . But Napoleon has a surprise coming . He soon learns that Frederick has given him forged money , and has gotten the timber for nothing !

What's going on here ? Well, Hitler and Stalin had long been mortal enemies . Anticommunism was a central concern of Nazi Party ideology from the very beginning , and Stalin spent much of the 1930s casting himself as a stalwart foe of fascism. Stalin nearly signed an anti-German political alliance with France and Britain (represented by Mr. Pilkington) in the late 1930s . Yet when that fell through , Stalin stunned the world by signing a non-aggression pact with Hitler instead, in August 1939 . Aside from maintaining peace between Germany and the Soviet Union , the pact

divided up a number of Eastern countries into German and Soviet realms of influence . Poland , for example, was slated for dismemberment, with both totalitarian regimes angling to take over half the country . In early 1941 , Stalin began to get word from his spies that Hitler was planning to break the pact , but he simply couldn't believe that the Germans would invade Russia before first defeating Britain . Yet in June 1941, Hitler did indeed launch Operation Barbarossa , with millions of German troops pouring suddenly into Soviet territory , starting the war on the Eastern Front . It's worth pausing for a moment to realize how different the world would be if Hitler had not started a war with the Soviets in June of 1941 . Before launching Barbarossa , Hitler controlled most of Western Europe , and a lonely Britain looked to be on the verge of defeat . But the bloody fighting that unfolded on the Eastern Front eventually destroyed Hitler's military , leading to Germany's defeat in 1945 . If Hitler had not broken the non-aggression pact , the entire landscape of our modern world might be entirely different. In short , the Axis might have won World War II .

But it didn't . Hitler betrayed Stalin , and, as we learn in *Animal Farm*, "The very next morning the attack came..." (8.16).

Battle of the Windmill and World War II

Russia suffered *enormous* casualties in World War II . It is estimated that the Soviet Union lost roughly 11 *million* soldiers in the war, along with perhaps even more civilian casualties .

In December of 1942, the German army had pushed within twenty miles of Moscow. It was only through a massive counter-offensive that the Soviets managed to push the Germans some forty to fifty miles back . Hitler then shifted his strategy and began aiming at oil fields in the southern Soviet Union . The Soviets were able to thwart the plan , but only with many more losses .

By the time Orwell was wrapping up *Animal Farm* , the war was not yet over , but, at least for the Soviets, the worst had passed. From 1943 on, the Soviets remained on the offensive until the end of the war in April 1945 .

Animal Farm has its own miniature version of World War II in the Battle of the Windmill . Things begin rapidly as Frederick's men advance, take a pasture and blow up the Windmill . As the enemy rushes onto the farm, "even Napoleon seemed at a loss" (8.16) . A message arrives from Pilkington telling Napoleon , "Serves you right" (8.16) .

For the fable genre , the fighting in *Animal Farm* is extremely violent . A number of animals are killed, and Boxer uses his hoofs to smash in the heads of the men. Though the animals end up winning , they find that they are "weary and bleeding" (8.23) . Almost immediately , Squealer begins proclaiming the war as a proud victory for Napoleon .

Boxer the horse , like so many that survived the war , no longer understands the word victory . When Squealer points out that they have regained the farm, all Boxer can say is, "Then we have won back what we had before" (8.31) . No matter how good your ministry of propaganda , it's hard to *spin* a war in which millions of lives are lost . Even the loyal Boxer understands that .

Goodbye Boxer and the Betrayal of the Proletariat (Working Class)

Throughout *Animal Farm* , we've seen the pigs betray the principles of the Rebellion over and over again . Yet no betrayal is quite so poignant as what happens after Boxer's lung collapses . Squealer tells everyone that Boxer is going to be taken to a veterinary hospital in Willingdon for surgery.

When the animals go to see Boxer off , Benjamin the donkey appears and starts crying that they are all idiots . He reads the side of the van to them : "Horse Slaughterer and Glue Boiler" (9.19) . All of the animals shout to

Boxer that he must kick his way out , and he tries , but old and weak as he is , he cannot .

A few days later , Squealer comes back and explains the "misunderstanding ." He says the surgeon purchased the van from the horse slaughterer , but that he has not yet changed the name . Squealer claims that they did everything they could to save Boxer. Napoleon holds the horse a memorial service , and ends it by reminding everyone of Boxer's two favorite maxims : "I will work harder" and "Comrade Napoleon is always right" (9.29) .

Boxer , in many ways , is an example of the perfect proletarian (worker) . He never complains ; he is extremely loyal ; and he literally works himself to death . Yet his reward is that he is sold off , slaughtered, and turned into glue . Meanwhile , the pigs are living lavish lifestyles in the farmhouse and getting drunk off cartons of whiskey .

Though the betrayal of Boxer is not a link to any specific episode in Russian history , it might be seen as a brief 'allegory within an allegory' for Stalinism as a whole. And, in a way, Orwell's imagery is all too literal. As the van rapidly moves down the road with Boxer trapped inside , one can't help but think of so many victims of the Stalinist regime that were made to disappear or were sent to Gulag concentration camps .

Napoleon's Last Laugh and The Tehran Conference

The book ends with a meeting between the pigs and the neighboring humans . The animals watch on through a farmhouse window as the pigs explain that there must have been some misunderstanding. They want to make it clear to the humans that they never meant to incite rebellion ; their entire goal has been "to live at peace and in *normal business relations*" (10.27, our italics) . In short, the pigs have hung the other animals out to dry – the Rebellion is dead .

The meeting between the pigs and the humans is an allusion to the Tehran Conference, which took place in November of 1943, and which was intended to map out a strategy to end World War II . It was a meeting of the leaders of the Big Three allied powers , jointly leading the fight against Hitler: Franklin Roosevelt of the United States ; Winston Churchill of the United Kingdom ; and Joseph Stalin of the Union of Soviet Socialist Republics (U.S.S.R.) .

At the Tehran Conference , the Big Three hammered out agreements on several matters of great significance to World War II and, later , the Cold War. Stalin, whose soldiers on the Eastern Front were bearing the brunt of the war against Germany , got Churchill and Roosevelt to promise to open up a Western Front in France by the spring of 1944 by finally launching Operation Overlord (now known as D-Day) . (Stalin had been begging since 1941 for the British and Americans to open a Western front to take the pressure off his forces.) Churchill and Roosevelt also agreed , reluctantly , to allow Stalin to permanently change the borders of Poland , incorporating much of what had been eastern Poland into the Soviet Union. Many in the West (the Polish government-in-exile in London foremost among them) saw this as a craven sellout of democratic principles... which it may have been. But it was a sellout that Churchill and Roosevelt saw as necessary to win the war .

But it was also a sellout that drew the ire of George Orwell . What people often emphasize when they read the end of *Animal Farm* is that the pigs have become exactly like the humans . The final line goes , "The creatures outside looked from pig to man, and from man to pig , and from pig to man again ; but already it was impossible to say which was which" (10.32).

Though the creatures cannot tell pig from man, as they observe them , the pigs and the men are caught in ferocious argument . The reason is that

they're both cheating one another : "Napoleon and Mr. Pilkington had each played an ace of spades simultaneously" (10.32) .

The end of *Animal Farm* , the moment when that ace of spades hits the table , might be taken as the allegorical beginning of the Cold War . At the time the West decided to play cards with the Soviet Union; they'd do anything to defeat the Germans . But the wartime alliance of Roosevelt and Churchill and Stalin was a temporary marriage of convenience ; as soon as the war ended , it fell apart in a mess of mutual distrust , leading directly to fifty years of stalemate, to fifty years of such incredible tension between Russia and the West that schoolchildren in both countries were drilled on what to do if a nuclear bomb landed nearby . Orwell, it seems, saw it coming a mile away .

As an allegorical novel, *Animal Farm* is rife with symbolism . Just as the animals represent individuals or groups from Russian history , the farm itself represents Russia, and the surrounding farms represent the European powers that witnessed the Russian Revolution. Orwell's choices about which objects, events, or concepts to highlight are not driven by plot as in narrative fiction. Instead, his choices are carefully calibrated to evoke a desired response from the reader.

2.13 Animal Farm : Orwell's messages or themes

Totalitarianism Orwell argues that any revolution led by a small , conspiratorial group can only degenerate into oppression and tyranny . He makes this argument through the allegory of the farm . The revolution begins with firm principles of equality and justice , and initially , the results are positive , as the animals get to labor for their own direct benefit . However , as Orwell demonstrates , revolutionary leaders can become as corrupt and incompetent as the government they overthrew .

The pigs adopt the human ways they once fiercely opposed (drinking whiskey , sleeping in beds) , and they make business deals with farmers

that benefit them alone . Meanwhile , the other animals see only negative changes in their lives . They continue to support Napoleon and work harder than ever despite the decline in quality of living . Eventually , the promises of heated stalls and electric light—what they've been working for all along—become fantasy. *Animal Farm* suggests that totalitarianism , and hypocrisy are endemic to the human condition . Without education and true empowerment of the lower classes , Orwell , argues society will always default to tyranny .

Corruption of Ideals The pigs' descent into corruption is a key element of the novel . Orwell , a socialist, believed the Russian Revolution had been corrupted by power-seekers like Stalin from the start. The animals' revolution is initially led by Snowball, the key architect of Animalism ; at first, Napoleon is a secondary player, much like Stalin. However, Napoleon plots in secret to seize power and drive Snowball away, undermining Snowball's policies and training the dogs to be his enforcers . The principles of equality and solidarity that inspired the animals become mere tools for Napoleon to seize power . The gradual erosion of these values reflects Orwell's criticism of Stalin as nothing more than a tyrant hanging onto power through the fiction of a communist revolution . Orwell doesn't reserve his vitriol for the leaders, however . The animals representing the people of Russia are depicted as complicit in this corruption through inaction , fear, and ignorance . Their dedication to Napoleon and the imaginary benefits of his leadership enable the pigs to maintain their hold on power , and the ability of the pigs to convince the other animals that their lives were better even as their lives become demonstrably *worse* is Orwell's condemnation of the choice to submit to propaganda and magical thinking .

Power of Language : A language is a powerful tool that can be used to manipulate and control people in order to bring about change . Napoleon

and Squealer maximally abuse the power of language to manipulate the animals. The initial , noble ideology of Old Major is being twisted and distorted .

The word “equal” is abused the most because the pigs preach equality all the time , and do the opposite , and finally , there is the paradox “All animals are equal , but some animals are more equal than the others .”, which emphasizes the corruption of the authority . Songs, poems , and slogans serve as propaganda and idealize the leader/dictator . They are another form of social control and enforce loyalty . Accusing Snowball of everything bad that happens on the farm, pigs focus the animals on a supposed common enemy and away from their manipulation .

There are also the yes-men ; the sheep whose role is to outvote everybody with a different opinion . Memories of animals are also being influenced , e.g. pigs gradually change the Seven Commandments and through persuasion , Squealer makes it hard for animals to rely on their own memory , and the next generation will believe the lie completely . Totalitarianism is achieved by telling people exactly what to think .

Language has the power to engage and disengage. In Animal form, Orwell excellently depicts the power of language through the pigs , only animals with a strong command of language . In the beginning, singing “Beasts of England,” taught by the Old Major , infuses the emotional response .

Also , Snowball compiles the philosophy of Animalism and with his eloquent speech persuades his fellow animals on the farm to follow it . Similarly , Squealer with his adept skill of oration controls the animals on the farm . At the same time , the animals’ adoption of slogans like “Napoleon is always right” or “Four legs good , two legs bad” underlines their lack of understanding and easy to be manipulated nature . Animal Fam explores how propaganda can be used to control people . From the

start of the novel , Orwell depicts the animals being manipulated by common propaganda techniques , including songs , slogans , and ever-changing information . Singing "Beasts of England" evokes an emotional response that reinforces the animals' loyalty to both Animalism and the pigs . The adoption of slogans like *Napoleon is always right* or *four legs good , two legs bad* demonstrates their unfamiliarity with the complex philosophical and political concepts underlying the revolution . The constant alteration of the Seven Commandments of Animalism demonstrates how those in control of information can manipulate the rest of a population .

The pigs , who serve as the leaders of the farm , are the only animals with a strong command of language . Snowball is an eloquent speaker who composes the philosophy of Animalism and persuades his fellow beasts with the power of his oratory . Squealer is adept at lying and spinning stories to maintain control . (For example , when the other animals are upset about Boxer's cruel fate , Squealer quickly composes a fiction to defuse their anger and confuse the issue.) Napoleon , while not as smart or as eloquent as Snowball , is skilled at imposing his own false view on everyone around him , as when he falsely inserts himself into the historical record of the Battle of the Cowshed .

Class structures : From time immemorial class division seems to be a major issue of human society . George Orwell comments on the same through the class division in '*Animal Farm*' before and after the revolution . He ironically presents the human tendency to have class structures even though they speak of total equality . When the story begins , class division is evident with the human beings being on top of every animal as the rulers of Manor Farm .

During the revolution , they vow not to treat any animal inferior. Soon it all changes, when the pigs, so-called "brain workers", assume the role of

leader and superiors start to control other animals. Evidently , Orwell points out the threat the class division imposes on society when they aim to have democracy and freedom .

Power leading to corruption : “Power leading to corruption” is another major theme Orwell explores in 'Animal Farm . Many of the characters, predominantly the pigs after the humans demonstrate the theme in the novel . Initially , humans exploit their power over animals . Later following the revolt, the pigs start to fill in the gap created by the eviction of man. They manipulate their position of leadership to exploit other animals . Though Napoleon is presented as the villain of the novel , neither Snowball nor the Old Major is immune to corruption .

As brain workers , the pigs , including Snowball , take advantage of the animal and keeps milk and apple away for them . Even Old Major , who brings forth the idea “all animals are equal,” lecturing from a raised platform , symbolically presents an idea of him being above the other animals on the farm. Altogether , it is made clear that the desire for power , evidently corrupt people .

The Failure of Intellect : Orwell presents a sceptical view on intellect that doesn't produce anything of importance. In the novel , the pigs, identified as the most intelligent animals , use their intelligence only to exploit other animals than making their life better . Similarly , Benjamin, who is good , acts indifferent towards using the knowledge and speaks philosophically of moral values . Also , the dogs , equally intelligent like the pigs , don't use their knowledge except to read “the Seven Commandments” . Thus, intelligence is often being unused or ill-used .

The Exploitation of Working Class : ‘*Animal Farm*‘ more than being an allegory of the ways humans exploit and oppress one another, throws light upon how they exploit and oppress animals. In the first chapter,

through Old Major's speech, we get a detailed picture of how humans exploit the animals and rob them of their productions. Also, in the second chapter, when the animals break open the harness-room at the end of the stables, they see "the bits, the nose-rings, the dog-chains, the cruel knives" with which Mr Jones extracted cruelty on the animals. Much like this, during the conversation between Mr Pilkington and Napoleon in chapter 10, he loosely comments "If you have your lower animals to contend with [...] we have our lower classes!" Ultimately, it gives a perspective that, in the views of the ruling class, animals and workers are the same. General speaking *Animal Farm* is the story of a revolution gone sour. Animalism, Communism, and Fascism are all illusions which are used by the pigs as a means of satisfying their greed and lust for power. As Lord Acton wrote: "Power tends to corrupt; absolute power corrupts absolutely." So long as the animals cannot remember the past, because it is being continually altered, they will have no control over the present and hence over the future.

2.14 Amendments to the ideology (When animals lose their zeal for Animalism) Happy as the animals are after Mr. Jones has been driven away from Manor Farm, the group starts falling apart after a couple of months . In the first fuddle of victory everything seems like heaven : there is more joy, plenty of food and a better harvest. But with the hard times of winter ahead, some animals start neglecting the ideology of Animalism.

As winter drew on Mollie became more and more troublesome . She was late for work every morning and excused herself by saying that she had overslept , and she complained of mysterious pains , although her appetite was excellent . But there were also rumours of something more serious .

Mollie," she [Clover] said, „I have something very serious to say to you. This morning I saw you looking over the hedge that divides Animal Farm from Foxwood. One of Mr Pilkington's men was standing on the other side of the hedge . And – I was a long way away , but I am almost certain I saw this – he was talking to you and you were allowing him to stroke your nose. What does that mean Mollie ?" (AF 30)

After a while , Mollie has a hard time endorsing the principles of Animalism . This shows that Animalism must have some downsides to it. Orwell never mentions them literally, but from Mollie's reaction we cannot interpret it otherwise . That these troubles are nowhere mentioned proves that there is no space for discussing the ideology on the farm , let alone to change it . Williams points out how vital it is to communicate emotions : “All the basic purposes of communication – the sharing of human experiences – are being subordinated ” (Communications , emphasis mine). Mollie never feels capable of discussing what her problem is , because she can feel that no-one will pay heed to her remarks . She is probably strengthened in her resolve when Clover does not hesitate to mention that the situation is “very serious”. And by her “What does that mean Mollie ?”

Clover overtly accuses Mollie of betraying the ideology. Sensing this threat Mollie gets distressed : “He didn't! I wasn't! It isn't true!”, cried Mollie, beginning to prance about and paw the ground” (AF 30) . Such an extreme denial of the facts is enough for convincing Clover to interpret this as a betrayal of the ideological spirit , but the reaction is also interesting when interpreting Mollie's character . Partly such a flat denial springs from the shock of being accused so suddenly , but there is more to it . Mollie is torn apart between her love for the animals and her need for human attention . From the start Mollie made it clear that she needed the humans and had no real problems with them , and during the months

after the revolution this has proven to be true . She herself feels ashamed of her acts , she cannot even look Clover in the eyes , but in her heart she does not truly believe in Animalism .

Three days later Mollie disappeared . For some weeks nothing was known of her whereabouts , then the pigeons reported that they had seen her on the other side of Willingdon . She was between the shafts of a smart dogcart painted red and black , which was standing outside a public-house. A fat red-faced man in check breeches and gaiters , who looked like a publican , was stroking her nose and feeding her with sugar . Her coat was newly clipped and she wore a scarlet ribbon round her forelock . She appeared to be enjoying herself , so the pigeons said. None of the animals ever mentioned Mollie again (**AF 31**) .

Mollie cannot live with the situation any longer and one day she is missing. It is again striking that no-one knows what has happened to her . She either was too ashamed to admit that she did not support the ideological premises of Animalism any longer , or she was afraid of the animals' reactions , which would indeed not be abnormal given Clover's denunciation . One way or the other , it remains remarkable that Mollie sees no other way out but to disappear, leaving all the other animals worrying about her situation. After she has left , Mollie actually ends up being happier than before . The ribbons and sugar she has had to miss for several months are now again provided and her coat is newly clipped . This clipping of her coat is only mentioned in passing, but actually it is an important note . It shows that the animals on Animal Farm have not been able to clip the coats of the sheep , and it thus suggests that other tasks , like looking after the iron shoes of the horses , probably have not been attended to either . The value of the humans again shines through . The other animals seem somewhat stunned when they find out about Mollie . Never in their worst nightmares had they foreseen that an animal

could turn its back on Animalism and leave . That Mollie enjoys herself is impossible to understand for the others . They have been fighting and risking their lives to drive mankind away , and Mollie just walks towards them . It comes as an acute shock to them that some animals do not prefer the ideology of Animalism to the dominion of humans . By never mentioning her again they try to conceal both the shame that an animal forsook the farm and their proper disappointment in the ideals of Animalism , which somehow did not live up to everyone's expectations .

2.15 Division into two camps

Mollie's desertion leaves a mark on all the other animals , but one member who does not support the ideology could never harm the principles of a whole ideology . On the contrary , if the animals had been open to discussion , as they originally claimed to be , it would certainly have been possible for the ideological foundations of Animal Farm to have become stronger . A society can only work if it incorporates the means of communication in its system : “These approaches [politics and economy remain important , but they are now joined by a new emphasis : that society is a form of communication , through which experience is described , shared , modified , and preserved” (Williams Communications 10, emphasis mine) . This lack of communication on Animal Farm is one of the reasons why Mollie feels the need to leave . But on the other hand , there is communication in the meetings and voting systems and these are really taken to heart . However , these meetings do not always intensify the bonds between the dwellers on Animal Farm which becomes clear when the discussion about the windmill arises .

The whole farm was deeply divided on the subject of the windmill. Snowball did not deny that to build it would be a difficult business . But he maintained that it could all be done in a year . And thereafter, he declared, so much labour would be saved that the animals would only

need to work three days a week. Napoleon , on the other hand, argued that the great need of the moment was to increase food production , and if they wasted time on the windmill they would all starve to death . The animals formed themselves into two factions under the slogans , "Vote for Snowball and the three-day week" and "Vote for Napoleon and the full manger ." Benjamin was the only animal who did not side wit either faction. He refused to believe either that food would become more plentiful or that the windmill would save work . Windmill or no windmill , he said , life would go on as it had always gone on – that is, badly" (AF 34) .

At this moment , the animals have to deal with overt opposition for the first time . They are all “deeply divided” and split up into two groups which try to convince one another to change sides . Old Major had concluded his speech only some months earlier with the words : “And among us animals let there be perfect unity , perfect comradeship in the struggle . All men are enemies . All animals are comrades” (AF 6) . Not much of that original idea is still alive by now . Once again we are confronted with the breaking down of the original all-for one and one-for-all ideal of Animalism .

Slogans are made in order to support either cause and to outshine the other faction . These mottos are in line with the equality of all animals and their right to speak up and criticize each other which is “a form of social development of personal impressions and responses” . This positive element of criticism and discussion is however rapidly transformed into a less healthy form of communication : Snowball fails to provide certain crucial information (“How these were produced Snowball did not say .” AF 33) and Napoleon even takes it further : he explicitly threatens the other animals . Although he never actually links these

threats to punishments , Napoleon deliberately tries to scare the animals instead of arguing with them .

When everyone gets lost in the factions , no-one ever seems to think back to what Old Major declared or to read the Seven Commandments over again . Only Benjamin refuses to pick sides . All across the farm he is the only one who ponders on the utility of this quarrel and who remains critical about the whole situation . In this manner he resembles Orwell himself , being an “isolated observer going around and seeing for himself” (George Orwell 49) . As is typical of this novel , no-one seems to notice Benjamin , the realistic voice , who is trying so hard to make everyone see the futility of these quarrels . And so the animals start to lose themselves , leaving room for a drastic switch in their daily routine .

2.16 Abusing the ideology

The struggle over the windmill seems to have reached a total deadlock . Meetings continue and Snowball's talent for delivering speeches convinces several anti-windmill supporters to change sides . When Napoleon feels that he is losing support he makes a drastic decision : By the time he had finished speaking there was no doubt as to which way the vote would go . But just at this moment Napoleon stood up and , casting a peculiar sidelong look at Snowball , uttered a high-pitched whimper of a kind no one had ever heard him utter before . At this there was a terrible baying sound outside , and nine enormous dogs wearing brass studded collars came bounding into the barn . They dashed straight for Snowball , who only sprang from his place just in time to escape their snapping jaws . In a moment he was out of the door and they were after him . Too amazed and frightened to speak , all the animals crowded through the door to watch the chase (**AF 35**) .

The moment Napoleon utters his whistle the betrayal of Animalism is already a fact . It will take some time before it is completed , but from

this moment on all hope is gone. By expelling Snowball , the equality between the animals is damaged , leaving everybody behind in an immense tremor . Orwell's pessimistic view on politics starts showing through : “But in his deepest vision of what was to come, he had at once actualized a general nightmare .”

Why Napoleon waits until this moment to deal with Snowball is not entirely clear : right from the start they were always on opposite sides . If Napoleon has wanted to get rid of Snowball all along , why does he linger until every other animal is about to choose Snowball's side ? The only possible explanation is that Napoleon had to wait until his army of dogs was strong enough to take on Snowball .

The dogs are in themselves a problematic issue . At birth they were taken away from their mothers by Napoleon and secretly trained . Taking the puppies away went against all the principles of Animalism . Old Major himself had asked Clover : “And you , Clover , where are those four foals you bore , who should have been the support and pleasure of your old age ? Each of them was sold at a year old – you will never see one of them again” (AF 4) . However , Napoleon uses the excitement and the ignorance of the first weeks to separate the pups from their mothers , ensuring that no-one makes a remark about his decision. The cleverness with which Napoleon adapts the situation to his own needs denotes that it was his plan all along to expel Snowball or any other animal on the farm that stood in his way . Once more our hope that the revolution at any point had a chance of succeeding, falls into pieces. And this is only the beginning.

Napoleon , with the dogs following him , now mounted onto the raised portion of the floor where Major had previously stood to deliver his speech . He announced that from now on the Sunday-morning Meetings would come to an end . They were unnecessary , he said, and wasted

time. In future all questions relating to the working of the farm would be settled by a special committee of pigs, presided over by himself. These would meet in private and afterwards communicate their decisions to the others. The animals would still assemble on Sunday mornings to salute the flag, sing „Beasts of England“ and receive their orders for the week; but there would be no more debates (**AF 36**)

Right after Snowball's exclusion matters change drastically. The primary commandment “All animals are equal” is brushed aside and a new regime is introduced. According to the pigs, they are superior to the other animals and therefore they will decide what will happen. Moreover they will do that behind closed bars, no longer leaving room for any suggestions or criticism. From this day onwards the only thing the animals have to do is to obey the pigs and await their orders.

The communist regime has turned into a bureaucracy: “not merely the class of officials but certain types of centralized order, of a modern organized kind, as distinct not only from older aristocratic societies but from popular DEMOCRACY,” (Keywords 49) which results in the pigs taking up leadership while the others have to follow them.

Not only do the pigs write off democracy, they even rewrite history. After all the tumult the animals are trying to get a grip on the situation and most of them are incapable of understanding what Snowball did wrong. Napoleon puts in Squealer in order to convince the animals that the right decision has been made. According to Williams: “For the transmission of an ideology, there were specific traditional institutions” (Television 14). Animal Farm has no such traditional institutions, since it originates in the total abolishment of the previous system. And because there is no tradition to turn to, Napoleon gets the opportunity to create his own communication system, in this case Squealer, to shape the

ideology any way he wants it . In a clever speech Squealer then stretches the facts until they are right up Napoleon's street :

On the third Sunday after Snowball's expulsion , the animals were somewhat surprised to hear Napoleon announce that the windmill was to be built after all . He did not give any reason for having changed his mind . That evening Squealer explained privately to the other animals that Napoleon had never in reality been opposed to the windmill . On the contrary, it was he who had advocated it in the beginning , and the plan which Snowball had drawn on the floor of the incubator shed had actually been stolen from among Napoleon's papers . The windmill was , in fact , Napoleon's own creation . Why , then , asked somebody , had he spoken so strongly against it ? Here Squealer looked very sly . That , he said , was Comrade Napoleon's cunning . He had seemed to oppose the windmill, simply as a manoeuvre to get rid of Snowball , who was a dangerous character and a bad influence. Now that Snowball was out of the way the plan could go forward without his interference. This, said Squealer , was something called tactics . The animals were not certain what the word meant , but Squealer spoke so persuasively , and the three dogs who happened to be with him growled so threateningly , that they accepted his explanation without further questions (AF 38-39).

Squealer's rhetoric and “clever tactics” leave no room for the animals to doubt , let alone contradict him . When someone tries to get a grip on Squealer's explanation , he smoothly disguises everything under the concept of “tactics”, while he knows no-one understands that term . Squealer sees the other animals as “the masses [who] are stupid and indifferent”. It is his aim to make the animals believe that they are dumber than the pigs, so that any possibility of rebellion is subdued. And whereas “The reality shows it otherwise” the masses in Orwell's last

novels are indeed the stupid mob they are taken for by the majority of people.

Stupidity of the animal mob entangled with the cleverness of the pigs creates an atmosphere in which the pigs have no trouble overthrowing the original features of Animalism . Effortlessly the pigs transform the principles into a new ideology . This in turn lets the pigs behave as they please while letting the others toil and sweat. Orwell's negativity only becomes more and more manifest , and the worst is yet to come . We know that after the expulsion of Snowball the last counterbalance to Napoleon has disappeared, giving him an open field to bring about an absolute power .

2.17 The Defeat of Animalism (Towards a new ideology)

Things deteriorate at Animal Farm . More and more the original principles of Animalism are being adapted and Napoleon develops into a harsh leader . For example , he decides to starve the hens when they refuse to lay their eggs in their nesting boxes any longer , which results in nine dead chickens . Neither does Napoleon have mercy on four pigs whom he accuses of treachery :

Napoleon now called upon them to confess their crimes. They were the same four pigs as had protested when Napoleon abolished the Sunday Meetings. Without any further prompting they confessed that they had been secretly in touch with Snowball ever since his expulsion . When they had finished their confession the dogs promptly tore their throats out, and in a terrible voice Napoleon demanded whether any other animal had anything to confess . **(AF 56).**

Without any trial or even any evidence the four pigs get slaughtered . Interestingly they had risen against Napoleon only a couple of days earlier . These two incidents prove that Napoleon has turned into a tyrant . Until now the changes in the ideology had been minor or at least

thoroughly covered up with clever speeches , but those days are over . Apparently Napoleon is now convinced that his power is sufficient to leave behind the original communist society . A class-structure is now again firmly established : “The essential history of the introduction of class , as a word which would supersede older names for social divisions , relates to the increasing consciousness that social position is made rather than merely inherited” (Williams Keywords 61) . Napoleon thinks he is a separate class , lifted above not only the “common animals” who had been seen as inferior from the very start of Animalism , but also standing above his fellow pigs . By assuming he has the right to kill any animal Napoleon shows that he finds himself superior to anyone else .

Upon witnessing this vicious action , the other animals are horrified . Dazzled they ponder on the events , and subsequent to the first rebellion , the first profound disappointments in Animalism come to the surface . The dream of equality among all animals has been ruthlessly shattered : “As Clover looked down the hillside her eyes filled with tears . If she could have spoken her thoughts , it would have been to say that this was not what they had aimed at . These scenes of terror and slaughter were not what they had looked forward to .” (AF 58) . Moreover, the animals “were shaken and miserable” (AF 57) after the events , bringing them not only into an ideological system contrary to what they wanted to achieve , but even fearing their leaders , which was an unseen situation during Mr Jones“ days .

Not only does Napoleon behave like a dictator , all the pigs have also started to behave more and more like human beings . It comes to the animal's attention that the pigs are sleeping in the beds of the farmhouse . Clover, one of the smartest animals on the farm , remembers that there is a rule against beds , and goes to check the Seven Commandments : “Muriel,” she said, "read me the Fourth Commandment. Does it not say

something about not sleeping in a bed ?“ With some difficulty Muriel spelt it out . It says , “No animal shall sleep in a bed with sheets” she announced finally” (AF 45) . Curiously enough , Clover, who demonstrates how smart she actually is does not doubt this . She is more inclined to believe the statements on the wall than her own memory .

This belief in the written word is remarkable . “The written word used to be taken as the real source of authority” . That the written word is extremely important in a human society is easy to believe , but Animal Farm has a peculiar system . It is ruled by animals and their natural communication is a verbal one. The animals should have been opposed to reading and writing from the beginning because it is typically human and it should have been even more so after Napoleon drove away Snowball . For it was Snowball who had always been the great defender of educating the animals . The last doubts hovering over Clover’s head are taken away by Squealer , who appears to be passing her at that moment :

You have heard then Comrades ,“ he said, „that we pigs now sleep in the beds of the farmhouse? And why not? You did not suppose, surely, that there was ever a ruling against beds ? A bed merely means a place to sleep in. A pile of straw in a stall is a bed, properly regarded. The rule was against sheets , which are human inventions (AF 45-6)

With another splendid speech and a following threat that Jones might come back , Squealer reassures Clover that the ideological premises of Animalism have never been broken . Throughout the story Squealer functions as the spokesman of “Animalism” , reminding us of the bards in medieval times . “It has been said , on the one hand , that in this situation the bard is accountable to society , and is its spokesman ; on the other hand, that it is his duty to serve the past and present glory of the ruling class” (Culture 37). The double function of the bard is however not present in Squealer . His target is not so much to criticize the society on

Animal Farm as to serve indeed this ruling class of pigs . His function goes further than that of a bard, since Squealer not only protects the glory of the ruling class, but also incorporates their deeds into the just ideological spirit .

By preferring the written to the spoken word Clover is no exception .

The pigs have foreseen the power of the written documents long before the animals started to doubt their speeches . At night they have been amending the Seven Commandments so that none of their actions could ever said to be contrary to the pamphlet of Animalism . However , the wittiness of the animals is almost abominable . Even when Squealer is found in the middle of the night covered in paint and lying underneath the Seven Commandments the animals cannot imagine what that is supposed to mean . There is only Benjamin , “who nodded his muzzle with a knowing air , and seemed to understand , but would say nothing” (AF 73).

The pigs have thus succeeded in turning the animals from illiterate beings into creatures who trust unconditionally what is written .

That Benjamin never finds it necessary to pass on what he has come to understand is striking . All through the narrative he tries to remain as apathetic and objective as possible . On the day Boxer , the old horse that has literally worked himself to death , is taken to the knackers , he eventually breaks his silence and hollers the atrocities of Animal Farm : “Fools! Fools!” shouted Benjamin, prancing round them and stamping the earth with his small hoofs. „Fools! Do you not see what is written on that van?” That gave the animals pause, and there was a hush. Muriel began to spell out the words. But Benjamin pushed her aside and in the midst of a deadly silence he read: „Alfred Simmonds, Horse slaughterer and Glue Boiler, Willingdon. Dealer in Hides and Bone-Meal. Kennels Supplied.”

Do you not understand what that means? They are taking Boxer to the knacker's!" (AF 81-82)

After Benjamin's intervention turmoil arouses , but the animals are again easily satisfied when Squealer assures them that the veterinarian's van had previously belonged to a horse-slaughterer and that the publicity on the side of the car had just not been removed yet . The animals are very relieved to hear this and “their last doubts disappeared” (AF 84). Once more , Orwell portrays the animals as stupid beasts , not understanding how their true ideology is being abused right in front of their eyes . The rest of the novel will show how Orwell's “sympathies are with the exploited sheep and the other stupid animals , but the issue of government lies between drunkards and pigs, and that is as far as things can go” (Williams Culture and Society 283).

1.18 Ideological reception of the novel

Orwell started writing Animal Farm towards the end of 1943 . In a couple of months he finished his beast fable and by the beginning of 1944 he was looking for someone to publish the novel . Because of the ideological implications in the book, no-one was keen to publish it . It's clear allusions to the Russian communist regime – Napoleon refers to Stalin and Snowball represents Trotsky – made it nearly impossible to launch Animal Farm on the market at that time. The Cold War was emerging and any writings that were unmistakably politically laden were treated with great caution . Orwell was somewhat surprised that it was such a problem to release his novel . “I am having hell and all to find a publisher for it here though normally I have no difficulty in publishing my stuff” (qtd. in Williams George Orwell 69) .

The allusions to Russia were of course no coincidence , Orwell had deliberately incorporated links to the situation and was well aware of a reading of his novel as a comment on the Stalin regime. He even

encouraged it . It was his goal to make people see the horror of the Russian ideology :

Nothing has contributed so much to the corruption of the original idea of Socialism as the belief that Russia is a Socialist country and that every act of its rulers must be excused , if not imitated . And so for the past ten years I have been convinced that the destruction of the Soviet myth was essential if we wanted a revival of the Socialism movement. On my return from Spain I thought of exposing the Soviet myth in a story that could be easily understood by almost anyone and which could be easily translated into other languages (**Collected Essays III: 458**) .

In order to grant his story the publicity and political concern he wanted it to be given , Orwell was eager to get his novel published on the eve of the Cold War . In Orwell's logic it was best to show the corruption of the Soviet Union when they were at their height of power and popularity (J. Meyers 245) . By getting his novel published at this time , Orwell ensured that the ideological implications of Animal Farm would not be put aside and he hoped that somehow his novel would get people to think about the Soviet regime , and make them eager to build a true socialist society . Finally a publisher house was found to produce the novel . The novel became a great success and the company was able to profit from Orwell's previous efforts . Critics showed however , that it was indeed impossible in the 1940s to read the beast fable of Animal Farm without thinking of Stalin . Most of the comments on the novel were therefore bluntly negative. Kingsley Martin, for example , “called Orwell a Trotskyist (the derogatory name for anyone who opposed Stalin) , claimed that he'd „lost faith in mankind“ and concluded that his satire " is historically false and neglectful of the complex truth about Russia" (J. Meyers 251) . However, Animal Farm was not as blunt a Trotskyite view on Russia as Martin assumed. Both Napoleon and Snowball are portrayed negatively and the

other animals are depicted as stupid beasts which cannot see through the actions of the pigs . So, “though Trotsky was Stalin's victim , Orwell thought he was potentially as great a villain as Stalin and both men had betrayed the Revolution” .

The ideological tone of the novel secured its worldwide and immediate success . In a couple of months all the copies were sold out and even the Queen wanted to read it. In order to get hold of a copy anyway, a Royal Messenger was sent to the Anarchist bookshop, and it greatly pleased Orwell to hear that the Queen was forced to go and buy the book at the Anarchists“ (J. Meyers 251) . The Queen's zeal to get the book showed that Animal Farm got tackled for its ideological standpoints , but that it also presented the matter in such a brilliant way that it succeeded in breaching the gap between all ranks and classes .

2.19 Previous studies

The literature on Orwell's novel *Animal Farm* has a big bulk of studies that related to the major political themes of this novel , such as absolute power, ideology, and corruption . For example; studies of Goncalves (2017) , Nouasri (2015), Monica (2011) , Pelissioli (2008) , Pelissioli (2008) , Sewlall (2002), and Sebastian (2001)

Main finding of the above studies focused on :

- Exposing the practices of absolute power
- Dictatorship of communism, and drawing the form of absolute power and its authoritarian methods and negative effects on the society In order to bridge the gap , this study examines the representation of the narrative text to the reality to show the evidence of interconnection between them. The methodology of this study involves using Marxist criticism as the analytical approaches to find a convergence between the topics and events of the narrative text and our real world .

This study contributes to literature on Orwell's novel *Animal Farm* particularly, and the field of the political English novels in general . Thus, this study extends the base of the researchers' knowledge in this literary area

Daneshara Sepehr's article entitled "Corrupt Ideology " . Main finding focus on :

- Attention to dig deep both for interpretations and implications for different societies.

The Misinterpretation of Revolutions in Twentieth Century through George Orwell's *Animal Farm*". Main finding

- the author takes up Orwell's belief that all the revolutions in 20th century take the nations back into more gloomy ideals even worse than the previous political situation .

- The promises made by the leaders at the start of revolutions are impossible to achieve and calls them pipe dreams ,
- Forcing leaders to come back to reality where they have no choice except taking a systematic approach to build a ruled based society that follows the commandments in its true spirit .

In a study by David Dwan entitled “Orwell’s paradox: Main Finding

- The concept of equality is the central issue of the novel and puts a question mark on the viability of the coherence of equality as a theoretical principle , instead of focusing on the satirical portrayal of Stalin’s regime.
- Animal Farm should be considered as a criticism of all sorts of political ideologies that claim to value “equality” but use a highly distorted definition of this .
- Orwell’s view on the abuse of the idea of equality is influenced by his experience in Spain .

- The concept of equality , cannot be the solution to all the problems since the concept itself is very complex and liable to be misinterpreted

Robert Pearce has also carried out a study involving Animal Farm entitled “Orwell, Tolstoy and Animal Farm”. Main finding

- Pearce in the article mentions the common perception about George Orwell and Leo Tolstoy having contrasting attitudes to life but proclaims that the difference may not be as serious as believed, and argues instead that Orwell gets his inspiration for manipulation of the seven commandments of Animalism in Animal Farm from Tolstoy .
- Pearce further explains that his view is strengthened because rewriting of the commandments has no historical parallel and believes that Tolstoy has a great influence on Orwell, which is reflected in his writings .
- The commandments can also be seen as reflecting Marx’s communist manifesto .

Paul Eissen in his article entitled “George Orwell and politics of Animal Farm”

Main finding :

- Takes up the issue of pigs taking advantage of animals due to their inferior intellect , which could either be natural as not all the animals are born with equal intellect or artificial due for example to the lack of education.
- As long as animals are unable to remember the events from the past , there is very little chance for them to have control over their future .
- Animal Farm is a story about a revolution that has gone wrong.
- The ideas of Communism , Fascism and Animalism are all nothing more than illusions , and are used as instruments by the ruling class to satisfy their greed and desire to have all the power and control in their hands .

In yet another study involving Animal Farm entitled “The Dual Purpose of Animal Farm”, Paul Kieschner explores both the artistic and political purpose of the novel . The Main finding of the study brings up many topics , including

- Orwell’s views on socialism , capitalism and fascism .
- The author’s choice of genre and its impact on the novel .
- Analyzes certain aspects from the novel and makes efforts to connect them to events in the real world .

As is obvious from the previous studies mentioned above , the events in the novel can be interpreted in many different ways but it seems that most of the critics do not touch upon the aspect of symbols and who's who . This lack of focus on the aspect of who's who shows that there is a legitimate need to carry out such a study , which leads us to the analysis section of text book " Animal Farm " .

2.20 Summary of the chapter

To summarize and conclude, we can say that the ruling pigs in the Animal Farm, which symbolically represent the rulers of the Russian totalitarian state, were reluctant to make use of the possibilities to work for the betterment of their masses but indulged instead in dirty tricks and deceptions to gain power and abused it to mistreat other animals. They mainly did this by breaking the initially agreed commandments, the analogy of the communist manifesto, and by changing them to suit their luxury lifestyle. Orwell has skillfully created a picture of the political scenario after the Russian Revolution by using different animal characters, giving them human qualities. Pigs stand for the ruling class. More specifically, Napoleon stands for Joseph Stalin, Snowball symbolizes Leon Trotsky and Squealer refers to the propagandist elements of the totalitarian government.

The entire journey from Manor Farm to Animal Farm and back to Manor Farm is filled with deception and exploitation of common animals. It begins with the pigs taking over the farm and becoming the self-proclaimed rulers without any election or voting and choosing the role of supervision for themselves while forcing the other animals to do the hard labor.. The more power pigs gained the more tyrannical and cruel they became, resulting in them becoming corrupted by power, and their moral senses diminished. Their corruption combined with having never-ending greed made them resemble and behave like human beings.

throughout the novel, he never felt he had enough and always desired for more power, which made him corrupt to the core until he got absolute power to control everyone on the farm.

The bare truth is that nothing has changed as far as the common animals are concerned and that the abuse of power leads to catastrophic

consequences. Similarly, the Russian revolution was a failure in the sense that not much was accomplished or changed. The fact that Napoleon's regime in *Animal Farm* falls apart with the farm ownership actually changing to human beings symbolizes the collapse of communism in Russia .

To sum up, we can say that Those in power exploit the ignorant and inferior masses, who can be easily manipulated controlled and oppressed by the use of power, which is exactly what happened in the authoritative and oppressive regimes of Napoleon in *Animal Farm* and in Stalin's Russia.

Orwell's *Animal Farm* was evident that how the use of political symbolism assisted Orwell in relaying his political message about the corruption, the persecution, and the oppression practiced by dictators as soon as Manor Farm was entirely controlled by the Napoleon which is a reflection of typical images to what has been done by the Soviet Union under the leadership of Stalin. Another form for the notorious distortion of power as symbolized politically by totalitarian regimes is clearly embodied by the way in which the farm was administered and managed by the pigs for them the farm was again. Additionally, another symbolic view is going to politically be reflected by this article is that most of the totalitarian regimes unanimously share in practicing all sorts of hypocrisy, persecution and oppression against rivals; this is obviously symbolized by amending the seven commandments according to the will of pigs to deceive their masses , and the canines Napoleon used against the revolt of hens and the exile of Snowball from the farm. The last but not the least, the cornerstone of this article whose significance of mirroring the political symbolism of George Orwell writings indicates that except for he did not resort to use political symbolism the number of readership will not increase even his writings and political ideologies will

not be appealed to timeless audience besides the fact the Orwell himself might have been one of the victims of totalitarian oppression.

The various animal images are used by the author of *Animal Farm* to give vivid descriptions of the diversified people, based on the similarities between humans and animals. From the perspective of cognitive linguistics, metaphor is regarded as a „cross-domain mapping“ with some aspects of the similarities between the „source domain“ and the "target domain“ highlighted. As mentioned earlier when talking about metaphors, the metaphorical process requires the donor sphere and the targeted sphere. The donor sphere of the conceptual metaphor in this novel are the animals whereas the target sphere is the Soviet state with the dictatorship of the leader. The animals, the events as well as the plots have symbolic meanings, which enriches the novel with specific aesthetic effects . The most significant metaphor that has been identified in this novel around which revolve all the events in the novel is: Animals are humans. The characters represented in this book share so many traits with human beings. Thus, through the descriptions and actions of the animals in the novel we can see the traits that characterize people so that all the characters are animals in appearance but humans in nature.

Chapter Three

Methodology of the Study

Chapter Three

Methodology of the Study

3.0 Introduction

This chapter includes the method that the researcher used in depicting the novel's characters with the used of symbolism .

The object of this current study is : an A special handling to Symbolism and Politics in George Orwell's works with special reference to his novel " Animal Farm "

Animal Farm is a political allegoric novel written by George Orwell, first published on August 17, 1945. It reflects the events leading up to the Russian Revolution of 1917 and then into the Stalin era of the Uni Soviet It was a great commercial success and Time magazine chose the book as one of the 100 best English-language novels (1923 to 2005). It also won a Retrospective Hugo Award in 1996 , and included in the Great Book of the Western World selection.

3.1 Research Design

The data of this qualitative study is the text of Orwell's novel Animal Farm The research question of this study does not deal with specific data (extracts) taken from the text , rather it deals with the entire text (themes , events , and characters) and its relationship to reality . To answer the research question , and show evidence about how does the narrative text (symbolism) represent the reality (politic issues) . Thus , it is important to study the external context surrounding the literary text in the period in which the text has been produced, and this includes the social , political and conditions of that period. Marxist criticism (Marxist Literary Criticism) views literary works as reflections of the social institutions where from they emerge . According to Marxists , even literature itself is a social institution and has a specific ideological function depending on

the background and author's ideology (Abrams , 2009) . Being the body of human experience , literature encodes human clash of wills in an imaginative creative way (Williams, 1977) .

Literary ideologies in the texts, according to Eagleton (2010), reshape the image of reality. Marxist criticism cares about context in which a literary work is written, in the light of the historical evidence. It includes the social and historical circumstances of that time , and certain facts about the author's life in order to understand the world behind the literary text . (economic, political , ideological, and socio-cultural). change means identifying the field in which the text is circulated to shift, alter, or impose new understandings or actions (Leitch and Palmer, 2010).

The method used in this research is qualitative since this method intended to reach a depth in analysis of the subject studied . Steinhauer in Aminuddin (1990, p.2) stated that there are four major activities in language qualitative research ; identify the relation between our research with the previous researches , conduct a library research , collect the data and analyze the data .

I deal with analytical approach in analyzing Animal Farm novel to explain in detail the various stages of developing the methodology of the current study .This includes a detailed discussion of the philosophical background of the research , describes the data collection strategy , closes with a discussion on the analysis tools that used to analyze the data collected . Research involved some sort of data or even contain data that could answer research questions and meet objectives of the study . Based on the philosophical assumptions , an analytical method is the best suited for the current study . it is about collecting data and then analyzing it in order to find result and recommendation .

Considering the objectives and problem of the research , this study used descriptive qualitative research since the objective are identifying and

describing the information about symbolism and politics issues in Animal Farm novel . Furthermore, the descriptive qualitative was used because the data were in the form of words or phrases and the analysis were descriptions .

This research is designed in terms of the techniques used for data collection, sampling strategy, and data analysis . Before going into the strategies of data collection and analysis, a set of hypotheses were developed.

The following are a set of hypotheses which have been developed from the examination of the literature review .

H₁-George Orwell wasn't a single person but a group of linked minded Politian and novelist .

H₂- The greater the allegorical political symbols in the novel more increase in readers attention .

H₃- The greatest impact of allegory is changing politic issues .

H₄- Higher techniques in using political symbols in writing had positive result .

H₅- The analytical abilities of George Orwell allows for achievement results.

H₆- using symbolism with politics in Orwell works lead to highly successful benefit and interesting results.

H₇- There was strong relationship between personality type and job success .

H₈- Using symbolism in politic writing has positive impacts in solving political issues

In collecting the data, there are several procedures which were applied. First, I chose the data source, and chose George Orwell's Animal Farm as the subject . The next step I was reading the novel comprehensively. Since this research will be focused on , I read the novel more than three

times in order to get a better understanding and get the accurate data . Then , after reading the novel comprehensively , I attempted to find out the data which has an indication in symbolism and politics .

Data Analysis After conducting the data collection and library research , I will start to analyze and interpret the data according to the results which will emerge . The results emerge , which will answer the research questions, will be explained , and further according to the results , I will draw a conclusion about symbolism and politics in Orwell's novel " Animal Farm " .

Since the focus of this study is symbolism and politics in George Orwell's Animal Farm novel, it focuses on analyzing the symbols found. Four steps are used for analyzing the data, that is:

1. Reviewing some dialogues or excerpts represent politics that have been collected from Animal Farm novel
2. Classifying the dialogues or excerpts of the symbols conducted by Napoleon as a Leader according to politics techniques that is used in the novel
3. Elaborating each dialogues or excerpts of the symbols conducted by Napoleon as a Leader by referring to the previous theory as proof in the form of paragraph
4. Drawing conclusion from the data analysis which is gathered from answering the research problems.

General speaking the methodology and the framework of thinking in this study is divided into several steps. In the first step, I began to determine the object as material in conducting analytic studies of literary works. In general, literary works are considered as a picture of a society that can be used as a medium for research, some to intrinsic elements. The novel Animal Farm is seen as a picture of society at that time which became a reflection of the thought of political conflict . Through this novel, the

author tells how big and how destroyed the Soviet Union at that time . In the second step , I began writing down the background of the problem and the formulation of the problem . I found problems regarding the novel elements. Talking about symbols and power politics . They are interrelated . It's just different in terms of the system being run . This form of totalitarianism became the destruction of a ranch order run by the two leaders, namely Comrade Napoleon and Comrade Snowball. Regulation and the running of systems in an organization are worth thinking about before acting and deciding on policy because it can be seen that the collapse of an order is caused, among others, by the existence of a conflict , especially political conflict . Conflict in literary works can trigger various emotions from each character so that the author has described the feelings of each character in-depth and on these facts , the researcher will classify the various conflict that exists in Animal Farm novel , as well as describe characters that reflect a system totalitarian and descriptions of characters who are experiencing conflict so that they have to build a political tension in the farm arrangement . Therefore, the research formulated several problems as written in the formulation of the problem section. The third step I began to determine the theory that will be used to study of the formulation problems . Based on research on political conflict of characterization in creating literary works and human facts in the novel Animal Farm will be examined using some sociology , political , and literary theory . In the fourth step , I determines the method to be used , in this study I uses analytical method that is prioritizing the depth of appreciation of the interaction between the concepts specifically studied , then divides on each element , and describes the results of the study . This method is used because it is to find accurate data both existing data in animal farm novels and data outside of animal farm novels ; the character behind the novel. that literary analytical method is

mostly interested in the analysis, interpretation , and evaluation of primary sources , literary theory tries to shed light on the very methods used in these readings of primary texts. The literary theory thus functions as the theoretical and philosophical consciousness of textual studies, constantly reflecting on its own development and methodology . The fifth step analyzes by describing the characters in Animal Farm reflect to totalitarianism , show the relationship between theme and literary works as a reflection, and conflict among the characters in Animal Farm build political tension. The sixth step is the conclusion. At this step, I concludes the results of the analysis studied

Chapter Four

Data Analysis , Results and Discussion

Chapter Four

Data Analysis , Results and Discussion

4.0 Introduction

This chapter analysis of the use of symbolism and politics in George Orwell literary works .

Of the other major works of Orwell , "Down and Out in Paris and London " and "Burmese Days "are fictionalized autobiographies in as much as he has drawn heavily upon personal experience in these works . Both the works revolve around the themes of stark poverty and the humiliations of an impoverished life . Similar is the case with "Keep the Aspidistra Flying "and "A Clergyman's Daughter " . These two novels also highlight the mental and emotional aspects of impoverished life . Because of this fact , Orwell's attitude in these works is one of bitterness and chronic pessimism , and when bitterness and pessimism so dominate a writing , satire and irony take a back seat , for satire is borne of the conviction of perfectibility of man .

4.1 Discussion

Manifold views on ideology: Down and Out in Paris and London

Orwell's Down and Out in Paris and London is a tour documentary of the under-world prepared without any "hysteria or prejudice". The writer found himself in Paris without money and work . Financial stringency, besides lack of job opportunities for the educated youth , was the order of the day both in Paris and London . But in Paris there was a flickering hope while in England there was pitch darkness of hopelessness. The job crisis can be seen in these lines of Down and Out in Paris and London : "Thousands of people in Paris live it struggling artists and

students, prostitutes when their luck is out, out-of-work people of all kinds. It is the suburbs, as it were, of poverty."

In *Down and Out in Paris and London* Orwell has set down his "adventures" in a book form. Orwell makes contact with the physical reality of poverty and looks at the roots of the evils. And G. B. Shaw's verdict in the preface to *Major Barbara* : "The greatest of evils and the worst of crimes is poverty" . The life and labour of the People of London drew attention of the political leaders and thinking men of the day to the problem of poverty and unemployment .

When Orwell finally left Paris and came back to England he was determined to see the reality of poverty in all its horror and sordidness . He went close to the working classes to become one of them and saw "poor naked wretches" from close quarters and he thus exposed himself to a feel "what wretches feel".

Orwell paints a vivid picture of the tramps in the second part of *Down and Out in Paris and London*. It is a picture of grim misery and stark poverty , and draws our attention to the fact that poverty destroys the beautiful element of decency that characterises normal human relationships . Orwell has recorded scenes of humiliation and degradation to be encountered in the daily life of the down- and out ; and he forcefully concludes that poverty has debasing influence on human character, and that it is hostile to sweetness and sympathy in human relationships. To quote Alan Sandison, Orwell is describing here "both the alienation of the poor and the moral obliquity involved in poverty".

Down and Out in Paris and London (1933) recounts Orwell's own experiences in both Paris and London where he has no money or real job but still has to survive. During these months Orwell is at the end of the social scale. This situation gives way to a novel in which ideology does not seem to matter. The one thing that becomes clear to Orwell is that

when you need to worry about surviving, you do not bother to get your priorities right.

The book starts in Paris where Orwell is running short of money . Orwell main concerns involve getting through the day without starving and figuring out how to find money which brings him another couple of days without worries. It turns out that when he is nearly starving, he is willing to proclaim any ideology as long as it provides him with food or gets him a job . Orwell is therefore not at all reluctant when his friend Boris offers him the next proposal

„Tell me, mon ami, have you any political opinions?“ „No, I said.“ „Neither have I. Of course, one is always a patriot; but still – Did not Moses say som about spoiling the Egyptians? What I mean is, would you object to earning money from Communists?“ „No, of course not.“ „Well, it appears that there is a Russian secret society in Paris who might do something for us. They are Communists They act as a friendly society.....they want some articles on English politics.“

Me? But I don“t know anything about politics.

„Merde! Neither do they. Who does know anything about politics? It“s easy. All you have to do is to copy it out of the English papers. Isn“t there a Paris Daily Mail? Copy it from that. „Well, say the opposite of what the Daily Mail says, then you can“t be wrong. We mustn't throw this chance away, mon ami. It might mean hundreds of francs“ (Down and Out in Paris and London 44).

The communist organization is depicted here as a group that is not as devoted to their ideological premises as one would take for granted. Boris says that it “acts as a friendly society” (emphasis mine).

Although there is no obvious reason to assume that this is not the truth, we can easily read this as:

“they pretend to be a friendly society”. That would make the communist society equal to Boris and Orwell. Both men have just agreed that they will behave as communists if that grants them money, no matter what they believe themselves. If the communist organization only acts as communist, it would be just as fake as Boris and Orwell's communist facade. This would then create two people feigning to live up to the communist principles in a formation that in itself is not a true communist institution . They are Communists; in fact they are agents for the Bolsheviks. They act as a friendly society, get in touch with exiled Russians, and try to get them to turn Bolshevik. My friend has joined their society, and he thinks they would help us if we went to them.”
(Down and Out 44).

Boris states that the communist organization tries to turn the Russians that they approach into Bolsheviks. Those people are urged to lay down their own views and beliefs, even when they were not even looking for such an opportunity in the first place and therefore are not seeking to adapt, let alone to overthrow their ways of thinking. So whereas Orwell and Boris seem to have no problems at all in choosing which ideology they support, these Russian exiles are strongly demanded to adapt themselves to the ideology as it is proposed by the communist association.

Another facet of ideology is conveyed through Orwell's own remark that the police are looking for communists, and expatriating them whenever they get the chance:

" I did not like the idea, for the Paris police are very hard on the Communists, especially if they are foreigners, and I was already under suspicion. Some months before, a detective had seen me come out of the office of a Communist weekly paper, and I had had a great deal of trouble with the police. If they caught me going to this secret society, it might

mean deportation. However, the chance seemed too good to be missed" **(Down and Out 44-45)**.

Apparently there is no freedom of thought in the France of the 1930s. Whoever does not subject himself to the approved ways of thinking gets hunted down and expelled, which severely restricts and prohibits people to make their own decisions. Orwell even recounts how a detective had caught him leaving a communist office. In Paris it turns out that people would do best not to behave any different from the current ideology. If they do, they can actually be pursued and put into jail. In entering the building of the organization Orwell and Boris even need a password as a safety measure: “„Mot d’ordre!” he said sharply when I did not answer. I stopped, startled. I had not expected passwords. ‘Mot d’ordre!’ repeated the Russian” (Down and Out 45).

The threat of jail and the extreme security matters that are taken prove that having the wrong political views can be a really dangerous business. In Paris we seem to get diverse views towards ideology. First Orwell suggests that ideology is not even a point for people living under the circumstances he does. They adapt their political views whenever it is necessary. However, after a while it turns out that Orwell can get imprisoned or deported for having the wrong political views, which indicates that ideology is nevertheless important in France. Paris in the 1930s is a place of intense extremes, where one is not allowed to express one's political thoughts if they run counter to the general political beliefs. After eighteen months of adventures in the streets of Paris, Orwell desperately feels the need to return to England to get a more decent occupation than being the “plongeur” in a French restaurant and working for seventeen hours a day. He writes to his friend B. enquiring if he cannot find him a job : “anything, so long as it allowed me more than five hours sleep” **(Down and Out 113)**. A short time later, we find Orwell in

a third-class cabin of the train to London. He is hired “to look after a congenital imbecile” (**Down and Out 116**) , which seems like a dream to Orwell compared to the hard labour he has been engaged in during the previous months in Paris.

Arriving in London, Orwell discovers that his job is not yet vacant and that he will have to survive for another month in the streets of London. In trying to get away from the coarse life in Paris, he ends up in exactly the same situation, only in another capital. Not only the similarities of both the situations are palpable, his opinions on ideology have also not changed.

In *Down and Out in Paris and London* Orwell gives us a rather heterogeneous pallet of approaches to ideology. On the one hand we come to think that ideology is the least of your worries when you have no food or money. The idea is that you just change your ideology according to the circumstances you happen to be in at that moment. But on the other hand, especially in his account of Paris, you really have to keep your eyes open in order not to land in prison for engaging in illegal practices only by visiting a certain political office. Ideology is thus a life-saving or life-threatening business according to the side you are on. *Down and Out in Paris and London* already foreshadows Orwell's pessimistic view on both religious organizations and the government's power who want to control not only your behaviour, but your thoughts as well. The theme of government control will predominate in a lot of Orwell's later works, but at this point his veritable disillusionment with the government still has to take place.

In the concluding chapters of the book, Orwell tries to explain at length why people despise tramps and beggars . "A beggar", he tells us. "has not, more than most modern people have , he has merely made the mistake of choosing a trade in which it is impossible to grow rich . However , to

revert to his major premises , what divides a pauper from a millionaire is not the superiority of mind or imagination or conscience , but simply the ability to make money through all kinds of devious ways . According to Orwell money has become the grand test of virtue . Obviously , Orwell means to suggest that amassed money constitutes an affront to human dignity and honour and he goes on to argue that the "plongeurs", the tramps and the beggars and other classes of the poor homeless and hungry people are all symbolic victims of social injustice . In short , Orwell in *Down and Out in Paris and London* is an advocate of the underworld , a world within a world, the undernourished humanity. What Orwell intends to satirize is poverty which is man- made and an off- shoot of wrong socioeconomic policies . Thus Orwell is a "camera eye" a reporter , a surveyor.

Down and Out in Paris and London is basically a report in the form of novel. At one place in the book Orwell has realistically defined love but as he is to make love with the slum woman he very ironically calls it a "ghost of joy". Here the expression "ghost of Joy" marks a clear distinction between the love making of the poor and that of the rich . The single word "ghost" suggests the fear in the life of the slum dwellers .

The second published novel of Orwell " *Burmese Days* " is based on his experience which he gathered in Burma as a police officer .

This novel deals with the decline of British imperialism which is due to the inhuman treatment meted out to the non- Britishers . The subject of this book is not something which Orwell alone took up . Rudyard Kipling was the first English writer to deal seriously and comprehensively with the issue of British colonies . But he wrote as an advocate of the white man and his work may be described as the official literature of imperialism . Orwell, unlike him , has examined imperialism strictly from an ethical point of view. Like Conrad, and E.M.Forster , he attacks the

evils of Imperialism and satirises the faults of conquerors and the conquered .

The sudden appearance of Marx on international political scene perhaps unveiled the real picture of imperialism . The Marxists held the view that imperialism was the political domination of one country by another for complex economic reasons . Obviously , the Marxists theory associated imperialism with capitalism , and it came to be believed that the curse of imperialism would wither away with the withering away of capitalism . In the mid- 1930's most of the intelligentsia in Great Britain attacked capitalism . They assumed that everything that was a product of that system-whether it was an institution , an idea or a moral precept- was innately nefarious. Men like Bertand Russell , H.G.Wells and Orwell also ceased to believe in the imperial idea and in the imperial mission. "Burmese Days" is therefore a novel where the imperialism as a way of Government finds a befitting satiric expression . The novel like the later books of Orwell is an attack on totalitarianism and capitalism .

"A Clergy Man's Daughter" again deals with the subject poverty . Although Orwell called it a "ballox" and "tripe" and he was very much ashamed of it because he thought that he lacked a political purpose in this book , yet this book alone projects Orwell's views about poverty and religion . The basic issue Orwell takes up in this book is the loss of religious faith and psychological repercussions of this loss and the problem of poverty and its debasing effects .

Another novel of Orwell , " Keep the Aspidistra Flying " , also deals with the theme of poverty. But poverty which forms the theme of this book is not the poverty of the vagrants but the poverty of the gentlemen of decent "lower- upper- middle class". Although Orwell was himself not satisfied with the theme of this book, yet an in-depth study of Orwell's novels shows that " Keep the Aspidistra Flying "is the only novel which lays

much emphasis on human relationship and this novel alone ends on a happy note . Here for the first time we find Orwell a tension- released man craving for a return to the Womb, to be reborn in a higher form of synthesis . His creative impulse having lost its bearing in trivial entanglements retreats to a greater relationship that is , the relationship between man and woman. Here Orwell , like Lawrence , lays emphasis on the relationship between man and woman . "Keep the Aspidistra Flying" is a complete "harrowing and stark account of poverty written in clear and violent language", but what is notable about it is also its happy ending . The novel is to be read as a socio-political document exposing the corruption of the bourgeois society . Gordon's return to the shadow of the aspidistra which results in a definite ambiguity in Orwell's attitude is to be understood in terms of the moral imperative of marriage . The marriage and the home protect the hero against alienation and restore his connection to the biological life . Obviously the novel projects the author's double moral vision . Here is as if a message of Orwell that money is all powerful because you can't do anything without it while the fact remains that money making is essentially a dehumanizing enterprise . "The Road to Wigan Pier", Orwell's next novel published in 1937 is the last book dealing with the subject of poverty . Here the theme of poverty is quite unlike other previous books and he seems to be turning to the subject of politics. In his earlier books dealing with the subject of poverty , Orwell has simply delineated the sad picture of the poor and under-nourished world but here he has prepared a complete report on poverty of the working class , he poverty of the impoverished gentlemen , of the miners , of the persons in employment or without employment . This book may be regarded as a turning point in the history of Orwell's political development from the imperialistic ambiguity to socialistic certitude.

In "The Road to Wigan Pier", Orwell like Malraux , Sartre and other French writers of the thirties feels that the working class symbolizes some deeply meaningful myth of suffering and that in its liberation lies the general salvation of mankind . Here is an investigation of working class conditions in Lancashire and in Yorkshire . But Orwell's personal interest in probing into the lives of working class people cannot be ignored . He had a passion for the poor, an urge to learn more of the English industrial working class by direct contact .

Orwell here takes us through the industrial towns full of rotting and crowded houses. His report is full of several symbolic images drawn from different dilapidated worlds. One such image for instance is the vivid description , of a woman seen by Orwell from the train. The woman , a victim of poverty, is treated like an animal .

The woman "kneeling on the stones and poking a stick-up the leaden waste-pipe" is the symbol of exploited working class people of England in industrial belt . Orwell works out the implications of this image in almost all the chapters of this book. The dilemma of the poverty of the working class people is all the more intensified a contrasting picture full of life and vitality is portrayed. The train glides into one of those gleaming and refreshing countryside which recur in Orwell's novels and remind us of the lost paradise of nature in which man lived a decent and simple life untouched by the bane of industrialization .

What Orwell wants to stress here is the hollowness of industrialized civilization , which looks glittering and sparkling from without but is like an apple rotten from within .

Orwell holds job crisis responsible for other abuses in the society and very logically proves that unemployment paves the way to war. Unemployment enforces idleness and makes domestic life bitter . When the number of unemployed started rising in Germany and Italy , Hitler

and Mussolini, turned them into soldiers and gave them the job of conquering countries. What Orwell means to say is that until and unless the problem of unemployment is solved, the war-clouds will remain hovering overhead. Poverty and unemployment make man so much frustrated and depressed that he is quick to resort to violence. The Road to Wigan Pier is in fact Orwell's step along the road to socialism. It is a novel dealing with a multiplicity of topics: poverty, unemployment, misery of the miners and the futility of socialism. It is more an accurate report than a novel. Orwell is very much like Swift in the use of irony. Besides novels, there is a fair sprinkling of irony in his essays too. The title "Inside the Whale" is itself ironical. Here the comment is on the Western people who are inside the whale.

Orwell does not lay down the law about what ought to be believed, but says what seems to be the truth in such a way that it has to be believed. It is this paradoxical obliqueness of Orwell that contributes to the Swiftian element in his works. And we have seen ample evidences of this paradoxical obliqueness in the discussion above—all highlighting the ironical and satirical elements—implied or otherwise—therein.

4.2 A shocking experience: Homage to Catalonia

Five years after the release of *Down and Out*, Orwell publishes another famous novel. *Homage to Catalonia* (1938) is a clearer attack on the political system than *Down and Out* in Paris and London and it leaves the audience almost dazed upon reading Orwell's personal experiences during the Civil War in Spain. Ideology is a major topic in this novel. First of all, Orwell goes to Spain, after the war has already started. He deliberately wants to be part of this political tumult because it fascinates him. But although he fights for ideals that he thought were very close to his own ones, he also gives us the impression that he barely knew what was actually going on there beforehand, which is rather paradoxical.

Hollis notes that “Orwell first went to Spain knowing nothing of Spanish affairs in particular but anxious to play a part in what appeared to him to be the first active resistance to the challenge of bestial tyranny which was imposing itself on the world” .

Secondly, being in a civil war and reporting on it evidently results in a novel about politics and ideologies in which Orwell seems eager to show the most objective and truthful account possible. However, Orwell is of course part of the whole system himself, which makes a neutral account of the war next to impossible :

Orwell's original ideology : Following the chronology of the events, we find first of all an attempt by Orwell to describe why he actually does come to Spain:

When I came to Spain, and for some time afterwards, I was not only uninterested in the political situation but unaware of it. I knew there was a war on, but I had no notion what kind of war. If you had asked me why I had joined the militia I should have answered: „To fight against Fascism,“ and if you had asked me what I was fighting for, I should have answered: „Common decency.“ I had accepted the News Chronicle–New Statesman version of the war as the defence of civilization against a maniacal outbreak by an army of Colonel Blimps in the pay of Hitler. The revolutionary atmosphere of Barcelona had attracted me deeply, but I had made no attempt to understand it. (Homage to Catalonia 197) Orwell gives the impression that it is the last thing on his mind to actually take part in this civil war. Orwell is “not only uninterested in the political situation, but unaware of it”. His indifference to the politics turns out to be a real deficit during the first weeks of his stay there, given the extremely complex situation Spain happens out to be in. Moreover, Orwell went to Spain as a reporter (V. Meyers 15; Williams George

Orwell 53), of which one might expect that he does some research on his topic instead of just seeing how things will work out the moment he gets there.

Orwell seems to fight on the premise that it is for the sake of “common decency”, in itself a very noble thought, but hardly satisfactory as an ideology. His answer to the question “What are you fighting against?”, is more acceptable. Fighting fascism can in itself be reason enough to participate in the war. In fact, although Orwell's essays had by then shown that he was in favour of a socialist policy, a major amendment in his ideological views is yet about to occur. If there is one thing Catalonia convinces him of, it is which ideologies he approves of and which ones are unacceptable to him.

Burma, Paris and London were all influential in their own way, but no experience will bring about such a clear alteration in Orwell's ideology as those six months he spends in Catalonia .

Because of this insufficient awareness of the Spanish political spectrum, the situation bewilders Orwell at first. He only notices how he gets completely lost in the initials of all those several parties: As for the kaleidoscope of political parties and trade unions, they merely exasperated me. It looked at first sight as though Spain was suffering from a plague of initials. I knew that I was serving in something called the P O U M (I had only joined the P O U M militia rather than any other because I happened to arrive in Barcelona with I L P papers), but I did not realize that there were serious differences between the political parties. At Monte Pocero, when they pointed to the position on our left and said: „Those are the Socialists“ (meaning the P S U C), I was puzzled and said: „Aren't we all Socialists? I thought it idiotic that people fighting for their lives should have separate parties; my attitude always was, „Why can't we

drop all this political nonsense and get on with the war?" This of course was the correct „anti-Fascist“ attitude .

Again Orwell gives the impression that the range of political parties is not really significant to him. He was serving in the POUM, O.K., but that specific faction does not represent anything for him. He literally says that it was just a coincidence. If he had found another way of getting into Spain, then he probably would not have served in the POUM militia and that would have been the end of it. It is striking that he responds to the party labels with “Aren't we all socialists?”, which corresponds to Williams“ comments of Orwell's political views:

For still, as he said, fighting where he could be most useful was his primary concern; the shades of political doctrine were at best secondary. Indeed, “as far as my purely personal preferences went I would have liked to join the Anarchists,” but serving on the most critical front came first. These details are important, both for the record (which has become very confused) and for the clear impression they give of Orwell’s undoctrinal socialism .

In any case, whatever Orwell's own ideological premises may be, he fails to grasp, more than anything else, that to the Spaniards these factions do mean something. He cannot see beyond his own ideology, mainly that at that point in battle, the real appropriate response to the war is to unite in a one-for-all battle against fascism, and to overlook the “small” ideological discrepancies. Some months later, when the POUM gets declared illegal, he will understand the importance of all these factions. As a sort of afterthought, Orwell writes:

Everyone, however unwillingly, took sides sooner or later. For even if one cared nothing for the political parties and their conflicting „lines“, it was too obvious that one's own destiny was involved. As a militiaman one was a soldier against Franco, but one was also a pawn in an

enormous struggle that was being fought out between two political theories. When I scrounged firewood on the mountain-side and wondered whether this was really a war or whether the News Chronicle had made it up, when I dodged the Communist machineguns in the Barcelona riots, when I finally fled from Spain with the police one jump behind me – all these things happened to me in that particular way because I was serving in the P O U M militia and not in the P S U C. So great is the difference between two sets of initials .

Orwell leaves for Spain with a vague socialist ideal, his only goal being to defeat fascism. On his arrival he is mostly unaware of the precise situation in Spain itself, which leads to some astonishing findings in the first few weeks of his stay. Although he never fully understands the Spanish politics, he is very determined to fight fascism. Everything else is unimportant. But Spain will not turn out to be as simple as that, not only because the extraordinary number of factions that Orwell comes across but also because of the political twists and transformations within the governmental policies, which Orwell is about to witness.

4.3 Impact of the Catalanian Ideology

As an Englishman arriving in Spain, the first thing Orwell notices is the innocence and simplicity of the Spanish citizens:

" To anyone from the hard-boiled, sneering civilization of the English-speaking races there was something rather pathetic in the literalness with which these idealistic Spaniards took the hackneyed phrases of revolution. At that time revolutionary ballads of the naïvest kind, all about proletarian brotherhood and the wickedness of Mussolini, were being sold on the streets for a few centimes each. I have often seen an illiterate militiaman buy one of these ballads, laboriously spell out the words, and then, when he had got the hang of it, begin singing it to an appropriate tune" . These sorts of proletarians, simple human beings not

aware of what is actually going on and not worrying about the situation, also reoccurs in Orwell's later description of the proles in Nineteen Eighty-Four: Down in the yard the red-armed woman was still marching to and fro between the washtub and the line. She took two more pegs out of her mouth and sang with deep feeling :

They sye that time 'eals all things, They sye you can always forget; But the smiles an' the tears across the years.

They twist my 'eart-strings yet! Upon his arrival in Spain, Orwell has a vague opinion on the Spanish War, based on the opinions he found in the English newspapers. At first, the ideological spirit of the Spanish amazes him: "In theory at any rate each militia was a democracy and not a hierarchy. It was understood that orders had to be obeyed, but it was also understood that when you gave an order you gave it as comrade to comrade and not as superior to inferior".

There is even a sort of disdain about paying too much respect to your officers:

The lieutenant who instructed us was a stout, fresh-faced, pleasant young man who had previously been a Regular Army officer, and still looked like one, with his smart carriage and spick-and-span uniform. Curiously enough he was a sincere and ardent Socialist. Even more than the men themselves he insisted upon complete social equality between all ranks

The Spanish Civil War is first and foremost a political and ideological war. The ideology prevails over tactics and strategy. Orwell finds it very noble to wage a war in this way, but he has some clear doubts about the feasibility of the whole situation. To him the most important thing is that Franco is defeated in the end. According to Orwell, the main concern now is to wage a war and to be triumphant and so he is afraid that the extreme

emphasis on the socialist ideology will eventually cost them the victory instead of gaining it.

Orwell's overall first impressions of the warfare are not very optimistic. Although he immediately sympathizes with the ideological spirit of the Spanish, he thinks it impossible to actually overthrow a dictator in this fashion. In his later novels Orwell will scrutinize the various functions of an ideological revolution. As for now, Orwell can conclude after some months in the trenches that the war is still not lost, that the socialist army is still standing, and more importantly, that an army based purely on ideological premises can bring about a substantial change:

Up here in Aragón one was among tens of thousands of people, mainly though not entirely of working-class origin, all living at the same level and mingling on terms of equality. In theory it was perfect equality, and even in practice it was not far from it. There is a sense in which it would be true to say that one was experiencing a foretaste of Socialism, by which I mean the prevailing mental atmosphere was that of Socialism. Many of the normal motives of civilized life – snobbishness, money-grubbing, fear of the boss, etc. – had simply ceased to exist. The ordinary class-division of society had disappeared to an extent that is almost unthinkable in the money-tainted air of England; there was no one there except the peasants and ourselves, and no one owned anyone else as his master. of course such a state of affairs could not last. It was simply a temporary and local phase in an enormous game that is being played over the whole surface of the earth. But it lasted long enough to have its effect upon anyone who experienced it. However much one cursed at the time, one realized afterwards that one had been in contact with something strange and valuable. One had been in a community where hope was more normal than apathy or cynicism, where the word „comrade“ stood

for comradeship and not, as in most countries, for humbug. One had breathed the air of equality (H to C 87-88).

Equality is of course the keyword in Orwell's discourse. But what is fascinating is that the equality in the trenches is not just a concept, it is a fact. It almost seems as if Orwell himself cannot believe that such a situation can come into existence, let alone that it can last for several months (“one realized that one had been in contact with something strange and valuable”). But in reality the equality in Catalonia is indeed as good as flawless. As a result, the democratic militias function extremely well. Privileges and boot-licking do not even seem to exist, which is a peculiar thing given the harsh circumstances that everyone has to live in, and your comrades are seen as real comrades, equal to you, whom you respect and obey and whom you never put down. The Spanish trenches become an example of a classless society, and thus prove that somehow a classless social order can actually work. The moment of this comprehension was crucial in the development of Orwell's thinking. He wrote in a letter afterwards: “I have seen wonderful things and at last really believe in Socialism, which I never did before” (**Collected Essays I: 301**).

And Orwell apparently is not the only one who has felt this great bond between the soldiers. He explicitly says that the whole situation affected everyone. It seems to be an action-reaction chain. The militia is made up by people who fight for an ideology, therefore the ideology is more apparent with them than it would be when there is forced enlistment . . . Due to this the few people who still have their doubts are pulled on board by the enthusiasm of all the others and so in the end everybody is convinced of the usefulness of their fighting. This makes the militia prepared to fight until all is lost, purely on an ideological basis. Ideology

here proves to work as a uniting force which lays the foundations of hope in the outcome of the war. Or as Orwell himself wrote:

“One had been in a community where hope was more normal than apathy or cynicism” (H to C 88) which leads to an atmosphere “in which it would be true to say that one was experiencing a foretaste of Socialism, by which I mean the prevailing mental atmosphere was that of Socialism” . But even this adoration of the socialist comrade has a downside. Orwell presents the situation as if socialism was the accidental result of people who happened to have similar views on the world: “However much one cursed at the time, one realized afterwards that one had been in contact with something strange and valuable”.

In a similar way, he also concludes that the Spanish would have made “even the opening stages of Socialism tolerable” , which does not exactly expose a very enthusiastic defence of socialism and always remains a bit of a meagre conclusion to lyrical passage that precedes it.

Orwell always holds a big stick by pointing out not only that everything happened in a sort of subconscious way, but that everything was doomed to go on the blink. “Of course such a state of affairs could not last”, he writes. Why not? If everybody was convinced that they were fighting for the right reasons, then why should it not be able to succeed? All the time there is the praise of equality, of the working together and of the classless atmosphere and not once is it suggested that some crucial factor is still missing. Maybe the only reason why Orwell included this, is because in the end it did collapse. However, from the lines itself no clear explanation can be derived de.

I am well aware that it is now the fashion to deny that Socialism has anything to do with equality. In every country in the world a huge tribe of party-hacks and sleek little professors are busy proving“ that Socialism

means no more than a planned state-capitalism with the grabmotive left intact. But fortunately there also exists a vision of Socialism quite different from this. The thing that attracts ordinary men to Socialism and makes them willing to risk their skins for it, the „mystique“ of Socialism, is the idea of equality; to the vast majority of people Socialism means a classless society, or it means nothing at all. And it was here that those few months in the militia were valuable to me. For the Spanish militias, while they lasted, were a sort of microcosm of a classless society. In that community where no one was on the make, where there was a shortage of everything but no privilege and no boot-licking, one got, perhaps, a crude forecast of what the opening stages of Socialism might be like. And, after all, instead of disillusioning me it deeply attracted me. The effect was to make my desire to see Socialism established much more actual than it had been before. Partly perhaps, this was due to the good luck of being among Spaniards, who, with their innate decency and their ever present Anarchist tinge, would make even the opening stages of Socialism tolerable if they had the chance .

In Orwell's opinion, there are at least two kinds of socialism. On the one hand, there is the socialism that is common in most countries, a sort of covered up capitalism that is in no way better than any other political doctrine. But apart from that, a form of “real” idealistic socialism exists, and it is this one that Orwell is confronted with in Spain. This second form of socialism has as its basis the revolutionary spirit of a people who comprehend “the mystique of Socialism” and who are willing to risk their lives for their ideals. And exactly this form of socialism is what Orwell will proclaim for the rest of his life, trying to make people see the differences between different political systems and even between parties who operate under the same wide-ranging flag of a vast ideology.

Obviously, the state of affairs will have been more complicated than the picture we get here.

In every situation there are pros and contras and Orwell always tries to foresee all of them. But even he is determined by his own views and his own position. Orwell gives the impression that the trenches were a foretaste of socialism, and we have no doubt that it was. Next to Orwell's own hesitations about the successful outcome of the war, we must also keep in mind that Orwell's situation is unique. All the people surrounding him are men or women who share the same beliefs as he does, which means that it is not very difficult to create a socialist society in the trenches. But if a real socialist community would come into existence, a considerable group of people would disagree with the doctrine and resist it. Up to a certain point Orwell's own situation is of course real, but to expand this form of living to a whole society would certainly bring about opposition.

There is one thing that the trenches will make clear to Orwell, mainly that it is technically possible for a socialist society to exist and to function. After putting aside his prejudices and doubts about the “revolutionary” discipline which guides the Spanish socialists, Orwell becomes completely convinced of the value of socialism. He sometimes gives the impression of forgetting how idealistic his situation is, but Orwell also frequently sees through several idealistic daydreams. Being in the trenches with other socialists makes Orwell into a convinced “revolutionary socialist” (Williams George Orwell 56). But just as Orwell has found his firm belief in socialism, the government splinters his ideals. After three and a half months Orwell is sent on leave. On his return to Barcelona he senses that things have changed :

“The revolutionary forms of speech were dropping out of use. Strangers seldom addressed you as tú and camarada nowadays; it was usually señor and Usted ” (H to C 99).

Although the fighting still continues, the revolution seems to have ceased in the spirits of the people. In this weird situation Orwell is aware that the revolution might not turn out the way they planned it. Instead of fighting fascism, the socialist factions start attacking each other's buildings. “I had heard it said so often that all the rival parties, P S U C, P O U M and C N T – F A I alike, were hoarding arms in Barcelona, that I could not believe that two of the principal POUM buildings contained only the fifty or sixty rifles that I had seen” (H to C 111, *emphasis mine*). But that is not even the worst thing going on:

"That evening we heard that on the Plaza de España four hundred Assault Guards had surrendered and handed their arms to the Anarchists; also the news was vaguely filtering through that in the suburbs (mainly the working-class quarters) the C N T were in control. It looked as though we were winning. But the same evening Kopp sent for me and, with a grave face, told me that according to information he had just received the Government was about to declare a state of war upon it (H to C 124). Orwell immediately understands how dangerous this situation is, and what it can mean to himself and his faction. If the government declares the POUM to be illicit, great troubles are ahead :

"The news gave me a shock. It was the first glimpse I had had of the interpretation that was likely to be put on this affair later on. I dimly foresaw that when the fighting ended the entire blame would be laid upon the P O U M, which was the weakest party and therefore the most suitable scapegoat. And meanwhile our local neutrality was at an end. If the Government declared war upon us we had no choice but to defend

ourselves, and here at the Executive building we could be certain that the Assault Guards next door would get orders to attack us. Our only chance was to attack them first. Kopp was waiting for orders on the telephone; if we heard definitely that the P O U M was outlawed we must make preparations at once to seize the Café Moka (**H to C 124**).

To keep the situation in hand, the government has to take action and most probably they will put the blame on one of these groups. Although Orwell realizes what is happening, the whole situation goes above his head: the government will declare the POUM the enemy, whereas they have been fighting side by side for months. They are the price the government will have to pay in order to keep piece and quietness under the people. Moreover the POUM will have to give up its neutrality, which puts them in a perilous situation.

First of all the POUM will have to betray their own lines, by which they will no longer be on solid ground. If they are forced to defend themselves, the other governmental parties will have to attack them – for they will have broken the alliance – which will place them in a problematic position from which no turning back is possible. And second of all, if they want to save their own lives, they will have to attack the governmental forces first, which in turn gives the government all the more reason to open fire on the POUM.

Throughout, Orwell speaks in guarded language. The notion that Orwell only “dimly foresaw” what would happen, makes it clear that the whole situation was a very turbulent one, and that no-one at that time could predict what the situation would be like a few days later. Furthermore, Orwell says he could foresee the interpretation. Since an interpretation is always a subjective act, it also makes us doubt whether or not the decision of the government can be justified, let alone if it is in line with the party ideology. The point is of course that it is not. If the government

carries out what Orwell predicts, it will postpone its ideological premises in order to save its skin. And by the indication that it was Orwell's "first glimpse" of the government's change, we can safely conclude that abandoning their original allies and not recognizing the correspondences in their ideologies is exactly what will happen .

" After the uproar in Barcelona it is hard for Orwell to "think about this war in quite the same naïvely idealistic manner as before" (H to C 138). The fiery enthusiasm which had filled him only a couple of months before, has been completely extinguished. But somehow things seem to have settled down more or less and we find Orwell back at the front fighting fascists instead of socialists. Unfortunately, Orwell gets shot in the neck and has to leave the lines head-over-heels. Unsuitable to fight any longer Orwell travels around the country in order to get his papers so he can leave. Upon his arrival back home things have changed drastically: "When I got to the hotel my wife was sitting in the lounge. She got up and came towards me in what struck me as a very unconcerned manner; then she put an arm around my neck and, with a sweet smile for the benefit of the other people in the lounge, hissed in my ear: Get out!" (H to C 165). During Orwell's absence, the POUM has been declared illegal . From this moment on the Spanish government, for whom Orwell has risked his life, even caught a bullet and lost his voice, has declared him a traitor. At first, Orwell is so stunned that he cannot get a grip on the whole situation. When Kopp told Orwell about the possibility of being declared illegal, Orwell was capable of analysing the whole situation. Now his attempts to see everything through come to nothing:

"It was all profoundly dismaying. What the devil was it all about?" (H to C167).

Orwell was not at all interested in politics when he first put foot on Spanish soil, but now he is desperate to get to the bottom of the ideological twist that has occurred within the communist party:

I could understand their suppressing the P O U M, but what were they arresting people for? For nothing, as far as one could discover. Apparently the suppression of the P O U M had a retrospective effect; the P O U M was now illegal, therefore one was breaking the law by having previously belonged to it (H to C 167).

Orwell will never come to understand why exactly it was that the POUM had to be declared illegal overnight. The experience would leave a scar that was never likely to heal.

The treachery that Orwell comes across in Catalonia is the real disillusion of his Spanish experience. But as long as he is on Spanish soil, Orwell is not given an actual chance to ponder on the consequences it bears for him and his wife. After the POUM has been declared illegal, both Orwell and his wife are wanted by the police and the only thing that counts is to get out of Spain as soon as possible. After crossing the border with France, Orwell is left somewhat bewildered. “The things we had seen in Spain did not recede and fall into proportion now that we were away from them; instead they rushed back upon us and were far more vivid than before (H to C 194”).

And even when writing everything down several months later, Orwell has to acknowledge:

“I have recorded some of the outward events, but I cannot record the feeling they have left me with. It is all mixed up with sights, smells, and sounds that cannot be conveyed through writing ...” (H to C 194).

If there is one event that determines Orwell's ideology, it is definitely these months he spends in Spain. They have a double effect on him. For one, he experiences what he describes as “a foretaste of Socialism” (H to C

87), which will strengthen him in his socialist beliefs: “Curiously enough the whole experience has left me with not less but more belief in the decency of human beings” (H to C 195). But next to that Catalonia is undeniably the biggest shock and disillusion Orwell ever experienced. “I think the other condition of Orwell's later works was they had to be written by an ex-socialist. It also had to be someone who shared the general discouragement of the generation: an ex-socialist who had become an enthusiast for capitalism could not have had the same effect” (Williams Politics and Letters, 390, emphasis mine). Due to these experiences *Homage to Catalonia* forms a break in Orwell's novels. Up till then his socialist feelings were always apparent, but Spain will both hone and destroy them. In his last two important novels, *Animal Farm* and *Nineteen Eighty Four*, this will be depicted clearly.

The influence of Catalonia on Orwell is analysed in contradictory ways by different critics. To Williams it is wrong to bluntly assume that Orwell's experiences in Spain made him the bitter and cynical person his later novels convey:

These direct anticipations of *Nineteen Eighty-Four* are primarily responses to fascism, and the “re-institution of slavery,” which he also sees happening, is based on the Nazi labor camps. Nothing could be more false than the quite general idea that Orwell returned from Spain a disillusioned socialist, who then gave his energy to warnings against a totalitarian socialist future (George Orwell 61).

Jeffrey Meyers in turn shows us an opposite view when he sums up what the Spanish Civil War meant for Orwell's political developments: Orwell's half-year in Spain was the most important experience of his life. It deepened his understanding of politics and sharpened his hostility to Catholics and Communists. The bitter experience intensified his

commitment to Socialism, inspired his finest book, *Homage to Catalonia*, and pointed the way toward his last and most influential political works.... Spain left a spiritual wound much greater than the sniper's bullet. When he returned to England he was, for all his courage, depressed about the future, gloomier than ever and profoundly sceptical about the nature of political activity (**J. Meyers 170**).

Camus draws a similar conclusion: "It was in Spain that men learned that one can be right and yet be beaten, that force can vanquish spirit, that there are times when courage can be right and yet be beaten, that force can vanquish spirit, that there are times when courage is not its own recompense" (**Benson 302**).

"Yet tracing the real development is difficult" (George Orwell 61), is Williams' conclusion to his own analysis. The truth is undoubtedly somewhere in-between Williams' and Meyers' views. Orwell himself states in *The Communist International*: If the problems of western capitalism are to be solved, it will have to be through a third alternative, a movement which is genuinely revolutionary, i.e. willing to make drastic changes and to use violence if necessary, but which does not lose touch, as Communism and Fascism have done, with the essential values of democracy (**Collected Essays I: 388**).

Orwell here expresses his support of a revolutionary socialism, as well as his disappointment in the organized political parties. Fascism and communism are looked upon negatively, only the true people's revolution can bring hope. In all, I think it is fair to state that *Homage to Catalonia* depicts how Orwell's belief in socialism as a revolutionary form which arises out of the action of the common man, is firmly instituted thanks to those months in the trenches. But the betrayal and suppression of the POUM by the Spanish government 32 makes Orwell hostile towards all organized totalitarian policy. His further novels will show how pure

revolutions by idealistic common people get crushed down under totalitarian regimes led by a small fraudulent group of people.

4.4 Symbolism in Animal Farm and Nineteen Eighty Four

The word "satire" has been derived from Latin word "Satira" which literally means "medley". In fact, satire originated in Rome as a branch of literature. Horace and Juvenal - the two giants of satire in Rome-became the role-models for the later English satirists . These two set indelibly the lineaments of the genre known as the formal verse satire and in doing so , exerted pervasive , if often indirect, influence on all subsequent literary satire. Horace discusses the tone appropriate to the satirist who out of a moral concern attacks the vice and folly he sees around him . As opposed to the harshness of Lucilius, Horace opts for mild mockery and playful wit as the means most effective for his ends . The satirical verse, he implies, should reflect this attitude: it should be sharp when necessary, but flexible enough to vary from grave to gay. In short, the character of the satirist as projected by Horace is that of an urbane man of the world , concerned about folly , which he sees everywhere , but moved to laughter rather than rage . Juvenal, over a century later, conceives the satirist's role differently. His most characteristic posture is that of the upright man who looks with horror at the corruptions of his times , his heart consumed with anger and frustration . He writes satires because tragedy and epic are irrelevant to his age . Viciousness and corruption to him, so dominate Roman life that for an honest man it is difficult not to write satire. He looks about him and his heart burns with rage; never has vice been more triumphant . Juvenal's declamatory manner , the amplification and luxuriousness of his invective , are wholly out of keeping with the stylistic prescriptions set by Horace. The results of Juvenal's innovation have been highly confusing in literary history . What is satire if the two poets, universally acknowledged to be supreme masters of the form,

differ so completely in their work as to be almost incommensurable ? In this regard the formulation of the English poet John Dryden has been widely accepted. According to him Roman satire has two kinds: comic satire and tragic satire, each with its own kind of legitimacy . These denominations have come to mark the boundaries of the satiric spectrum , whether reference is to poetry or prose or to some form of satiric expression in another medium. At the Horatian end of influenced Donne, Marvell, Addison, Arbuthnot, Goldsmith and Thackeray while Langland influenced Dryden, Pope , Swift, Byron , Butler and Bernard Shaw . The followers of Chaucer are mild while the followers of Langland are fierce in their attacks on the social evils. George Orwell may well be ranked along with artists like Pope , Swift and Butler who use bitter sarcasm to drive home their points. Many writers have since defined satire in their own ways . The Encyclopedia Britannica defines satire as "the expression in adequate term of the sense of amusement or disgust excited by the ridiculous or unseemly provided that humour is a distinctly recognizable element and that the utterance is invested with literary form". Without humour satire is invective , without literary form it is mere clownish jeering . It is perhaps rightly said that the true end of satire is the amendment of vices by correction . In a the spectrum, satire merges imperceptibly into comedy , which has an abiding interest in the follies of men but doesn't have the satire's reforming intent . The distinctions between the two modes, rarely clear , is marked by the intensity with which folly is pursued : fops and fools and pedants appear in both, but only satire tries to mend men through them. In the medieval age in English Literature the two great models are Chaucer and Langland, though their satirical modes are significantly different . While the former is pleasant and jovial , the latter is harsh and blunt . Chaucer nutshell, we can say that wherever wit is employed to expose something foolish or

vicious to criticism , there satire exists , whether it be in song or sermon , in painting or political debate , on television or in the movies . In this sense satire is everywhere. Although this thesis deals primarily with satire as a literary phenomenon, it records its manifestations in a number of other areas of human activity .

In the light of above definitions when we evaluate Orwell's novels we find that they are primarily satires, neither "invective" nor "clownish jeering" , because his novels overflow with humour and there is literary form as well .

Orwell is not strictly a parodist because he does not undermine the pathos by harping on the trivial ; his travails on the contrary are made more pathetic. Nor is he a caricaturist in the original sense of the term because he not only considers the appearance and personality of his heroes-either Winston Smith of Nineteen Eighty Four or Napoleon, Squeeler or Boxer o Animal Farm or Flory and Dr. Varaswami of the Burmese Days-hnX also transmits wholesome moral lesson . Nor does he minimize the features which are not relevant to his purpose . The purpose of Orwell is never to create a comic atmosphere but to give a message - a message for the betterment of humanity . His attitude is never that of good humoured acceptance but one of indignant protest . His aim is to expose, to deride and to condemn. He , like Shaw, is a great humanist. So there is no question of "optical debunking" of the characters or anything like that. He is a pure satirist.

Satire is an act of creation-whether it distorts characteristic features of an individual or a society , whether it exaggerates or simplifies . Hence it is to be judged from its effect . The satire that Orwell creates produces a universal effect . The world of Nineteen Eighty Four or the Animal Farm is not of Russia and England nor of Burma of the thirties only . They are the worlds of autocracy , power hoarding, and miseries-offshoots of dirty

politics . Orwell therefore creates an effect because he does not distort the features of an individual but presents the real picture of the world . Thus far about satire in general . We are however here concerned with political satire .The age we are considering has much in common with seventeenth century so far as the massive restlessness is concerned . The change from a land to a money basis for society , and the conflict between state and individual are important elements in the massive restlessness of our time . The time when Orwell worked was a time of politico- economic storms which blew over Europe . A mental conflict stronger than the material quarrels had taken over the entangled dynasties and growing nations of the world against each other and had divided the mind of the individual against itself . This situation, though not unique and altogether new for mankind had always been the cause of stirring the artist's mind and had a long history . Political satires, therefore , had their origin in the beginning of literature . Orwell's career as a writer can be bifurcated into two parts , one pertains to his preoccupation with the delineation of the evils of imperialism, poverty and social injustice and the other revolves around the evils of totalitarianism which shall be discussed with reference to his works after 1936 .

After the Spanish experience Orwell saw the evils of the world in terms of democracy versus totalitarianism . The year 1936 may be said to be a watershed in Orwell's political vision , the year when Orwell acquired a political faith . He believed that the cardinal problem of modern politics was liberty . In his essay "Why I Write" he says that "the Spanish war and other events in 1936 - 37 turned the scale and thereafter I knew where I stood. Every line of serious work that I have written since 1936 has been written directly or indirectly against totalitarianism and for democratic socialism as I understand it". What Orwell means to say is that

communism and fascism are aspects of the same evil-both are basically the same thing in different guises . The books and essays which deal thoroughly with the theme of evil of totalitarianism are "Homage to Catalonia", Animal Farm, Nineteen Eighty Four, "Prophecies of Fascism". Literature and Totalitarianism, Wells, Hitler and the World State, Anti-Semitism in Britain" , The Prevention of Literature, and "Politics and the English Language". But Orwell is nowhere as aggressive on the evils of totalitarianism as in Animal Farm and Nineteen Eighty Four . So discussion here regarding the themes of totalitarianism will mostly be with reference to these two books — his piece de resistance . The myth of Moscow as a heaven on earth and Stalin as God began to be exploded in England . Many intellectuals who turned to communism as a ploy to fight fascism or capitalism were disenchanted and disillusioned . They learnt to their dismay that "at no time and in no country have more revolutionaries been killed and reduced to slavery than in Soviet Russia". Therefore , Orwell wrote ; "I consider that willingness to criticize Russia and Stalin is the test of intellectual honesty . The thing that needs courage is to attack Russia". Thus, the Moscow trials of the Stalinist regime proved to be an acid test for the western intellectuals. Instead of protesting against the trials, majority of the British intellectuals defended and justified them. In the same way , says Orwell, the British condemnation of the Nazi outrage as not borne out of conviction. There was no Englishman who happened to see totalitarianism from inside. After Orwell returned from Spain he earnestly thought that the myth of justice and equality associated with Soviet Communist regime must be explode :

... it was of the utmost importance to me that people in western Europe should see the Soviet regime for what it really was. Since 1930 I had seen

little evidence that the U. S. S. R. was progressing towards anything that one could truly call socialism. On the contrary, I was struck by clear signs of its transformation into a hierarchical society.^ Animal Farm written in 1945 is a blistering attack on Stalin and on his betrayal of Russian Revolution. Credit goes to this daring man for making such a scathing attack on Soviet Russia when everybody was praising Soviet policy in England. Unlike his contemporaries, Orwell found in Stalin a personification of political evil. (134-135 QOUTE) Superficially Animal Farm is a fable. It is a story in animal guise . Mr. Jones is the owner of The Manor farm. There is a storm brewing. It turns out to be a revolt against Mr. Jones. Old Major is the first to take the initiative. He summons all the animals and delivers a fiery speech :

Now, comrades, what is the nature of this life of ours? Let us face it: our lives are miserable, laborious and short. We are born, we are given just so much food as will keep the breath in our bodies, and those of us who are capable of it are forced to work to the last of our strength; and the very instant that our usefulness has come to an end we are slaughtered with hideous cruelty. No animal in England is free. The life of an animal is misery and slavery: that is the plain truth.' He further says that, "Man is the only real enemy we have. Remove Man from the scene, and the root cause of hunger and overwork is abolished forever".

Old Major gives them seven commandments and a national anthem of the Sovereign Republic of Animals:

"... soon or late the day is coming. Tyrant Man shall be o'erthrown, - and the fruitful fields of England shall be for beasts alone".
" Three days later Old Major dies peacefully leaving behind his message to animals. His speech had an impact on his animal brethren . The

animals get united and turn Mr. Jones out of Manor farm. The Manor farm is changed into Animal Farm and the seven commandments given by Old Major are written on the walls everywhere .

Napoleon and Snowball , the two pigs lead the revolution but Napoleon becomes more powerful and turns Snowball out of the farm. The negative ideal of personality cult reaches perfection when Napoleon begins to be worshipped like God. Snowball is driven out by Napoleon, who imposes his solitary leadership with the help of a gang of savage dogs , and slowly the seven commandments become altered or erased, until at last on the barn door appears only one sentence . "All animals are equal, but some animals are more equal than others".

The pigs who are "more equals than others", begin to walk on two legs like man. Very soon we see that Napoleon is no different from Mr. Jones: No question, now, what had happened to the faces of the pigs . The creatures outside looked from pig to man, and from man to pig, and from pig to man again, but already it was impossible to say which was which .'

Many events in the story allude to the recent history of Russia. In Russia , before the revolution of 1917 , there was undoubtedly a good deal of mass discontent against the regime of the emperor . Czar Nicholas . The sudden overthrow and expulsion of Jones is akin to the uprising by the Bolsheoiks . The seven commandments in the novel is represented by communist manifesto . Old Major represents a fusion of Marx and Lenin . The rest of the world was concerned lest the communist upheavals should spread beyond Russia's borders, and both the U. S. A., and Britain sent troops to assist in the overthrow of Lenin's Party, but by 1921 this "counter revolution" had failed completely, and soon the Western powers recognized the new regime and started establishing diplomatic relations with it. These trends find their parallel in the story of Jones' reverse

caused by his neighbours ; their rout in the Battle of the Cowshed , and the giving up of the pretences that Animal Farm (Soviet Union) was still called the Manor Farm (Czarist Russia) .

Once the threat of counter-revolution had been stalled, the communist leaders were confronted with economic chaos : the countryside was in ruins as a consequence of the civil war and foreign invasion; urban industry was at a much lower level than it had been before the Revolution , and malnutrition and starvation were widespread. But there was much enthusiasm for the new order; every one worked according to his capacity and between 1921 and his death in 1924 Lenin managed to restore some semblance of prosperity and this period of consolidation has its parallel in the events described in the chapter III of Animal Farm. Lenin's death was followed by a bitter struggle for power between Stalin (Napoleon) and Trotsky (Snowball) leading to Trotsky's expulsion from the Soviet Union. The sale of the timber to Fredrick of Pinchfield corresponds to the Nazi-Soviet pact of 1939 . Hitler invaded Russia in 1941, just as Frederick attacks the farm and blows up the windmill having deceived Napoleon with false money . The visit of Pilkington and other neighbours (Without Frederick of course) corresponds to the mutual agreements between Stalin and Churchill in 1941.

Boxer is, perhaps, the hero of Animal Farm . He is the symbol of common man , a proletariat . He is the common man obeying the order of authorities, doing his work laboriously and ultimately meeting a tragic end. Animal Farm, if seen with a critic's eyes , is not only a satire on Russian revolution but on all revolutions of the world which inevitably fail in their purpose . Russia is only the immediate example here . Orwell here , perhaps , has in mind the French revolution and of the Spanish Civil War as well as the Bolshovik Rebellion of 1917. In sum there is

nothing better to understand Animal Farm than seeing it in the light of following Orwell's lines:

All talk about democracy, liberty, equality, fraternity, all revolutionary movements, all visions of Utopia, 'the classless society'; or "the kingdom of Heaven on Earth', are humbug (not necessarily conscious humbug) covering the ambitions of some new class which is elbowing its way into power . . . In each great revolutionary struggle the masses are led on by vague dreams of human brotherhood, and then, when the new ruling class is well established in power, they are thrust back into servitude.'^

And again (in the same essay),

The masses, it seems, have vague aspirations towards liberty and human brotherhood, which are easily played upon by power-hungry individuals . History consists of a series of swindles in which the masses are first lured into revolt by the promise of Utopia, and then, when they have done their job, enslaved all over again by new masters."

In the second chapter of the book we see Mollie entering into the room of Mrs. Jones and combing her hair at the dressing table in 124 the room of Mrs. Jones. She was holding a piece of blue ribbon against her shoulder and admiring herself in the glass in a very foolish manner . This act of Mollie is simply funny . In the third chapter of the book we see the pigs forming many committees and leagues. Snowball has formed the egg production committee for the hens . There are wild Comrades re-education committee, the clean tails League for the Cows . These provoke laughter r. The phrases like "no animal shall kill any other animal", modified later to "without cause" and "all animals are equal" modified later to "but some animals are more equal than others" are very ironical and they throw a very sharp shaft at what was happening in Russia under communism . Irony can be used for making the characters seem either comic or pathetic but often both together . For example, at the end of

Chapter II the animals come back after harvesting. Earlier that day the cows had been milked and someone had asked what was to become of the milk. Napoleon had told them not to mind, and had placed himself between the milk and them. When they come back they are puzzled to find the milk gone. The reader here is not the slightest bit puzzled. He knows very well that Napoleon has finished it off. This is funny but behind the innocence and simplicity of the animals there is an element of pathos too. We sense that from now on they are to be fooled again and again .

Another example of Orwell's irony is the story of Snowball's changing role in the Battle of the Cowshed. Soon after he is expelled Squealer prophesies that in time it will appear that Snowball's part in the Battle is "much exaggerated". Later on he tells them that Snowball had been in league with Jones all the time, and that in fact he had attempted to get them defeated at the battle. Eventually they are told that he had actually been the leader of the human forces, and had charged into battle with the words "long live Humanity" on his lips.

Unlike the animals, the reader has a very clear recollection of what happened at the Cowshed. Snowball had bravely led the attack that won the battle, and had been wounded in the back by Jones. The reader remembers this, but the animals cannot. The irony here is comic (their blind acceptance of what they are told by the disgusting Squealer is ridiculous), but it is also pathetic; because we know they have lost all sense of the objective truth of what happened, and so are an easy prey of the likes of Napoleon. There is a moral or satiric overtone to this irony as well . Orwell scorns to be saying to his reader-"look at these animals; is not the way they are duped ridiculous. Are you sure you yourself are not being duped by someone the equivalent of Napoleon ?" So the irony can be said to have three functions: (1) comic, (2) pathetic and (3) moral or

satiric. We can make a list of examples of Orwell's use of irony and can see that almost every episode in the book has its ironic content and that the three different aspects of irony listed above are entirely inseparable. For example we may quote the episode in Chapter III where Snowball explains to the birds that wings are not wings but legs, so that they can think of themselves as four-legged creatures, and so fit the maxim of Animalism: "Four legs good, two legs bad": "'A bird's wing, comrades', he said, 'is an organ of propulsion and not of manipulation. It should therefore be regarded as a leg. The distinguishing mark of man is the hand, the instrument with which he does all his mischief.'"

Animal Farm is a satire upon the totalitarian state. It is a satire on the world choked everywhere with suffering, cruelty and exploitation. Kingsley Martin has observed: There is plenty in the U.S.S.R. to satirise, and Mr. Orwell does it well. How deftly the fairy story of the animals who, in anticipation of freedom and plenty, revolt against the tyrannical farmer, turns into a rollicking caricature of the Russian Revolution; His shafts strike home ... The best thing in Mr. Orwell's story is the picture of the puzzled animals examining the Original Principles of the Revolution, and finding them altered: 'All animals are equal', said the slogan; to which is added, 'but some are more equal than others' The falsehoods about Trotsky, whose role in the revolutionary period, only secondary to Lenin's, has been gradually erased from the Soviet history books, is another fair account against Stalinite methods ... Best of all is the character of the donkey who says little, but is always sure that the more things change the more they will be the same, that men will always be oppressed and exploited whether they have revolutions and high ideals or not.*

Nineteen Eighty Four, the last of Orwell's novel is a prophecy about the post world war age which can be compared with a sinking ship. In an essay, "Writers and Leviathan", Orwell talks about the age:

This is a political age. War, fascism, concentration camps, rubber truncheons, atomic bombs, etc. are what we daily think about, and therefore to a great extent what we write about, even when we do not name them openly. We cannot help this. When you are on a sinking ship, your thoughts will be about sinking ships.

The Second World War had ended three years back with a nuclear holocaust over Japan. And the mushroom cloud that had formed there above the devastated wasteland was to become a menacing symbol of the fact that the whole scale of war had now been altered irrevocably. The face of Europe had also changed. Many of its major cities now survived only as ruined shells. And human suffering persisted. Displaced persons roamed from country to country in search of missing relatives. War-time austerities still prevailed in the form of miserable living conditions, continued rationing, food shortages and fuel crisis. German and Italian fascism had been defeated. But already another form of totalitarianism was establishing itself behind what had now been christened the "Iron Curtain". Stalin was committed to reconstructing Russia's communist state by exercising a closer control than ever before on ideological conditioning. In addition, the geographical boundaries of Russian domination had been extended, and were being enforced with aggressive rigour. The Berlin Blockade, for example, began in 1948. By 1948, the world appeared to be dividing silently into sinister power blocks, which Orwell described as "zones of influence". Nineteen Eighty Four written in 1948 is a grim warning to the twentieth century civilization, a vision of the terror that could invade our world if all the implications of totalitarianism were put into practice. Orwell paints a vivid picture of a

soulless Brave New World. He means to tell that he does not believe that the kind of society he describes will necessarily come into existence , but something resembling it could come. The novel is clearly a prophetic nightmare of events in the future. The inferno atmosphere is convincingly created and maintained throughout. Here Orwell principally fantasizes the fate of an already entrenched communist dictatorship under Stalin, though in its last section. Hitler's Germany with its ghoulis anti-Semitic holocaust is invoked as a parallel movement in tyranny . The book as a matter of fact visualizes the post- Russian Revolution, post Spanish Civil War, post- Second World War. It cannot alone be called a satire on Russian communism.

In Nineteen Eighty Four, the old forms of religion have ceased to be sacred. The Party has assumed the place of God and Church. When O'Brien initiates Winston and Julia into the organization he calls "The Brotherhood", he promises to send them a copy of its Bible, Goldstein's tract , which he refers to as "the book"- And his formal questioning of them is like a religious ritual. It is described as a sort of catechism , most of whose answers were known to him already. The world of Nineteen Eighty Four is divided into three great super-states-Oceania , Eurasia and Eastasia. Here the party is all powerful. Private property has been abolished. Here there is a telescreen civilization under the dictatorship of Big Brothers. Here war is peace, freedom is slavery, and ignorance is strength. The only purpose of marriage in Oceania is to beget children for the service of the party and the sexual intercourse is no more than a slightly "disgusting minor operation". It is a world of cruel haters of love and lovers. Here lovers are ruthlessly separated and families are torn apart. Winston's parents and sisters have been swallowed by the state in a series of purges . Children are encouraged to spy on their parents. Written communications between colleagues are strictly censored .

By a routine that was not even secret, all letters were opened in transit. For the messages that it was occasionally necessary to send, there were printed postcards with long lists of phrases, and you struck out the ones that were inapplicable.

Nineteen Eighty Four, the last novel of Orwell, is a satire par excellence. This is one of the most bitter satires ever written. The savagery of Swift is on display here. Orwell's satirical shaft is directed towards the telescreen civilization, totalitarianism and pseudo - socialism. It is a horror novel in which the grim fate of the people has been shown. There is sickening and grim spectacle of the crumbling of free and personal life. In the words of Golo Mann:

Nineteen Eighty Four, his satirical novel about the future, is a warning to the world, a very vivid presentation of the terror that could occur in the near future if all the implications of totalitarian ideas were put into practice and we were all forced to live in a world of fear."

The canvas of Nineteen Eighty Four is larger than any other satire of the past because here not only Soviet communism has been satirized but also English socialism. Some passages from the novel can be cited as examples, which show the nature and kind of Orwellian satire. But before this Arthur Koestler can be quoted who has this to say about Orwell the satirist

There was an emanation of austere harshness around him which diminished only in proportion to distance, as it were: he was merciless towards himself, severe upon his friends, unresponsive to admirers, but full of understanding and sympathy for those on the remote periphery, the crowds in the big towns with their knobby faces, their bad teeth and gentle manners; the queues outside the Labour Exchanges, the old maids biking to Holy Communion through the mists of the autumn mornings... The whole novel is replete with ironies of different kinds. In the very first

chapter we see Winston Smith muttering, "the Big Brother is Watching You". This Big Brother has an ironical overtone. It is a direct satire on the party comrades who are big because they can make others, for instance, Winston Smith, timid and nervous. The Ministry of Truth, the Ministry of Love, the Ministry of Peace are all ironical comments on what is quite contrary to what they really are. Ministry of Love "is really frightening one. There were no windows in it at all ... not within half a kilometre of it. It was a place impossible to enter except on official business".[^] Orwell here has a dig at all sorts of worldliness, cunningness, hoodwinking, hypocrisy in this Department of Ministry of Love. There is everything except the ingredient of love. All doors and windows for love are closed here. In this world of telescreen civilization "war is peace", "freedom is slavery", "ignorance is strength". This is an ironic comment on party policies where every thing is just the opposite of what they are made out to be. Winston Smith, the hero of the novel, spins out a miserable living. He cannot even show his love for Julia. A series of questions arise in his mind and his heart thumps like a drum. But he just can't express his innermost feelings even through gestures for fear of being caught by the party comrades.

In the second chapter of the novel Orwell's attack on the future world is very severe. The small children have been trained in such a manner that when they meet any new man they shout "traitor" and "thorough criminal". They have pistols in their hands which reminds Winston Smith of the tiger cubs which will soon grow into man-eaters. Orwell shudders to think of the future world to be ruled by these very children who will soon grow into men. The sentence "we shall meet in the place where there is no darkness" is very ironical. The possibility is quite contrary to this. There shall be no light either. The Department in which Winston Smith is working is not the department of friend. "Perhaps friend was not exactly

the right word. You did not have friends nowadays, you had comrades". Every thing of the past will not be traceable in the future world of 1984 - "The whole literature of the past has been destroyed. Chaucer, Shakespeare, Milton, Byron - they'll exist only in Newspeak versions, not merely changed into something different, but actually changed into something contradictory of what they used to be".^^ In chapter VI Orwell has severely satirized the anti sex league - "Sexual intercourse was to be looked on as a slightly disgusting minor operation, like having an enema".^^ The word "disgusting minor operation" is ironical and it makes this a rather mechanical action. In chapter VII of the book Winston Smith writes in his diary - "until they become conscious they will never rebel, and until after they have rebelled they cannot become conscious". Here Orwell wants the general mass not to take things lying down. Their consciousness of the evils rampant must egg them on to rebel. The whole novel is packed with ghastly scenes. In the third part Winston Smith is in the torture chamber and is gnawed at by the rats. The image of rat has come several times in the novel. No doubt there is little of amusement and laughter in the novel compared to other novels of Orwell yet at some places he slightly changes track. For example, there is a scene of lovcmaking between Smith and Julia:

He pressed her down upon the grass, among the fallen bluebells. This time there was no difficulty. Presently the rising and falling of their breasts slowed to normal speed, and in a sort of pleasant helplessness they fell apart. The sun seemed to have grown hotter. They were both sleepy. He reached out for the discarded overalls and pulled them partly over her. Almost immediately they fell asleep and slept for about half an hour.^* This is an interesting scene, the irony being a few green grasses in the burning desert of 1984. There is another example of "happy melancholy" when the lady in chapter IV of the third part sings a song:

They say that time eats all things, they say you can always forget; But the smiles and the tears across the years they twist my eardrums yet;""

Nineteen Eighty Four is replete with the ironical images. London is a dusty city. In the Ministry of Truth there were enormous furnaces which were hidden somewhere in the recesses of the building compound. Winston Smith is a wounded hero in Nineteen Eighty Four. He is maimed physically. And he is also intellectually fallible. He falls into errors of judgment frequently and these are profoundly ironic. After catching O'Brien's eye during the Two Minutes Hate, he concludes wrongly that "such incidents never had any sequel". When O'Brien invites him to visit his home, Winston is mistakenly confident that he has understood exactly "where this tended". And even his moments of insight are often blunted. He sees that O'Brien's valet has the air of an actor - it "struck him that the man's whole life was playing a part". But he fails to grasp the significance of the charade that is now in performance.

To sum up Nineteen Eighty Four, we can quote Diana Trilling: Here is Mr. Orwell's vision of the future. The fact that the scene of Nineteen Eighty Four is London and that the political theory on which Mr. Orwell's dictatorship is based is called Ingsoc, which is Newspeak for English socialism, indicates that Mr. Orwell is fantasizing about the fate not of an already established dictatorship like that of Russia but also that of Labor England: and indeed he states very clearly that by the fourth decade of the twentieth century all the main currents of political thought were authoritarian ... every new political theory, by whatever name it called itself led back to hierarchy and regimentation... What he was telling us is that the path the Russian revolution has followed has led to the destruction of all the decent human values that have stood for the best of ideals of modern social enlightenment. It is this idealism he has wished to jolt into self-awareness, in the name of a higher loyalty, treacheries

beyond imagination have been committed; in the name of socialist equality, privilege has ruled unbridled; in the name of democracy and freedom, the individual has lived without public voice or private peace - if this is true of the Soviet Union, why should it not eventually be equally true of the English experiment? In other words, we are being warned against the extremes to which the contemporary totalitarian spirit can carry us, not only so that we will be warned against Russia but also so that we will understand the ultimate dangers involved where power moves under the guise of order and rationality.^"

4.5 Testing the Hypotheses

H1. George Orwell wasn't a single person but a group of linked minded Politian and novelist . Accepted

H2. The greater the allegorical political symbols in the novel more increase in readers attention . Accepted

H3. The analytical abilities of George Orwell allow for achievement results . Accepted

H4. Using symbolism in politic writing has positive impacts in solving political issues . Accepted

Chapter Five

Main Findings , Conclusions ,Recommendations , and Suggestions for further Studies

Chapter Five

Main Findings , Conclusions ,Recommendations , and Suggestions for further Studies

5.0 Introduction This chapter includes the above depicted subtitles under which there are literary contents in addition to the character of George Orwell as a serious satirist politician .

5.1 Main Findings

General speaking the findings of this study have expanded the work of the previous researchers on Orwell's novel Animal Farm. The results of the current study have confirmed the interconnection of the narrative text of Orwell's novel Animal Farm and our real world. Thus, the final statement of the study can be formulated by saying; the literary work represents reality. The analysis has clearly confirmed that the corruption, resulting from absolute power, has appeared in multiple forms; political, ideological, social, financial, and moral corruption. Napoleon and the pigs, as a ruling class, have oppressed the animals, they have deceived them and stolen the farm resources, and they have enjoyed a life of luxury. In return, the rest of the animals have turned into an oppressed and deprived lower class. In Animal Farm, the opponents of Napoleon were killed, Snowball has been expelled by force, and the rest of the animals have hidden their rejection of injustice and remained silent. Thus, it could be concluded that the narrative text (the micro-universe) represents the reality (the macro- universe). This conclusion asserts the findings that have been obtained through the analysis. Literature, includes novels, represents a container and, in the same time, a response to the social and political issues in the real world. So, literature could inform reality. Linking this text with the historical context and the social and

political structures which have produced this text has confirmed that this narrative text has depicted a real period in our modern history. The narrative discourses of Animal Farm have involved events, themes, characters, symbols, and implications which indicate that the literary work is related to real life. In addition to the author's ideological orientations which are anti-communism, a rapprochement has been revealed between the text and reality. Thus, it could be concluded that the animal farm within the narrative text symbolizes Russia at that time. Likewise, Mr. Jones symbolizes the last Tsar, Nicholas II. Old Major refers to Karl Marx, the animals' revolution in the farm indicates the Bolshevik revolution in 1917, 'Animalism' or the seven commandments refers to communism, and Napoleon represents Stalin. Furthermore, the effect of the themes and the topics that have been addressed by Orwell's novel Animal Farm has extended to involve the reality of the 21st century. The researcher sees that despite that the political systems in many countries, at the present time, are democratic in their form, but they are in fact totalitarian regimes and they abuse their power and practice corruption.

No doubt that Literature, includes novels, represents a container and, at the same time, a response to the social and political issues in the real world. So, literature could inform reality.

- The narrative text of Animal Farm involves events, themes, characters, symbols, and implications which indicate that the literary work is related to real life.

- They undertake the principles of "Animalism" (which have been phrased in the form of the Seven Commandments) as a constitution for the farm. It is a bundle of laws and principles for the farm written by pigs . Hence, all these symbols indicate that the farm is a metonymy of a state.

-The study concerned with studying the external historical, political, and social context in which the literary text has been written, as it represents the cultural production of a particular society in a certain period. Going back to the date of writing Orwell's novel Animal Farm (in the period of modernism) and the outstanding events that this historical period has witnessed in our real world .

- In addition to the author's ideological orientations which are anti-communism, a rapprochement can be revealed between the text and reality. Moreover, the interpretation of the events, symbols and connotations involved in the narrative text indicates the existence of this rapprochement between the narrative text and reality. Thus, it could be realized that the animal farm within the narrative text symbolizes Russia at that time.

- Orwell has intentionally written this novel allegorically, on the tongue of the animals, for political reasons, because Britain is allied with Russia at the time of writing the novel .

- there are similarities between Communism and "Animalism".

- Communism urges low class workers to rebel against capitalists and not to work for their benefit. Whereas "Animalism" urges animals rebel against humans and not to keep working for their benefit. It calls for treating all the animals equally. Thus, "Animalism" in the text refers to Communism in Russia at that time.

- In the text, Napoleon objects the ideas that Snowball offers, because Napoleon dislikes to see Snowball gains more popularity than himself, and to become the leader of the farm. So, Napoleon expels Snowball from the farm by using violence. This matches what has happened in Russia after the revolution wherein the falling-out between Joseph Stalin and Leon Trotsky.

- Napoleon could not win the trust and affection of the animals, as his rival Snowball does. So, Napoleon, to enforce his dominion, turns to his special police force (the nine dogs), like Stalin. In order to build his power, Napoleon works secretly and behind the scenes, as Stalin has done, and uses deception and manipulation. However, Snowball, like Trotsky, dedicates his efforts to gain popular support by presenting positive ideas and suggesting practical solutions for problems.

- The narrative structure of *Animal Farm* is parallel to the social structure in Russia after the revolution and during Stalin's era.

- In the text, Orwell confirms many key points that related to the pigs and the communist leaders in Russia. The pigs deceive the other animals, because the pigs are manipulative animals. Likewise, the communist leaders are manipulative humans, and use deceptive language.

- The Proletariat is treated unfairly by the communist leaders. In the same time, the communist elite always give justification about their gaining more privileges than other people. So, the communist leaders distract the thinking of people from this unfairness by reminding them of the oppression of the previous system of the czars, like the pigs who remind the animals of the oppression of Mr. Jones.

- The pigs employ Squealer's eloquence to market their discourse through deceptive language. Squealer represents Stalin's follower, Molotov, the head of Communist propaganda. It could be also said that Squealer symbolizes Pravda, the Soviet newspaper. Orwell, in this narrative presents a clear example of how the educated elite class abuses language in order to control the lower class .

- It is possible to realize the significance of the literary discourse of *Animal Farm* as commentary which reinforces the conceptual linkage between the oppressed animals within the text and the downtrodden

working classes of Russia and the world. Monica (2011) has stated that Marx has wanted a classless society but this never materialized.

- The central point of the novel is criticizing communism, and the manner in which it has been applied in the Soviet Union. Animal Farm represents a metaphor of the Communists Soviet Union. But more broadly, the novel indicates any human society ruled by totalitarian regime, whether it is communist, capitalist, socialist, or fascist. -The characters of pigs represent a metaphor for the authority of the society within the text, and each one of the other characters in this literary work implicitly serve as metaphors for other identical instances that exist in reality.

-The pigs, the educated elite on the animal farm, have reshaped culture in the farm community according to their ideology that they have imposed through their influential deceptive discourse and manipulation of language, as the Communists in Russia have done.

- The identity of society and individual has been reshaped, new stratification has been created, and the disparity between social classes (ruler and ruled) has been extended.

- In keeping with the social function of literature, this narrative text of Orwell represents a response to the social and political issues in our real world.

- The political and historical environment has been considered during the period when the novel was written to confirm the connection between the narrative text and reality.

- A close convergence has been revealed between the narrative text and our real world.

The representation of the narrative texts to reality has been confirmed through the findings of the study.

- Animal Farm could be read as a global appeal to reject any dictator everywhere in our world, and Orwell's aim of criticizing and attacking totalitarianism is not solely directed to Stalin.
- Despite general agreement with many Marxist principles, Orwell did not accept the communist explanation of socialism because he found many similarities between the communist and the czarist government in the old Russia.
- The novel has exposed the fake claims of the revolutionaries who pretend that they condemn and reject absolute power and corruption, but when they get absolute power they turn into ruthless corrupt dictators.
- The corrupt leaders who hold absolute power feel that they have immunity against accountability.
- To Orwell, communism is intrinsically a hypocritical notion. When the upper class or the elite class possesses many tools like; power, money and economy, and propaganda compared to common masses, the upper class usually exploits these tools for the sake of domination and suppression of the lower classes. Orwell has revealed the linkage between totalitarianism and the dystopian society.
- Thus, George Orwell's allegory has come to warn the reader from the evils of totalitarianism. George Orwell suggests that leadership and power must involve the responsibility to operate as a safety valve for preventing corruption and the abuse of power .
- It could be said that this novel is a story that depicts the emergence of the totalitarian regime of Joseph Stalin, and the rise and decline of socialism in the Soviet Union.

5.2 Conclusion

The first and foremost "characteristic truth about Orwell," according to David Wykes, "is his ability to perceive the politics of everyday life, the political aspects of conditions usually thought apolitical. He had a remarkable ability to see how the varied manifestations of a culture took part in the evolution of political ideas, how they were part of a political debate and his best writing investigates the form and extent of this interplay." It is certain that Orwell was not a dogmatic advocate of politics yet his political thinking is his basic method and the account of his attitudes, and ideas that follow are organized to reflect that fact. His political thinking was the main intellectual strand of his life. He was a left wing intellectual, because he most frequently attacked the group or the institution he belonged to - a Britisher attacking the abuses of the English nation, imperialism and colonialism, a socialist attacking "socialists in brain, not in blood"; a communist by temperament attacking severely the role of communism in Spain and Soviet Russia. This perhaps is the reason, why Orwell is referred to as a writer who had a special kind of honesty and Pritchett calls him "a kind of saint". But Orwell as a political thinker had more in common with a reporter. In philosophical sense he was no idealist because political theory interested him for its actual potential effects on people's life. For him political theory had to have a dramatic potential. His distrust of ideology motivated him to test all theories against his own feelings and against the reality of other people's lives. This is the reason why he is regarded as an individualist who refused to accept the compromises of normal life.

Orwell, though he had no "philosophy or systematic world view" had what David Wykes calls "political outlook"^. He attacked colonialism, socialism, absolute power or totalitarianism and communism and wanted a strong relationship established between conscience and political facts

which would bring a directness of relation to moral and political fact in society which Orwell terms as "common decency"-synthesis of the traditional English virtues gentleness, fairness, integrity, unselfishness, comradeship, patriotism, respect for legality, belief in justice, liberty and truth, repulsion for cruelty, refusal to employ methods of torture, refusal to make things worse for the conquered enemy, respect for the struggles of the colonized people. This "common decency", Orwell thought was the foundation on which his account of working class political outlook must rest. He was in favor of revolution so that an era of "common decency" in society might be ushered, but he favored a bloodless revolution - a gentle and a decent revolution"

Orwell became a non-conformist in Burma when he was pressurized at every stage to conform to the situation under imperialism which he hated most. Colonialism or imperialism had for Orwell nothing but the motive of greed. He described the British and the French empires as "in essence nothing but mechanism for exploiting cheap colored labor."* This brutal economic exploitation is the "cheap colored labor" by the British empire remained an important element in Orwell's thinking when he became a socialist. Orwell here stood opposed to Kipling who had celebrated the greatness of imperialism while Orwell recorded the decline of British empire.

Orwell's criticism of imperialism revolves around these two points: "economic milching of the country and the disgusting social behavior of the British till very recently."^ "Disgusting social behavior" may sound nannyish but it is very important in order to understand Orwell's view about imperialism. By "social behavior" he probably meant manners, the system of signals, by which the members of a culture claim and award status signifying acceptance or rejection. It may be averred that Orwell wanted a code of conduct or what E. M. Forster calls "a secret

understanding between two hearts", that is, basically democratic and egalitarian.

As imperialism enforced unmannerly acts, creating class division, it had to die — something which Orwell symbolically foretold in his essay "Shooting An Elephant". *Burmese Days* may be called a novel about the evils of the empire. In this way *Burmese Days* comes close to I'orster's *A Passage to India* with all the possibilities of decency and nicety squeezed out, for Orwell saw nothing to redeem British conduct in Burma.

Unmannerly action fuelled by force and brutality was, in Orwell's view, the basis of all political and social relationship under imperialism. Orwell the artist could not, therefore, bear the pains of this inhumane treatment of the British and deemed himself guilty - "I never went into a jail without feeling (most visitors lo jails feel the same) that my place was on the other side of the bars" .

Another factor which fed the political satirist in Orwell was his reaction to the class system. Orwell's Burma writings projects colonialism worsened by racism - a class system sharply modified. Society divided into classes could not but shock Orwell as is also evident from a study of his essay "Such Were the Joys ". And this shock caused by class division led him to socialism because he believed that socialism would produce a world of lice and equal human beings where no one would call another his master. Orwell plunged himself into the world of tramps with a view to "reclassifying" himself. He had to overcome resistance, imposed on him by his own class background, to gain physical proximity to lower class people. This "reclassifying" preceded a political understanding of the class system. His socialism was a response to his class-consciousness, and class-consciousness marked his whole political development. He called it "this perpetual uneasiness between man and man"

Class consciousness therefore leads Orwell to socialism. But as a socialist he renounced Marx, Lenin, Stalin and Trotsky. Yet he was quite sincere in his loyalty to the left. He was not primarily concerned with "the Party" or the Marxian dialectic or plans for the next ten years. But he was very much concerned with the general psychological attitude of the educated middle class of his country (to which he belonged and knew it) towards the politico-economic problems. He was acutely aware that class-consciousness was not to be exercised by good will or by verbal argument.

Orwell adopted socialism as a program to reshape social structure as a whole. His socialist proposals were necessary safeguard against the reappearance of class system. Orwell was disillusioned with the socialists but optimistic about socialism. His Spanish experience 188 made him somewhat optimistic about socialism. "I have", says Orwell, "seen wonderful things and at last really believe in socialism which I never did before"^. And he is more optimistic about revolutionary Barcelona: "It was the first time that I \VM\ ever been in ii town where the working class was in the saddle. Above all there was a belief in the revolution and the future, feeling of having suddenly emerged into an era of equality and freedom. Human beings were trying to behave as human beings and not as cogs in the capitalist machine"^. In the development of his socialistic ideas Orwell's Spanish experience may be considered to be the single greatest formative influence. Nineteen Eighty Four and Animal Farm should not be regarded as books written in pessimistic vein on socialism though the picture presented is very grim, the novels of George Orwell have a more pronounced political bias. In the sixteenth century, Stephen Gosson, the playwright became the most hostile critic of drama. Similarly, Orwell, at first a champion of communism later became its deadliest enemy. Animal Farm reveals the feelings of a disillusioned man

whose God has failed him. Orwell no longer regarded the common man as his hero; he was apprehensive that the common man would all too often play into the hands of designing demagogues.

Orwell wanted the hierarchical aspects of British society to be destroyed and socialism to be prevalent in actual physical shape. His political programs were implemented to some extent when the Labor Government was elected in 1945. Orwell wanted socialism to operate not only in action but in gestures as well. By gestures he means "by speech, by amusement, by dress, by diet, by every cultural manifestation."^o This is the reason why Orwell bitterly satirized the pseudo-socialists in his essays and novels, *The Road to Wigan Pier*, in the words of Robert I latch, "is a sweeping attack on professional socialist and theoretical socialism."

One thing remarkable about Orwell's political outlook is his attack on men's lust for absolute power which is the root of all evils. Orwell's views about the corrupting and corroding influence of power which may not find favor with politicians, or political theorists are nevertheless based on the hard reality he himself came across.

This desire for power, like the desire for food, is a natural instinct equally prevalent in all ages. But it is not a logical necessity. In twentieth century the two world wars Orwell saw were fought for power, more power. The desire for power was bound to appeal to him as an explanation for all kinds of behavior which he detested.

Orwell asserted that in all his books, even the most propagandist, there remains much that the politician would find irrelevant, and this is the aesthetic experience that his novels provide. What he says about his work rings true. There is a great deal that Orwell has seen with the eye of an artist; for he was not forced by his dogma into ignoring reality. His ideas, in fact, gain substance from being based on sharply perceived details. In

Nineteen Eighty Four for example, long after O'Brien speeches about the coming world have been forgotten, the reader remembers Winston's ordeal in the rat cage when he loses all dignity and self-possession.

The "Extra" that is the aesthetic experience of Orwell's novels thrives on conflict. The nature of conflict may be explicitly stated or merely employed but an element of it is always present. If it had not been so, his novels could have glided through a universe bereft of conflict. Orwellian conflict is due to a clash of ideas or temperament, due to incompatible codes of behavior or scales of value.

Orwell is an artist, though his visions are not consistent as those of Henry James, D. H. Lawrence, E. M. Forster and Joyce. The reason probably was the impact of his age. As Orwell himself says, "no one could devote himself to literature as single-mindedly as Joyce or 1919 Henry James."¹ Although Orwell's essays on the English novelists and his reviews etc. do reveal a mind that found enough hospitality in the realm of fiction, yet no clear vision of the novel is there. He is, like other artists, not competent enough to discipline his muse to aesthetic forms. Orwell, for example, could not create memorable characters. His forays into fiction appear to have been inspired by immediate and pragmatic needs. He is thus neither a political dogmatist nor a great theorist of literature. The reasons may be two. First he wanted to make his art a propaganda because ; avoidance of politics in that age would have been a great betrayal. The other reason is that he was a satirist, a master artist of exaggeration. It is therefore, but natural, that he should expose the romantic hollowness woven around communism and other political institutions. In doing so, he strikes a balance between an artist and a satirist.

But Orwell was no mean satirist. He made a subtle use of irony. He was not a caricaturist. He was more like Juvenal than Horace because he

looked with horror and not with mild mockery on the corruption of his time. We can safely aver that the scope of Orwell's satire is wider than any other writer of the past. He has satirized the very root of the abuses and ills prevailing in the society.

One remarkable thing about Orwell's satire was that it was not formal because the satiric voice in his novels does not speak in the first person. In formal satire the satiric voice is always in the first person. "I" may speak to the reader (as in Pope's Moral essays ; for example, Epistle II, "Of the Characters of Women"). We see that in no novel of Orwell the satiric voice starts in the first person.

Moreover, Orwell's characters are never moved to wry amusement but to indignation at the spectacle of human folly, pretentiousness and hypocrisy. The characters of his novels are urbane, witty and tolerant men of the world like those of Horace. They are serious moralists who use dignified and public style of utterance to decry modes of vice.

There is, therefore, the nicest and the most delicate touches in Orwell's satire because of his narrative style and comments which make the characters ridiculous. He makes his satiric object appear foolish, hypocrite)and exploiter.

Another feature of Orwell's satire worth noting is its universal appeal. It does not hurt anybody, not even innocent persons. It is rather directed at the universal. All the characters in Orwell's novels, though representatives of something or the other, are essentially fictitious and his satire is not borne out of any personal grudge or malice. Pope has satirized Harvey and Halifax out of 193 personal animosity. Likewise Dryden has satirized Shadwell and Shallesbury. Orwell has maintained satiric justice in his novels as Shakespeare has maintained poetic justice in his tragic dramas or Ben Jonson comic justice in his comedies. The

satiric justice of Orwell can be attributed to the punishment meted out with scornful ridicule to the follies, the vices and the crime.

In Nineteen Eighty Four so much of scornful ridicule has been evoked that even the poetic justice either in King, Lear or in Macbeth pales into insignificance. Unlike Shakespeare heroes, Winston Smith does not meet any physical death yet he surrenders to the incredible formula $2+2=5$.

Orwell is equally a serious moralist like Swift. In "Verses on the Death of Dr. Swift", he says: Yet malice never was his aim; he lashed the vice, but spared the name his satire points at no defect, but what all mortals may correct ... He spared ;• hump, or crooked nose, whose owners set not up for beaux'^.

In a similar key is pitched Orwell's avowed aim:

When I sit down to write a book, I do not say to myself, I am going to produce a work of art. I write it because there is some lie that I want \o expose, some fact to which I want to draw\ attention and my initial concern is to get ii hearing'

Lastly, Orwell is a pure political satirist: Political purpose-using the word political in the widest possible sense. Desire to push the world in a certain direction, to alter other people's idea of the kind of society that they should strive after'^

His novels and essays mostly deal with political issues and he has satirized the abuses of politics. It is this political issue which makes him quite different from Chaucer, Ben Jonson, Pope, Dryden, Congreve and others. Chaucer was too gentle and humane a man to be a great satirist. He has mostly attacked the lax moral of the church. He has exposed the vices of the clergymen and the physicians of the fourteenth century England.

The remarkable thing about Chaucer's satire is his mildness and gentleness. Orwell, unlike Chaucer, is a social reformer and a great moralist. What is in common with both the artists is their largehearted charity in the treatment of the laboring class for whom both have too much of sympathy. Orwell, unlike Chaucer, does not have a comic view of life. Rather he has a tragic view of life. Each of his novels, be it *Animal Farm* or *Nineteen Eighty Four*, or *Burmese Days*, has an unhappy end. While Chaucer's humor arises out of his zest for life, Orwell's humor arises out of his disillusionment with life. Orwell never intends to throw his satiric shaft at any particular individual. Orwell also differs from Ben Jonson who also has a comic view of life. Ben Jonson is also a social satirist. His satire is directed at the leading literary personalities of his age. In "*Volpone*" the satire is against humanity in general and the attack is on the greed of human beings. There is, however, no political issue satirized by him. Dryden and Pope, two master satirists of the eighteenth century, are both personal and impersonal. In "*Absalom and Achitophel*", Dryden has satirized Lord Shaftesbury on whose integrity Dryden cast aspersions. "*The Hind and the Panther*" though in part satirical, is chiefly a philosophical poem about religion. Dryden had attacked certain politicians and leaders - the sort of men who, whatever their personal qualities may be are able, for better or worse, to influence the lives of millions of people. But his range of satire on politics is narrowed by his personal considerations. It is limited to just a few individuals. Pope has also attacked a few individuals whom he did not like. Lord Hervey, Lord Halifax are the personal rivals of Pope. Pope's long satirical poem *The Dunciad*, for example is a brilliant attack in epic style on the almost forgotten poet and dramatist, Colley Cibber.

Orwell then comes close to Butler, Jack London, Yevgeny Zamyatin and particularly to Swift and Huxley. Butler's *Krcwhon* like *Nineteen Eighty Four* is an anti-utopia. It is however full of clever 196 and amusing ideas, many of which apply to the England of 1972 almost as much as they did to the England of 1872 when the book was first published. The *Erewhonians* had, for example, some interesting ideas about machines, about crime and punishment, and about education and religion. *Erewhon* satirizes modern machinery world. Here people find themselves more and more in the grip of machines of all kinds and the machines develop minds and wills. In the end there is a revolution and the general destruction of all kinds of machinery. *Erewhon*, therefore, foretells the shape of things to come akin to the one in *Nineteen Eighty Four*. *The Iron Heel* of Jack London published in 1907 describes the despotic government of the United States by a powerful corporation of oligarchs. The oligarchs, to some extent, resemble the Big Brother. Here Jack London is predicting with grim accuracy the time when the "Iron Heel will walk upon our faces". Consequently, as the century progressed, his novel came to be read with renewed interest. The comment of Orwell on *The Iron Heel* is quite significant- "The Iron Heel foresaw that peculiar horror of totalitarian society, the way in which suspected enemies of the regime simply disappear"[^].

The haunting prophecy of an uncertain knife-edge existence may in plenty be traced in *Nineteen Eighty Four*.

Yevgeny Zamyatin's *We* comes much close to Orwell's *Nineteen Eighty Four*. The novel foretells the ruthless totalitarian society. Here the capacity for independent thought or action has been lost or surrendered for ever. It is a dehumanized world, as Cicorge Orwell describes in his review of a translation of the novel, "The vision of Zaniyatin is of the twenty-sixth century". The inhabitants have so completely lost their

individuality that they are known only by numbers. They live in glass houses (this was written before television was invented), which enable the political police, known as the "Guardians", to supervise them more easily. They all wear identical uniforms, and human being is commonly referred to as a "number" or a "unif. They live on synthetic food, and their usual recreation is to march in fours while the anthem of the Single State is played through loudspeakers.

Clearly, several of these ideas and details were to remain dormant for some time in his imagination. Finally, he was to integrate them actively within his own nightmare vision. "We", wrote George Orwell, "is a study of the Machine, the genie that man has thoughtlessly let out of its bottle and cannot put back again"*. By 1946 when this review was published in Tribune, a cork for the bottle had still to be found. And in 1946, the publication of Nineteen Eighty Four came as a grim and urgent reminder of the need to keep it searching.

Orwell was "a true rebel and intellectual at school. He made political writing into an art, politics to chasten his own side than the enemy"*. He was thus a humanitarian always moved by sympathy, by human love. The inconsistencies of his political opinions may be said to have sprung from this fact. It was his unbounded love for mankind that he wished for a harmony between conscience and politics. He was a socialist, a revolutionary, an anti-imperialist, anticommunist, anti-Stalin, anti-Marx, anti-Trotsky but pro-English. By pro-English we may mean the traditional values of the English culture with the sense of respect for "common decency".

To round off, we can say that, his whole attitude, both social and political, is that of a man who knows that common decency ; fundamental to any tolerable state of existence, and that without the immediate

recognition of it as basic, all chatter about liberty and equality is mere intellectual vapor. That he seems to be unconcerned with the religious philosophy of his own humanism is at once a limitation and an advantage. It makes him sensitive to the immediate scene and prevents him from straying! into the philosophy and metaphysics that are apt to be the bane of the good novelist, but it leaves him, in an age such as ours, bare to the wind, a boy on the burning deck, a complete critic but essentially a satirist.'

5.3 Recommendations

1. The implicit message, which Orwell sent through his novel *Animal Farm*, can be summarized as a warning to the readers, and to the people from totalitarian regimes everywhere. Orwell warns of totalitarian rulers and calls not to allow selfish, ruthless, and shrewd politicians to reinforce their power, because they will take away liberties and rights of the people gradually.

2. Demanding the readers to be wary of diverse methods of manipulation, deceptive language and discourse, and fake propaganda that have been used by the totalitarian regimes control the people, and then to oppress them.

3. Shedding light on the external historical, political and social context in which the text has been written, with extrapolation the writer's ideology.

4. Orwell's allegory uses Personification in order to represent real historical figures.

5. *Animal Farm* is an influential satire used irony to undermine the tenets of totalitarianism.

6- An allegorical novel, has portrayed a realistic life picture of how man acts towards his human fellows once he assumes power.

Orwell has concluded that revolutionaries, who reject the oppression and the corruption of absolute power, have turned into megalomaniac rulers

and ruthless dictators once they have possessed absolute power. On the contrary, Orwell believes that leadership and authority must operate as a safety valve which prevents the corruption and the abuse of power .

7. Attacking on totalitarianism and communism is not limited to Stalin; rather it could be read as a universal appeal. It is in a broader sense a critique of totalitarianism in; Nazi Germany under the rule of Hitler, fascist Italy under Mussolini's rule, Spain under Franco, China under Mao, and capitalism in America, England as well as in the Soviet Union.

8. There is no difference between the reigns of Tsar Nicholas II and communist dictator Stalin .The major message of this novel embodies Lord Acton's saying that power corrupts, and absolute power corrupts absolutely.

9. Peoples in different regions in our world today suffer from domination of political systems, injustice, corruption, inequality and restricted freedoms, as if they recopy the same story of the novel under study.

10. The political symbols Orwell decided on are the description of corrupted regimes, totalitarian rulers in reality under covered faces to relay his political messages for his readers, alarm future generations of the danger of totalitarian regimes.

11- people have different ways whereby they gain the freedom of expression, call for their rights and stand against the darkness of inequality and injustice.

5.4 Suggestions for further Studies

Based on the previous conclusion, there are two things that can be suggested from this research. First, the describing of type of main character should be clear in order to avoid miscommunication. Second, the describing of type of main character found in Animal Farm novel shows the variants of the describing of type of main character used by the character. So that, hope fully this guidance can be applied wisely in

English learning so that other can understand the character, especially the type of main character in English texts. The last, the researcher suggests for the next researchers to explore this research in a wider explanation about the type of main character in novel or other literary works. I expect any critics and suggestions from the readers and also the next researchers to make it better. In this study there are still research gaps that can be done for the next research. Other researchers can still carry out linguistic research on the main characters in animal farm novels. The researcher found errors in the language used by the main character as well as the language speech that explains the characteristics of characterization in the main character.

The researcher recommends those who are interested to study the farm animals in George Orwell's *Animal Farm* that there should be further studies on some sense of happiness although they possess much stupidity. Also, there should be a research reporting a comparison of the characters portrayed as the stupid ones in other stories such as Daniel Defoe's *Robinson Crusoe*, John Steinbeck's *Of Mice and Men*, and Pearl S. Buck's *The Good Earth*.

George Orwell's motives and philosophy of covering his political ideologies with symbols is a vehicle for telling his readers that whatever the laws and liberty were restricted and all civil rights were entirely assimilated by those totalitarian regimes, people have different ways whereby they gain the freedom of expression, call for their rights and stand against the darkness of inequality and injustice.

In a nutshell, it should be stressed the fact that the use of conceptual metaphor has allowed the author to compress and concentrate the information in such a way that the main events of nearly 20 years period are included in a few pages.

The conceptual metaphorical model of this dystopia implicitly specified in the title demonstrates to the reader George Orwell's point of view on the Stalinist version of socialism in Russia, his extremely negative attitude to totalitarianism.

This novel represents the best example of how the Orwell's writing style works: Conveying a strong message to the readers through the strongest tool- pen in the most powerful way- artistically. And, for real, George Orwell's *Animal Farm* is a timeless work that reminds us all the time that totalitarianism could be harmful to one society . The research that has been undertaken for this thesis has highlighted a number of topics on which further research would be beneficial.

Several areas where information is lacking were highlighted in the literature review. Whilst some of these were addressed by this research , others remain. In particular, there is a lack of literary studies of society and corruption. Future studies might, for example, " A vision of a better society can be corrupted if care and watchfulness are not exercised by its citizens " . There are a number of additional areas for further research studies that have been highlighted by this research studies undertaken. These include the further research in " The Path to Tyranny in the novel " *Animal Farm* " by George Orwell . This would help to confirm absolute power corrupts absolutely . Analysis of power and strength in George Orwell " *Animal Farm* " .and possibly to changes and correlation in main findings

There are also several areas for further studies , Orwell's *Animal Farm* as a satire of General Totalitarianism The techniques developed for taken Stalinism / Pigs in the novel as sample which could be usefully applied in a global assessment of General Totalitarianism .

Analyze how Squealer manipulates language to get the animals to go along with him, then watch the evening news or read periodicals to find

similar uses of language in speeches or press releases from contemporary politicians

Further studies " Compare Animal Farm with Orwell's other famous novel " 1984 " by using additional data from other literary work , the additional certainty will arise .

Appendices

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