



Sudan University of Science and Technology
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Analyzing the Literary Devices as Depicted by George Orwell's Novels "Animal Farm" and "Nineteen Eighty Four"

(With Reference to Allegory, Satire and Personification)

تحليل الصور البلاغية الادبية كما وصفها جورج ارويل في رواياته
مزرعة الحيوان والف وتسعمائة واربعة وثمانون
(بالإشارة الي الرمزية، السخرية والتجسيد)

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for Degree of PhD in English Language (Literature)

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Dedication

To my family Mainly

**To my late mother soul
,and my sister and my wife**

Acknowledgements

I would like first to thank ALLAH for granting me effort, patience and capacity to complete this work.

I would like to express my deepest gratitude and long lasting indebtedness to my supervisor Prof- Dr. Mahmoud Ali Ahmed for his continual guidance, detailed comments, his valuable suggestions and for his unlimited support. My

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Abstract

This study aimed at analyzing the literary devices as depicted by George Orwell's Novels *Animal Farm* and *Nineteen Eighty Four* "with the reference to allegory, satire and personification'. The analytical method has been used in this study. The *Animal Farm* and *Nineteen Eighty Four* are critically analyzed by selecting extracts from these novels to collect the data and related studies as secondary resources written on both novels. The results of study have shown that George Orwell presented the slogans of the political Party "communist" in *Nineteen Eighty-four*". These slogans are, "War is peace, freedom is slavery and ignorance is strength." The party believed that they could endlessly engage in a war to keep peace in the country. This slogan describes the reality of accepting two mutually opposing beliefs simultaneously as correct. This was also a major program of the party to promote "double thinking." Orwell is using animal allegory in his attack on Stalinism –just a refresher satire is the use of humor, irony, exaggeration to expose and criticize people's stupidity or vices, particularly politics and other topical issues. On the other hand, the idea of Big Brother focuses on the way of domination and control of people. Propaganda, totalitarianism and manipulation are the dangerous phases of Big Brother; they allow the cruel government to monitor its citizens. It aims to maintain control over citizens of Oceania. They are unique phases that show the real image of Big Brother and identify the exercises of absolute power practiced by the party. This study recommended that the esthetic and artistic values of Orwell's novels such as figurative language empathy with animals, the rhetorical images should be examined. Some suggestions are also proposed for further studies.

Arabic Version

المستخلص

هدفت هذه الدراسة الي تحليل الصور البلاغية الادبية كما صفها جورج ارويل في روايته مزرعة الحيوان والف وتسعمائة واربعه وثمانون " وبالاشارة الي الرمزية و السخرية والتجسيد. و استخدمت في هذه الدراسة المنهج التحليلي. وتم تحليل مزرعة الحيوان والف وتسعمائة واربعه وثمانون باختيار بعض الاقتباسات من هذه الروايات لجمع البيانات والدراسات كمصادر ثانوية مكتوبة في هذه الروايات. واطهرت نتائج الدراسة ان الكاتب جورج ارويل عرض شعارات الحزب الشيوعي في روايته الف وتسعمائة واربعه وثمانون. هذه الشعارات تمثل: "الحرب هو السلام، والحرية هي العبودية والجهل هو القوة". يعتقد الحزب انه يمكنهم الي ما نهاية للحفاظ علي السلام في البلاد. ويصف هذا الشعار حقيقة قبول اعتقادين متعارضين في نفس الوقت على انهما صحيحان. كان هذا ايضا برنامجا رئيسيا للحزب لتعزيز التفكير المزدوج". استخدم ارويل رمز مزرعة الحيوان في هجومه على الستالينية- مجرد هجاء تشيطي باستخدام الفكاهة والسخرية والمبالغة لفضح و انتقاد غباء الناس وارذلهم والسياسات الخاصة وقضايا الساعة الاخرى. وبجانب اخر، تركز فكرة "الاخ الاكبر" "بك براطى" على طريقة الهيمنة والسيطرة على الناس. الدعاية والاستبداد والتلاعب هي مراحل خطيرة من مراحل "بك براطى"، فهي تسمح للحكومة القاسية مراقبة مواطنيها. يهدف الي الحفاظ على السيطرة لمواطني اوفيانوسيا. انها مرحلة فريدة تظهر الصورة الحقيقية "لك براطى" وتحدد ممارسات السلطة المطلقة التي يمارسها الحزب. واوصت هذه الدراسة بضرورة فحص القيم الجمالية والفنية لروايات ارويل مثل التعاطف اللغوي المجازي مع الحيوانات و الصور البلاغية.

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Chapter One

Introduction

1.0 Introduction

This introductory chapter is an overview of the research. It first specifies the researcher's motivation in conducting the research. It includes the background of the study, the statement of the study problem, objectives of study, the questions of the study, the hypotheses of the study, significance of the study, research methodology, and limits of the study and organization of the study.

1.1 Background of the Study

George Orwell was born in India in 1903; he was educated as a scholarship student at prestigious boarding schools in England. Because of his background, George Orwell famously described his family as "lower-upper-middleclass". He never quite fit in, and felt oppressed and outraged by the dictatorial control that the schools he attended exercised over their students' lives. After graduating from Eton, Orwell decided to forego college in order to work as a British Imperial Policeman in Burma. He hated his duties in Burma, where he was required to enforce the strict laws of a political regime he despised. His failing health, which troubled him throughout his life, caused him to return to England on convalescent leave. Once back in England, he quit the Imperial Police and dedicated himself to becoming a writer. Inspired by Jack London's 1903 book *The People of the Abyss*, which detailed London's experience in the slums of London, Orwell bought ragged clothes from a second-hand store and went to live among the very poor in London (Drabble & Stringer, 2007)

After re-emerging, he published a book about this experience, entitled *Down and Out in Paris and London*. He later lived among destitute coal

miners in northern England, an experience that caused him to give up on capitalism in favor of democratic socialism. In 1936, he traveled to Spain to report on the Spanish Civil War, where he witnessed firsthand the nightmarish atrocities committed by fascist political regimes. The rise to power of dictators such as Adolf Hitler in Germany and Joseph Stalin in the Soviet Union inspired Orwell's mounting hatred of totalitarianism and political authority. Orwell devoted his energy to writing novels that were politically charged, first with "Animal Farm" in 1945, then with "Nineteen Eighty-four" in 1949. Rodden, (2007) pointed out that George Orwell is a prominent English writer of the first half of the 20th century. He was recognized as one of the most influential satiric writers whose works have merited detailed scholarly attention. More than half a century after they were written, Orwell's books are still much in demand. Rodden wrote in (1989) that Orwell was 'alive today' because the topics of his works are alive today, and this is equally true in the twenty-first century. Orwell is regarded as the greatest political writer in English during the twentieth century. Rodden, (2007) added that George Orwell's world fame is due to a combination of high esteem from intellectuals and immense popularity with the general reading public. Although he died at the early age of forty-six, his last two works – "Animal Farm" (1945) and "Nineteen Eighty-four" (1949) – have sold more than forty million copies and stand as the most influential books of political fiction of the twentieth century.

Animal Farm is a novel written by George Orwell. It depicts the Russian Revolution in an allegorical way. Peters, (2006) states " Few books are as well-known as Animal Farm. Published fifty years ago, in August 1945, as the Cold War was about to begin, the novel with its mixture of simple fairy-tale and historical allegory, still has the power to charm and provoke, even though that war now seems to be part of a previous age".

Moran, (2001).states that Orwell's thoughts were ignited when he saw a village boy whipping a cart-horse. At that moment, Orwell received the inspiration he needed to formulate his ideas into Animal Farm.

Orwell believes that if the animals know their strength we cannot exploit them, as the government in a totalitarian state exploits the common people.

"Now Orwell had a plan for his novel which would both argue the need for a true socialist government and warn the world of the ways in which socialist ideas threatened the will of these in power who wish to control other people"(Moran, 2001).

Orwell was convinced that the only solution for the problem of poverty is socialism. Through Animal Farm, He shows the ways in which the leaders of the Russian Revolution (especially Stalin) had created a system even worse than its previous one and he warns all English readers about the dangers of believing in Stalin's ideas. In 1945, after a number of rejections from publishers, the novel was finally accepted by the small publishing firm of Secker and Warburg. The novel achieved great success both in England and the United States.

Animal Farm is Orwell's most famous work, it asks its readers to know the ways that the political leaders use to betray their nations.

1.2 Statement of the Study Problem

It has been observed that most of the studies that conducted Orwell's writings did not deeply reveal the literary devices such as political satire, allegory, personification in his novels definitely in "Animal Farm" and "Nineteen Eighty-four" The phenomenon of this study will consider is that George Orwell symbolized his political allegories, satire, personification and views through "Animal Farm and Nineteen Eighty-four" as foretelling events to warn the coming readers of the danger of

totalitarian and dictators ideologies who abuse power and revolutions' outcomes.

1.3 Objectives of the Study

This study aims to achieve the following objectives:

1. To identify George Orwell portrayed a political Satire as one of literary devices in his novels *"Animal Farm and Nineteen Eighty Four"*
2. To illustrate George Orwell depicted allegory and personification as literary devices in his novels *"Animal Farm and Nineteen Eighty Four"*
3. To highlight totalitarian and dictators' ideologies abuse power and revolutions' outcomes throughout the novels

1.4 Questions of the Study

This research attempts to answer the following questions:

1. To what extent does George Orwell Portray a political Satire as one of literary devices in his novels *"Animal Farm and Nineteen Eighty Four"*?
2. To what degree does George Orwell depict allegory and personification as literary devices in his novels *"Animal Farm and Nineteen Eighty Four"*?
3. To what extent does totalitarian and dictators' ideologies abuse power and revolutions' outcomes throughout the novels?

1.5 Hypotheses of the Study

The hypotheses of the research are formulated as follows:

1. George Orwell portrayed a political Satire as one of literary devices in his novels *"Animal Farm and Nineteen Eighty Four"*.
2. George Orwell depicted allegory and personification as literary devices in his novels *"Animal Farm and Nineteen Eighty Four"*.
3. Totalitarian and dictators' ideologies abuse power and revolutions' outcomes throughout the novels.

1.6 The Significance of the study

The significance of this study comes from focusing on how each author employed the literary devices on his imagination, satire, allegory, personification, and worked to integrate fiction with logic through storytelling. In addition, this study will give the readers a clear understanding of how Satire was exemplified in Orwell's' novels, and will encourage the other readers of literature to focus not only on just reading for gaining vocabularies and expressions, but also understanding the writers techniques used in converging their message powerfully. It will take into consideration the philosophical, social and political context.

1.7 The Methodology of the Study

The method was applied in conducting this study is analytical ones. The researcher analyzed the two novels "Animal Farm and Nineteen Eight Four". The literary devices such as political satire, allegory and personification were analyzed critically. Moreover, the extracts have been taken into account.

1.8 Limits of the Study

This study is limited to analyze the literary devices (political satire, allegory and personification) as depicted by George Orwell's Novels Animal Farm and Nineteen Eight Four. This study covers academic years from 2019 up to 2022. The study was conducted at Sudan University of Science& Technology in the College of Languages. The study is limited to cover both "Animal Farm" and "Nineteen Eighty-four" two books written by George Orwell to show the political satire, allegory and personification manifested by Orwell throughout the novels as a whole. The researcher relies mainly on the political satire, allegory and personification to assure the paradoxical slogans of revolutions of the

novels' events with political regimes in reality according to the researcher's point of view.

Summary of the Chapter

This introductory chapter concerns with presentation of statement of the problem, objectives of the study, questions of the study, hypotheses of the study, significance of the study, methodology of the study and limits of the study.

Chapter Two

Literature Review And Previous Studies

2.0 Introduction

This chapter presents the related literature review of the study. It comprises a theoretical framework regarding two political novels "Animal Farm and Nineteen Eighty Four", literature throughout twentieth century. It displays Orwell's works and criticism about his contributions, generally concludes with revealing the related studies.

Theoretical Framework

2.1 The Political History of English Literature

Herbert, (2000) believes that to define English literature taken as a historic whole and endeavor to define and consider it a part, its character and its changing manifestations. Some men of letters approach the study of literature in an a priori fashion. It is a common assumption that knowledge of political history is essential to a right understanding of literature (P4)"" Meyers, (1993:4) states that literature is a mirror that reflects human culture and experiences. It examines all life aspect namely economic, social, psychological and political dimensions too. Literature is abridging that shortens the distances among nations and links people indifferent parts of the world. It contributes to enrich people thinking as well as imagination.

Orwell, George believes that communism ideology robs Man of his basic human right namely freedom, justice and equality. Communism chains mankind development in many walks of life. Since it control all means of

production and thus, deprives lower-classes from promoting their life standards (Herbert,1962:11). "

2.2The Concept of Political Novel

Any attempt to define a political novel will be problematic since it does not represent a distinct form of fiction. The line of demarcation between art and politics has become unusually thin in the twentieth century. A writer of political fiction may find it difficult to put life, art, and politics into watertight compartments. At an extreme level, any novel that shows the close relationship between literary imagination and sociopolitical reality can be called 'political'. It envisions a multidimensional picture of the society with all its differences and changes.

As Albloly cited in Edmund, (1924), states that "Political Fiction" is a fairly new form of literary expression which has come into vogue in the post-War period of the 16twentieth 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.

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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.(ibid).

As Albloly cited in Edmund, (1924), is perhaps the earliest critic who tried to give a satisfactory definition. In his pioneering work, *The Political Novel: Its Development in England and America*. Political Novel is a work of prose fiction which leans rather to "ideas" than to "emotions"; 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. Besides this definition viewed as an axis, Edmund traces the history of political fiction in his work. He looks upon the political novel as a modified form of the historical novel and the political novelist as one disinclined to use common humanity and its emotions as his raw materials. Howe (1957), commented on the concept of the political novel as the fiction in which political ideas play a dominant role or in which the political milieu is the dominant setting. The identification of the ideas and the milieu which govern the political nature of a novel depends on the perspective adopted by the reader. Crystallization of this awareness is manifested in Howe's enigmatic assertion that he meant by a political novel any novel he wished to treat as if it were a political novel. But the uniqueness of his theory lies in his critical belief that a political novel requires the intermingling of the political ideas and the emotions of characters who uphold these ideas.

As Albloly cited in Prescott, (1952), classified the political novel into two distinct categories. He opined that there are two principal varieties of political fiction: novels about characters involved in politics so politics themselves; and novels designed to persuade their readers to share their author's political convictions, novels which are primarily propaganda pamphlets.

Alter, (1984) divided the political novel into two classes: the conventional political novel and the adversary political novel. The former presumes that all is well with the Republic in spite of the troubling agitation of the surface. And the latter presents a Republic which is rotten to the core. Alter considers characters as a medium that leads one to reflect life on the ultimate purpose and meaning of individual life. He attempts to give a comprehensive definition to political fiction when he stated that the novel's great strength as a mode of apprehension is in its grasp of character, and the political novel at its best can show concretely and subtly what politics does to character, what character makes of politics.

According to Boyers, (1985) a political novel should have something to do with ideas about the community and the distribution of power. There are certain generic constraints identified by the critics of political novels. In a political novel, personal conflicts are organized in to political conflicts. Political novelists are concerned with actual or threatened disappearance of established forms. Characters in a political novel regard their fates as intimately connected with the social and political arrangements. The common world that is attempted to be created in the novel is a projection of hope and a movement towards the world that might exist in the mind of the protagonist.

The last but not the least, Boyers, (1985) concluded that modern political novelists devised new artistic strategies for presenting the dismal realities

of the postwar world, for they found the existing ones not powerful enough to depict the intensity of their emotions. The new strategies invented were employed to demystify and shock the readers out of their complacency. Quite a few authors belonging to this school of fictionalization experimented with diverse stylistic techniques. Political novels usually embody an absent cause which implies that while a novel may offer us an awareness of what we need to know, it will never project that knowledge. The awareness of this 'absent cause' is evoked by the appeal such novels make to the political unconscious.

2.3 Definition of Modernism

Modernism, in its broadest definition, is modern thought, character, or practice. More specifically, the term describes the modernist movement, its set of cultural tendencies and array of associated cultural movements, originally arising from wide-scale and far-reaching changes to Western society in the late 19th and early 20thcenturies.

Modernism was a revolt against the conservative values of realism (Barth,1979 ,Graff, 1973 & Graff ,1975) Arguably the most paradigmatic motive of modernism is the rejection of tradition and its reprise, incorporation, rewriting, recapitulation, revision and parody in new forms.[5][6][7] Modernism rejected the lingering certainty of Enlightenment thinking and also rejected the existence of a compassionate, all-powerful Creator God.[8][9]

In general, the term modernism encompasses the activities and output of those who felt the "traditional" forms of art, architecture, literature, religious faith, social organization and daily life were becoming outdated in the new economic, social, and political conditions of an emerging fully industrialized world. The poet Ezra Pound's 1934injunction to "Make it new!" was paradigmatic of the movement's approach towards the

obsolete. Another paradigmatic exhortation was articulated by philosopher and composer Theodor Adorno, who, in the 1940s, challenged conventional surface coherence and appearance of harmony typical of the rationality of Enlightenment thinking.[10] A salient characteristic of modernism is self-consciousness. This self-consciousness often led to experiments with form and work that draws attention to the processes and materials used (and to the further tendency of abstraction).[11] The modernist movement, at the beginning of the 20th century, marked the first time that the term "avant-garde", with which the movement was labeled until the word "modernism" prevailed, was used for the arts (rather than in its original military and political context).[12] Surrealism gained fame among the public as being the most extreme form of modernism, or "the avant-garde of modernism".[13]

2.4 Present-day perspectives of Modernism

Some commentators approach Modernism as an overall socially progressive trend of thought that affirms the power of human beings to create, improve and reshape their environment with the aid of practical experimentation, scientific knowledge or technology (Berman 1988, 16).

From this perspective, Modernism encouraged the re-examination of every aspect of existence, from commerce to philosophy, with the goal of finding that which was 'holding back' progress, and replacing it with new ways of reaching the same end. Others focus on Modernism as an aesthetic introspection. This facilitates consideration of specific reactions to the use of technology in The First World War, and anti-technological and nihilistic aspects of the works of diverse thinkers and artists spanning the period from Nietzsche to Samuel Beckett (Lee Oser, 2007).

2.5 History of Modernism

The first half of the 19th century for Europe was marked by a number of wars and revolutions, which contributed to an aesthetic "turning away" from the realities of political and social fragmentation, and so facilitated a trend towards Romanticism. Romanticism had been a revolt against the values of the Industrial Revolution and bourgeois conservative values, Graff (1975) putting emphasis on individual subjective experience, the sublime, the supremacy of "Nature" as a subject for art, revolutionary or radical extensions of expression, and individual liberty. A Realist portrait of Otto von Bismarck By mid-century, however, a synthesis of the ideas of Romanticism with stable governing forms had emerged, partly in reaction to the failed Romantic and democratic Revolutions of 1848. It was exemplified by Otto von Bismarck's Realpolitik and by "practical" philosophical ideas such as positivism. This stabilizing synthesis, the Realist political and aesthetic ideology, was called by various names—in Great Britain it is designated the "Victorian era" — and was rooted in the idea that reality dominates over subjective impressions. Central to this synthesis were common assumptions and institutional frames of reference, including the religious norms found in Christianity, scientific norms found in classical physics and doctrines that asserted that the depiction of external reality from an objective standpoint was not only possible but desirable. Cultural critics and historians label this set of doctrines realism, though this term is not universal. In philosophy, the rationalist, materialist and positivist movements established a primacy of reason and system. Against the current ran a series of ideas, some of them direct continuations of Romantic schools of thought. Notable were the agrarian and revivalist movements in plastic arts and poetry (e.g. the Pre-Raphaelite Brotherhood and the philosopher John Ruskin). Rationalism

also drew responses from the anti-rationalists in philosophy. In particular, Hegel's dialectic view of civilization and history drew responses from Friedrich Nietzsche and Søren Kierkegaard, who were major influences on existentialism. All of these separate reactions together began to be seen as offering a challenge to any comfortable ideas of certainty derived by civilization, history, or pure reason. From the 1870s onward, the ideas that history and civilization were inherently progressive and that progress was always good came under increasing attack. Writers Wagner and Ibsen had been reviled for their own critiques of contemporary civilization and for their warnings that accelerating "progress" would lead to the creation of individuals detached from social values and isolated from their fellow men. Arguments arose that the values of the artist and those of society were not merely different, but that Society was antithetical to Progress, and could not move forward in its present form. Philosophers called into question the previous optimism. The work of Schopenhauer was labelled "pessimistic" for its idea of the "negation of the will", an idea that would be both rejected.

2.6 Post-modernism

Alegre, (2017) remarked that the history of the post-war novel in English, and also that of drama and poetry, cannot be understood without reference to the coexistence in the first half of the twentieth century of Modernism and the more traditional approaches to literature inherited from the Victorian period.

The Modernist writers reacted against realism in fiction and the remains of Romantic sentimentalism in poetry by introducing technical innovations that could be used to look at reality from the irrational, the subconscious, the anti-sentimental, or the highly individualistic. In drama,

the revolution followed other lines, with G. B. Shaw's introduction to the English stage of the naturalistic drama developed by Ibsen. Modernism can be said to enter the English stage precisely at the time of Shaw's death in 1950 when Samuel Beckett's plays challenged the hegemony of naturalism and the artificial, well-made play. After 1945, when novelists faced the task of explaining the new historical reality and the position of the individual in the new post-war order, most realized that this entailed making a choice between traditional literary models that seemed more suitable for transmitting an accurate portrait of the individual in a changing society, and experimental, Modernist models that seemed more suitable for explaining the disjunction between the individual consciousness and the problematic flow of contemporary history. Post-modernism was born out of this dilemma. Post-modernism can thus be said to be a new cultural atmosphere in which the writer is inevitably aware of this open choice between tradition and experimentalism, rather than a continuation of Modernism or a reaction against it. Post-war novelists cannot escape the shadow of either Modernism or Victorianism and must accommodate both in their work. Some have produced a new synthesis which is what is characteristic of post-modernism, while others have openly acknowledged their allegiance to either literary tradition or experimentation.

As far as the post-war novel is concerned, the post-modernist synthesis was relatively slow to come, if it came at all, for there seemed to be a need to first define the new contours of social reality after the war before resuming the project of Modernism.(ibid).In the period between 1945 and 1955, a nostalgic look at the lost pre-war past was combined with a look at the new reality faced by the generation growing up in the 1940s, often in provincial surroundings. Novels such as Evelyn Waugh's *Brides head Revisited* (1945) and L. P. Hartley's *The Go-Between* written in (1953)

analyze the present by looking backward, searching for the flaws that cause the desolation of the individual speaking in the present. This return to a personal past shows, above all, why innocence has been the main casualty of war and suggests that despite its apparent placidity, the best that the pre-war world could offer in social terms was inherently corrupt. The idea that civilization contains the seeds of corruption is perhaps best expressed in William Golding's *Lord of the Flies* written in (1954). In this novel, Golding does not examine a particular moment of the recent past, but childhood, as the site where adult civilized values are implanted, only to find their sheer brutality. The early 1950s brought a new interest in the present, possibly as a reaction against the nostalgic backward look at an essentially phony world from which many –above all, the lower middle and working classes–were excluded. Leaving aside the beginnings of the post-colonial novel, what happened in the 1950s novel is that the margins of culture moved to the center, expressing a generalized discontent, which was paralleled in the plays of the Angry Young Men and some of the poetry of The Movement.(ibid).At the time, this discontent was defined as political discontent, but it would seem now, rather, to be lower-middle-class frustration at being denied a place in the vanished world of the upper classes portrayed by pre-war Literature. Thanks to the new educational opportunities opened up by post-war Labour governments, new lower middle class and working-class writers, who often came from places other than London, found themselves in a cultural world in which they were simultaneously strangers and also the rising new stars. William Cooper's *Scenes from Provincial Life* written in (1950) was the mirror in which the new writers found an appropriate model to narrate the discontent of the post-war generation. Novels such as Kingsley Amis's *Lucky Jim* written in (1954), John Waine's *Hurry on Down* written in (1953), John Braine's *Room at the Top* written in (1957), Allan Sillitoe's

Saturday Night, Sunday Morning written in (1958), Keith Waterhouse's Billy Liar written in (1958), or David Storey's This Sporting Life written in (1960), dramatize the position of the individual who is aware of the new chances for upward social mobility and who either benefits from them –hence Jim's luck–or sees them slip from his grasp, whether by choice or because the social structure is still too rigid. The period 1945-1960 also saw the entrance of fantasy into the English novel on a large scale. The novels of these years preceded the new wave of fantasy writers in the 1960s, including J. G. Ballard and Michael Moorcock, who questioned the boundaries between fantasy and the mainstream or realistic novel.

Orwell's political dystopian fantasies, "Animal Farm"(1945) and "Nineteen Eighty-four "written in (1949), Mervyn Peake's Gothic Gormenghast trilogy (Titus Groan, written in 1946; Gormenghast, written in 1950; and Titus Alone, written in 1959), John Wyndham's science-fiction novel The Day of the Triffids written in (1951) and J. R. R. Tolkien's trilogy The Lord of the Rings (The Fellowship of the Ring, written in 1954; The Two Towers, written in 1954; and The Return of the King, written in 1955) exemplify this trend. Durrell's Alexandria Quartet(Justine, written in 1957; Balthazar, written in 1958; Mountolive, written in 1959; and Clea, written in 1960) and his Avinyon Quintet (1974-85) question the very idea of the chronicle by returning repeatedly to the same events, which are narrated in each volume from a different character. The reality, Durrell suggests, cannot be apprehended from a single point of view and is necessarily mediated by the consciousness through which it is filtered –a point that had already been made by the Modernists. As Durrell's work shows, the experimentalism derived from Modernism found a new, if a minority, vein in the novel of the late 1950s, especially in the novels of Samuel Beckett and Nigel Dennis.

Experimentalism greatly expanded in the 1960s and 1970s without, however, displacing the work of realists such as Graham Greene from its position of pre-eminence. At what precise moment the Modernist experiments in technique became post-modernist is a matter of dispute. Writers such as Henry Green, Lawrence Durrell, and Wyndham Lewis seem to bridge the gap between the two periods, whereas others alternate realism with experimentalism.(ibid).

32Anthony Burgess's *The Clockwork Orange* written in (1962), Doris Lessing's *The Golden Notebook* written in (1962) and John Fowles's *The French Lieutenant's Woman* written in (1969) are outstanding novels outside the realistic framework, but they were written nonetheless by novelists who were also proficient in the writing of more traditional realistic novels. Some novelists heavily influenced by the French "nouveau roman" –Andrew Sinclair, Julian Mitchell, Christine Brooke-Rose, John Berger–chose experimentalism rather than realism in the 1960s and 1970s.Nonetheless, it could be said that the distinguishing mark of the English post-modern novel is its reluctance to abandon realism and its interest in creating a synthesis with other narrative modes, such as fantasy, autobiography, and historiography. At any rate, it is essential to understand that the coexistence of widely diverging novelistic genres is the main characteristic of the post-war English novel and, perhaps, of post-modernism itself. This may be due to a pragmatic approach to the world of literature, an approach that precludes confrontations of the kind that took place between the Modernists and the Edwardian traditionalists. Possibly, novelists are aware, above all, of the increasing popularity of the audio-visual narrative media, which compete with the novel and would rather secure a place in the cultural marketplace for the novel in general than for any particular kind of novel. Despite the constant warnings about decaying standards, the investigation of the

English novel during the period 1975-1990 reveals a healthy state of affairs. It may be true that there are not as many memorable characters as in the Victorian novel, but there are certain novels that are memorable for their complex architecture and, often, for their wry humor. Nothing much can be said to unify the work of contemporary English novelists except the writers' reluctance to see their work as part of any identifiable school, movement or trend. Alegre, (2017) finally, concluded that the post-war English novel is polyphonic, as it gathers many different voices. If there is anything that defines the English novel of the last fifty years it is its protean essence: thanks to its flexibility, the novel can now accommodate the experiences of different social classes, different genders, different nationalities, and different literary projects, from realism to experimentalism.

2.7 Contemporary Writers of English Literature

Drabble and Stringer, (2007) summarized the modern contemporary writers of the 20th century as follows: Rudyard Kipling (1865-1936), invented the phrase 'the white man's burden', using it to describe both the strain and the duties of Empire. He was born in India and educated in England; he was a prolific poet, short story and novel writer. In his novels, Kipling is best known for *Stalky and Co.* written in (1899), *Kim* (1901) and his short stories; *Departmental ditties* written in (1866). Kipling makes an interesting contrast to Joseph Conrad (1857-1924). Both produce works based on Empire and the exercise of power, but Conrad's awareness of the extent to which power corrupts, and the sense of corruption in his work, far exceeds that found in Kipling. Conrad's most famous novels are *The Nigger of the Narcissus* written in (1898), *Lord Jim* written in (1900), *Heart of darkness* written in (1902). David Herbert Lawrence born in (1885-1930) in England. He was a man on a confessed mission to liberate society from its social and moral chains, he was a poet

as well as a novelist, but he is still most widely known for his prose work. The novels most often set for examination purposes are *Sons and Lovers* written in (1913), *The Rainbow* written in (1915) and *Women in Love* written in (1921), as well *Lady Chatterley's Lover* written in (1928). E.M. Forster was born in England (1879-1970) and educated at public school then Cambridge, though he lived to 1970, his novels on which his fame was written before the First World War. These are *Where Angels Fear to Tread* written in (1905), *A Room with a View* written in (1908), and *A Passage to India* written in (1924). He is also the author of the highly acclaimed critical work, *Aspects of the Novel* written in (1927). (ibid). Virginia Woolf was born on the 25th of January (1882-1941) in London, England. She was an essayist, novelist, publisher, critic, especially famous for her novels and feminist writings. Considered to be one of the leading figures of the modernist literature of the twentieth century, her most notable works are the novels *Mrs. Dalloway*, *Orlando*, *To the Lighthouse*, *The Waves* and the feminist essay *A Room of One's own*. Woolf was an active figure in the London literary society during the interwar period and was a member of the Bloomsbury Group. Virginia Woolf died on the 28th of March 1941 in East Sussex, England, at the age of 59. (ibid)

2.8 The Literary Theory of Marxist

Nouasri, (2015) claimed that the approach of “Marxist” to literature is relied on the philosophy of Karl Marx, a German philosopher and economist. His major argument was that whoever controlled the means of production (the factories) in a society controlled by society. Marx noted a disparity in the economic and political power enjoyed by the factory owners and not allowed to the factory laborers. He believed that the means of production (i.e., the basis of power in society) should be placed in the hands of those who operated them. He wrote that economic and

political revolutions around the world would eventually place power in the hands of the masses, the laborers. To read a work from a Marxist perspective, one must understand that Marxism asserts that literature is a reflection of culture and that culture can be influenced by literature. Marxists believe literature can instigate revolution. Meanwhile, the political economist Friedrich Engels (1820 -1895) as cited by Nouasri, (2015) found out that he had been at similar perspectives of Marx. That's why they both decided to the contribution to explain the principles of communism (later called Marxism) and to manage an international movement. The Marxist theory also considered a sociological approach to literature that viewed works of literature or art as the products of historical forces that can be analyzed by looking at the material conditions in which they were formed. In Marxist ideology, what it often classify as a world view(such as Victorian age) is actually the articulations of the dominant class, harsh, iron-fist government Marxism approach generally focuses on the clash between the dominant and repressed classes in any given age and also may encourage art to imitate what is often termed "objective" reality. The Frankfurt School is also associated with Marxism and rejected realism. Marxism developed primarily as a way of examining historical, economic, and social issues, the Marxist tendency does not deal explicitly with theories of literature; consequently, there is no one orthodox Marxist school (as there is an orthodox Freudianism),but rather a diversity of Marxist readings.

So, in the preface of the book of Terry Eagleton *Marxism and Literary Criticism*, Eagleton writes ironically that no doubt we shall soon see Marxist criticism comfortably wedged Between Freudian and mythological approaches to literature, as yet one More stimulating academic 'approach,' one more well-tilled field of inquiring students to tramp.

2.9 George Orwell's Critical Reception

This essay will survey the major pieces of criticism surrounding Orwell's major works and look at the chief concerns that have preoccupied his critics, both during his lifetime and posthumously. We will examine each book separately and proceed with a selection of key essays by the same method. Though we shall be looking at the works in a largely individual and linear fashion, the essay overall will be exploring broader, all-inclusive questions such as why his early novels, such as *A Clergyman's Daughter* (1935) and *Keep the Aspidistra Flying* (1936), were hastily and unfairly dismissed by notable critics both then and now.

From the outset, owing to his literary connections, Orwell was a writer whose work would receive critical attention. However, it was not until the publication of *Animal Farm* in 1945 that Orwell began to enjoy worldwide fame. Both during his lifetime and posthumously, the critical reception of Orwell's novels has tended to fall into two camps: those who value and appreciate his novels as well as his essays, and those who dismiss him as a novelist but rate him highly as a journalist and documentary writer. This dichotomy is a little crude because there is diversity within these positions; however, it does reflect a strong trend. Typifying a popular sentiment among critics in the latter group is this comment by Morris Dickstein: "Orwell is not Shakespeare. Or-well is not John Milton. Orwell is not in the class with the greatest of all writers" (qtd. in Rodden, *Every Intellectual* 141). Timothy Garton Ash's review of Peter Davison's *The Complete Works of George Orwell*, entitled "Orwell in 1998," has exactly the same lament: "Yet Orwell was no Shakespeare. He was not a universal genius. Nor was he a natural master of the English language" (10). Garton Ash even compares Orwell to John Milton, coming to the conclusion that Orwell is inferior. But why

compare Orwell to a playwright and composer of sonnets in the first place? Is it really of any critical value, particularly when there is no textual example to support the claims? Garton Ash says *Nineteen Eighty-Four* “is marred by patches of melodrama and weak writing”(10). Again, absolutely no textual example of this melo-drama and weak writing is provided, and this is something that needs to be borne in mind when evaluating the worth of critical commentary applied to Orwell.

Since Orwell’s death there has been a steady flow of critical attention to his work, with scholars such as Roger Fowler (since the 1970s) and John Rodden (since the 1980s) bringing out several in-depth studies. There have also been studies showing the influence that the nineteenth-century novelist George Gissing had on Orwell, most notably by Mark Connolly, on which my own study of Gissing’s influence builds. The year 1984 was a feverish date in the Orwell reception-history calendar, owing to the prophetic title of his last and most famous novel. In 1968, Sonia Brownell (Orwell’s second wife) and Ian Angus brought out *The Collected Essays, Journalism, and Letters of George Orwell*, which was the main academic study of reference until the publication of Peter Davison’s brilliant *The Complete Works of George Orwell* in 1998. Both publications have done much to keep interest in Orwell alive. The next major event was the centenary of Orwell’s birth, June 25, 2003. Two weighty biographies, one by D. J. Taylor and one by Gordon Bowker, marked the occasion, and added to the many existing Orwell biographies. Regarding Orwell’s popularity today, there is the Orwell Prize for British political writing, established in 1974, and now Dione Venable has created an Orwell Society. Let us now turn to the works.

2.9.1 Animal Farm (1945)

Gordon Bowker's Orwell biography provides an excellent account of the publishing history and reception of *Animal Farm*, Orwell's allegory of totalitarianism set in a farmyard. Bowker details Gollancz's rejection of the novel, despite having particularly asked to be considered as the publisher. Orwell now was aggressively anti-Communist, and the British Left was distancing itself from him, partly for fear of alienating a key ally—the Soviet Union—during World War II. Another publisher, Jonathan Cape, rejected the book after consulting Peter Smollett—an official at the Ministry of Information who was later discovered to be a Soviet spy. Bowker details T. S. Eliot's rejection of the book for Faber and Faber, on the grounds that *Animal Farm* was "Trotskyite"; he quotes Eliot's now-famous conclusion that "what was needed, was not more communism but more public-spirited pigs" (qtd. in Bowker 313). The publication news was equally bleak in France, and again Orwell was astonished. Bowker reveals that Yvonne Davet, a translator, wrote, "I am afraid that no French publisher will agree to compromise himself by publishing a book which speaks ill of the Communists" (qtd. in Bowker 338).

Finally, Secker and Warburg published *Animal Farm* in London in 1945, and Harcourt followed in New York a year later. It became a great success. Peter Davison also provides full details of the publishing history, showing that by the time of Orwell's death in 1950, 617,000 copies had been issued worldwide. Davison cites a number of important reviews from the many written at the time of initial publication. Tosco Fyvel in *Tribune* called it a "gentle satire on a certain State and on the illusions of an age which may already be behind us" (qtd. in Orwell, *Complete Works* 17: 253). Julian Symons called this insufficient: "Should we not expect,

in Tribune at least, acknowledgement of the fact that it is a satire not at all gentle upon a particular State—Soviet Russia?” (qtd. in Orwell 17: 253). Another reviewer, Simon Watson Taylor, concludes, “I am prepared to claim on behalf of Mr. Orwell that *Animal Farm* is of far greater significance than its unassuming title would suggest” (qtd. in Or-well 17: 253). Today, it is a world classic; although Raymond Williams argues that it lives in the shadow of *Nineteen Eighty-Four*. He says that *Animal Farm* “is seen as a text appropriate for secondary level teaching, while its successor is ‘for grown ups’” (101).

2.9.2 *Nineteen Eighty-Four* (1949)

Upon the publication of *Nineteen Eighty-Four*, Aldous Huxley, creator of another famous dystopia, wrote to Orwell saying, “The nightmare of *Nineteen Eighty-Four* is destined to modulate into the nightmare of a world having more resemblances to that which I imagined in *Brave New World* ” (qtd. In Orwell, *Collected Works* 20: 177). Huxley appears to have read the novel as pure prophecy and not as a disguised attack on the nature of global politics being played out in the decade of the 1940s. In both the United States and Great Britain, *Nineteen Eighty-Four* was read widely, and there was a critical frenzy surrounding what it meant. Peter Davison’s *The Complete Works of George Or-well* gives full details of the critical storm that followed publication. Some read the book as an attack upon socialism; others read it as being too pessimistic and alarming; and one dismissed Orwell as “not in full command of his material” (qtd. In Orwell, *Collected Works* 20: 128).

Such was the furor and misunderstanding surrounding *Nineteen Eighty-Four* that Orwell issued a statement saying that in no way was his book an attack on the state or socialism per se, and that as a member of the British

Labour Party, he supported Labour Prime Minister Clement Attlee and his government (see *Collected Works* 20: 134–36).

A critical body of work largely hostile to Orwell's writing appears in Christopher Norris's *Inside the Myth*, published in 1984. Subtitled *Orwell: Views from the Left*, many (though not all) of its essays were strongly anti-Orwell; and the book's pro- and anti-Orwell tug-of-war is a good example of how Orwell's work tends to polarize critical opinion. Alan Brown cautioned that Orwell's kind of moral writing leads to a false feeling of objectivity. The reader is somehow bound or seduced into swallowing the point of view whole and uncritically: "The binding together of morality and objectivity works to erase our sense of point of view in reading Orwell. . . . Statements attributed to the author take on an oracular and incontestable value" (Brown 43). However, Antony Easthope did not share Brown's and the others' views. He noted that Patrick Parrinder was too hasty in his judgment when he wrote, "Nineteen Eighty-Four, after two decades in which it was read with the utmost seriousness as a political prophecy, is now taking its place . . . as a science fiction story" (qtd. in Easthope 263). Easthope's reply to the clamor of dismissive comment was: "It is hard to know what one is doing in try to refute or bring evidence against *Nineteen Eighty-Four*" (267).

Extending such a view would be Robert Giroux, who wrote, "With two notable exceptions—Anthony Burgess and Mary Lee Settle—no writer seems to have perceived that Orwell's book was dealing not with the future but the present" (qtd. In *Orwell*, *Collected Works* 20: 19).

Some reactions to Orwell's depiction of the "proles" in this novel are strong indeed. Beatrix Campbell, among others, believes that Orwell has nothing but contempt for "the people." She writes: "Despite his wish to

invest his revolutionary optimism in the people, what [Orwell] feels for the common people edges on contempt. Actually, he thinks they're dead common" (127). John Rodden argues that such negative assertions have perhaps had the effect of fomenting critical prejudice against Orwell. He says that reception of Orwell's work is often tinged with preconceptions about his dislikes. In fact, Rodden has identified an ideological bias against Orwell running through much feminist criticism (and his analysis could equally apply to class-sensitive treatment of Orwell's work): "Gender-tinged' images of the author get disseminated. . . . Gender-sensitive critiques bear on the formation of reputations. . . . Intellectual reference groups and ideological allegiances shape critical response" ("Sexist" 33).

Rodden further provides an excellent breakdown and analysis of what he calls the "incredible and unprecedented" impact *Nineteen Eighty-Four* had on the media when the year 1984 approached. He also points out that it topped the best-seller list, again unprecedented for a book thirty-five years old. In the chapter "Countdown to 1984: The Public Writer" in his 1989 book *The Politics of Literary Reputation*, Rodden details the numerous television broadcasts, particularly in Great Britain and the United States, that celebrated everything from Orwell's life to the relevance and meaning of the novel for the late twentieth century. He refers to the pop-cultural "absurdities and spinoffs" the novel generated. Rodden also makes a strong case for thinking that the title of the book is actually one of the reasons for its enduring legacy: "In seizing a calendar year as his own, Orwell not only etched his own name in history but blackened a segment of time" (*Politics* 284). Daniel Lea's *George Orwell: Animal Farm/Nineteen Eighty-Four: A Reader's Guide to*

Essential Criticism (2001) is a good guide to the varying critical receptions of the novel.

2.10 Modern Accents of Political Scenarios in "Nineteen Eighty-Four"

Bossche, (2018) remarked that art imitates life and vice versa. Some of the greatest works in literature turned out to predict major events throughout history. It is important not to forget that well-known authors decide to write their novels after being inspired by the society of some specific age. When discussing the relationship between society and art, it is impossible to neglect the connection between George Orwell's most famous work in 1984 and society today. In fact, the book and our environment nowadays can be compared in more ways than one, which is the primary purpose of this essay. George Orwell successfully played the role of Nostradamus and wrote a book that perfectly depicts the world we live in today.

In 1984, almost all private and public places feature large TV screens that only broadcast government propaganda, news, and of course, the approved entertainment. At the same time, these large screens are two-way monitors which spy on people's private lives. Nowadays, we have easy access to media which, also, aims to display government propaganda, news, and entertainment. Although we try to convince ourselves thinking entertainment today is largely —free, that is not the case. Social media websites such as Facebook track our likes, dislikes, even messages and the surveillance spreads to other websites we use on a daily basis at the same time. We may not have a two-way screen that tracks our every move, but there are multiple ways to get spied on and it is impossible to escape.

The similarities between George Orwell's book and modern society also stretch to the endless, global war. The novel describes a global war that has been going on since forever and shows no signs of slowing down. Furthermore, the main hero, Winston Smith, realizes that the enemy keeps changing. In reality, things are not much different war-wise. The United States is in a war for decades just with different nations and we can also add to that a long list of names such as Russia, Turkey, the United Kingdom, France, and many others. The so-called war on terror has no end in sight and its only —accomplishment is spreading fear among the general public. Moreover, Big Brother gained tremendous power was through mind manipulation of the people. Big Brother erased history, changed facts, and rewrote past in a bid to favor a communist agenda. Winston Churchill said: —History is written by the victors. The quote perfectly describes the past, present, and future. Those in power, i.e. victors, have the ability to not only rule in present but to —rewrite what happened before. If we were to ask any historian or even students whose major is history, they would instantly name all those times certain historical facts were rewritten just to conform to someone's political agenda. 1984 is more than a brilliant work of art and one of the most important works in contemporary fiction. One can easily compare the book with reality, today's modern society in numerous ways and this essay just outlined some of them. This just goes to show that art and life do go together hand in hand and there is plenty to learn from Mr. Orwell. Bossche remarked that in a free society," wrote the French philosopher Montesquieu, —it is not always important that individuals reason well, it is sufficient that they reason; from their individual thought, freedom is born. Exactly two centuries later, in his futuristic novel "1984," the English political novelist George Orwell gave a tragic illustration of what the world would be without the freedom to think. Orwell intended to call

his book "The Last Man in Europe," as a tribute to the essential quality that distinguishes man from the world around him, namely his ability to think for himself.

2.11 The Russian Revolution

Janssen, Sara states that "There were two revolutions in 1917. The first was February in which the Czarists regime was over thrown and a republic was established led by the Doma. The communist over threw the Doma and held election. Lenin didn't win the elections but seized power any way. In October revolution, the Bolsheviks fought and defeated the Mensheviks. The Russian Revolution changed the course of Russia causing them to become a superpower, which gave Russia the ability to change the world. The first leader of Union of Soviet countries was Lenin. Lenin was a strong influential and charismatic leader. He rallied the people of Russia around him and promised them more equality. The people of Russia Loved him even though, he ruled for assort time Lenin died in 1924, before his death he warned of future leaders. Lenin defeated resulted in internal power struggle that was won by Slain. He succeeded his position by exiling opponents. He resorted to a series of purge trails, mass of executions and exiles to work camps. These tough measures resulted in million deaths based on accounting estimates (P667)

2.12 George Orwell and Political Ideology

In his essay "Why I Write", Orwell (1947) says:

"I do not think one can assess a writer's motives without knowing something of his early development. His subject matter will be determined by the age he lives in-at least this is true in tumultuous, revolutionary ages like our own."

Taking Orwell's own words into consideration, in order to get a better understanding of his works and particularly of his political satire *Animal Farm*, we should look at his political convictions, and the historical context which influenced Orwell and inspired him to write.

Very few authors develop essays explaining the motivation behind their writing. Orwell was one of them. Therefore in order to understand his motivations, his essay "Why I Write" would be the most appropriate source to be looked at. Orwell was a political writer and according to him he was 'forced' to be a writer by the circumstances under which he has become aware of his 'political loyalties'. His Burma and Paris days increased his 'natural hatred of authority' and 'made him aware of the existence of the working classes (Orwell, 1947). As mentioned earlier, he described himself as "pro-Socialist." What he was longing for was a society in which there would be no class distinctions, and he named his ideal ideology "democratic socialism".

He says "every line of serious work that I have written since 1936 has been directly or indirectly, against totalitarianism and for democratic socialism" (Orwell, 1947). There are two significant events that have great influence on Orwell's political thoughts: The Russian revolution that took place in the second decade of the 20th century and The Spanish Civil War between 1936 and 1939. The Russian Revolution -Bolshevik Revolution- of October 1917 was the first great revolution which aimed to overthrow the owners of the means of production, that is Capitalist Bourgeoisie, and to establish a state to be ruled by the working class, the Proletariat.

The ideological basis of the revolution was taken from the philosophy of Karl Marx and Frederick Engels who believed that the history of the world was the history of a struggle between classes-that is, ruling classes

and ruled classes. Marx was very critical of industrial capitalist society in which there are many cruel injustices and men are exploited by men. Out of his analysis of the Capitalist system, he attained a vision of ending these injustices and establishing a society in which there would be no social classes and everybody would be equal. For him, in order to achieve this end the only way was a revolution made by the working class or the Proletariat against the Bourgeoisie. After a revolution, working classes would own the means of production.

Marx called the new order that would be set after revolution "dictatorship of the Proletariat" which was eventually replaced with a classless society. In October 1917, V.I. Lenin, led the socialist (Bolshevik) revolution in Russia. After the revolution was a four-year bloody civil war. During this war, a group known as Red Army of the Revolution, organized and headed by Leon Trotsky, had to fight against both Russians who were loyal to Czar and foreign troops (The Academic American Encyclopedia, 1995). After Lenin died in 1924, a struggle between Joseph Stalin and Leon Trotsky started for the leadership of the Communist Party.

Stalin gained priority over Trotsky and; in 1925 Trotsky with several other members were ousted from Politburo (the chief executive and political committee of the Communist Party); in 1927 Trotsky and his followers were expelled from the Party and Stalin took control. Later, Trotsky was exiled and in 1929, he was deported. In 1940, he was assassinated. During this period, Stalin always denounced Trotsky as a traitor. In the following years; Stalin started to arrogate all state authority of Russia to himself. In the 1930's, many people were arrested under the instruction of Stalin.

After public trials, most of the opposing elements were eliminated. Stalin has been accused of being a very cruel dictator. However, Nikita Khrushchev, who ruled USSR between 1958-1964 and who was very critical of Stalin's crimes and non-human practices, said in 1956 that Stalin believed that all his practices were necessary in order to defend the benefits of laborers. He looked at these practices from the view point of the benefit of socialism and laborers. Thus, we cannot define his practices as those of a greedy cruel despot.

Totalitarianism

Before considering any state or government totalitarian, it is important to avoid the so-called “bad man theory” and accept that totalitarianism is a new way to rule over people. Friedrich and Berzeninski mention in their book, *Totalitarian Dictatorship & Autocracy*:

The debate about the cause or origins to totalitarianism has run all the way from a primitive bad-man theory to the “moral of our time” kind of argument. A detailed inspection of the available evidence suggests that virtually every one of the factors which has been offered by itself as an explanation of the origin totalitarianism has played its role. For example, in the case of Germany, Hitler’s moral and personal defects, certain traits involved in the German “national character”, the Versailles treaty and its aftermath [...]all have played a role in the total configuration of factors contributing to the over-all result[...] But, at the present time, we cannot fully explain the rise of totalitarian dictatorship[...]which is a new phenomenon. There has never been anything quite like it before (p. 18-19)

These two theoreticians say that, along history, what happened first in some societies was the establishment of a state of autocracy, a state that tries to control the political activities of the citizens, and where liberty is relatively tolerated in terms of religion, family and commercial activities,

provided that such activities do not interfere in politics. Even so, this policy to rule the people did not seek to get hold of the entire person, but were mainly satisfied in excluding him from certain spheres and exploiting him in others, in a more or less merciless level according to the case.

Thus, there have been many types of autocracies in the history of governments. Certain forms of primitive kingship, the several forms of despotism, normally with a deification of the ruler (as in the orient), and in the Roman Empire, the tyranny in Greek city-states and in Renaissance Italy, not to mention the absolutist monarchies of modern Europe, including tsarist Russia, there are examples of autocracy in these regimes. The ruler is not accountable to anyone else for what he does, the ruler makes the decisions and reaps the results. The autocratic states, a long time, have been responsible for higher or lesser degrees of violence on behalf of their maintenance, mainly in moments when the state was forced to defend itself from revolutionary movements. The totalitarian traces of a state appear, according to Friedrich, exactly when extreme violence has to be used in the name of the maintenance of the regime, when there is no way to keep the ideology of the party in logical terms, always supported by propaganda, technology and mass legitimating, allied to the use of secret police, torture and murdering and the creation of concentration fields and slave work. It is important to comment that the term is not linked to right or left-wings, but that both extremes of political ideologies can come up to totalitarian states. In the totalitarian movements of the 20th century, the use of violence that marks the beginning of a totalitarian regime may represent the outcome of movements directed against the disintegration of the state in the liberal age.

According to Ebeinstein (1967), Sparta must have been the first totalitarian state of the world, because the lives of the citizens were regulated since their birth, and the power of the state was on everything. However, the totalitarian spirit is always the same, and it does not depend on how it is showed in a determined place or along history, being present in the most varied places like Egypt or in the Inca Empire. However, there is something new in the 21st. century totalitarian states: the fast advance of new kinds of technology that in other ages did not exist. (p.44). This characteristic of the modern totalitarian state does not mean that it is necessary a high technology to keep the ideology, but it gives a strong support to the government, in the field of military arms and communications, for example.

The stress of a certain ideology, which is going to be the official doctrine, normally radically rejects the existing society in terms of a chiliastic proposal, for a new one. It contains strongly utopian elements, offering a kind of paradise on earth. Marx called religion the opium of the people, but, according to Friendrich, the totalitarian ideologies may also become a kind of religion, because they may substitute faith for reason, magic exhortation for knowledge and criticism. Technology can also lead an autocracy into a totalitarian dictatorship due to mass legitimating. This is another factor present in totalitarian states. Hannah Arendtin *O Sistema Totalitário* (1978) 11 mentions the example of Hitler, who ascended to power within the majority system, what kept him in power even with the inter-party disputes, because of the support of masses. The same happened with Stalin. About mass legitimating, Arendt says that totalitarian movements are just possible where masses exist, that, for one reason or another, developed a certain taste for political organization. Arendt also says that the masses do not join for the consciousness of a common interest, but that they are a great number of people who cannot

participate in a professional organization or union, being politically indifferent.(p. 399).To form these masses, propaganda is largely used. In the cases that totalitarianism has the absolute control, there is a substitution of propaganda by indoctrination, and violence happens not specifically to scare the people, but also to give a sense of reality to the ideological doctrines (p.433), and this propaganda is, many times, related to scientific and technological advances. Practically the creation of a new world.(p.447)Friedrich adds that this kind of government does not come into existence by a simple “seizure of power”(p. 367), but by seizing the control of the existing government, and a dictatorship is set up in order to perform the totalitarian ideology of the party. Yet in Friedrich, There is the delimitation of the moment when totalitarian governments emerge. (p. 369). This totalitarian dictatorship emerge from the total transformation of the existing society, that this new ideology calls for quickly runs into numerous and formidable obstacles. The series of critical situations thus created give rise to the swift enlargement of power and the totalitarian radicalization of the means of control; in the course of this process, the totalitarian dictatorship comes into being. (p. 367)

To summarize, the main aspects of totalitarianism in Friedrich include a) an elaborate ideology: the doctrine covering all aspects of man’s existence to which everyone must believe. This doctrine is normally projected on a perfect final state of mankind, rejecting the existing societies of other parts of the world when they do not fit the party’s ideology. b) a single mass party: the party of the dictator, which normally consists of a small percentage of the population which does never question the ideology of the party, ready to accept and assist the party in all its requests. c) a system of terror: be it physical or psychic, the use of secret policies provides such a system, not only towards declared enemies of the system but also against selected classes of the population that can

represent danger for the continuation of the establishment of the ideology. This system of terror normally includes contemporary scientific features in order to torture or kill enemies. d) a technological conditioned monopoly of control: all the means of communication stay in the hands of the party.e) monopoly of weapons or armed combat. f) a central control and direction of the entire economy. (p. 22).In an objective way, this chapter brought into discussion the literary concepts like allegory, satire, fable and science fiction, as well as provided some quick information about political regimes that have been associated to totalitarianism. Also, the concept of totalitarianism was discussed, supported by some of the main theoreticians on the subject. These concepts were necessary in order to establish bridges between *Animal Farm* and *Nineteen Eighty-Four*, and also to guide the reader to definitions of what this paper intends when some of those conceptualized terms are used. Thus, supported by the two previous chapters, the demonstration of the linking points between both novels, allied to the development of the political consciousness of Orwell in what concerns the future of totalitarianism becomes possible, as well as the updating of the critical heritage of the works.

2.13 Previous Related Studies

In this part the researcher will display some studies that have been conducted in the same field as the present study. Reviewing the contribution of these studies is significant of having obvious picture which assists for giving suggestion and contribution. Therefore, the researcher in this part of the study reviews the contribution of other researches in the field of literature under the title: "Analyzing the Literary Devices as Depicted by George Orwell's Novels *Animal Farm* and *Nineteen Eight Four*."

Study (1)

This study was implemented in 1996 by Didem Baysoy, at Near East University: Faculty of Arts and Sciences, under the title: Orwell's Animal Farm as a Political Satire. It is a PhD Thesis. George Orwell's "Animal Farm" is one of the greatest modern political allegories, telling the story of an innocent revolution turning into dictatorship and betrayal. Though the novel seems like an allegory of the Russian Revolution of 1917, in fact, it deals with any kind of revolution; its consequences, and criticizes totalitarianism of any kind. Orwell also pointed out that the failure of such revolutions often lay within the revolutionary process since its leaders ignore those whom the revolutions were meant to serve. In the end, those for whom the revolution was intended are often the victims rather than the beneficiaries. As Orwell says, his main intention was to show how false the popular idea that Soviet Russia was a socialist state. Thus, being a socialist, he wanted to save socialism from communism. By writing the novel, Orwell also wanted to remind people and especially leaders of the immediate past its consequences, and the facts. The song 'Beasts of England' and the 'Seven Commandments' which were quoted in the introduction were the essence of the animals' revolution. However, in the end, we see that the song is banned, and the commandments are turned into an illogical and unjust slogan. This thesis was a brief study of Orwell's "Animal Farm" as a political satire. He gave some information about the author's life and career; mentioned the situation of English society in the beginning of the 20th century, regarding its history, literature, economics, and political status; stated the factors that caused Orwell to write the novel; and finally, after defining allegory, He tried to examine Orwell's methods of

characterization, focusing especially on the allegorical characterization. Nine different sources were used which are indicated in the bibliography.

Study (2)

This study was carried out 2015 by Emelie Brax at University of Barcelona: Faculty of Arts & Social Sciences, under the title: A Rhetorical Reading of George Orwell's "Nineteen Eighty-four": The brainwashing of Winston in the light of ethos, logos, and pathos. It is An Essay. This essay aims to cast a light upon the brainwashing carried out by the totalitarian Party in George Orwell's dystopian novel, "Nineteen Eighty-four", and induce a deeper understanding of its persuasive effect on Winston Smith, the main character. Winston passionately hates the Party and its leader Big Brother who govern the country of Oceania in which he lives. However, after having undergone brainwashing that also includes torture, Winston surrenders to the ideology of the Party and at the end of the novel, his hatred towards Big Brother has turned to love. To understand Winston's conversion, I carry out a close reading of the novel and apply the three rhetorical means of persuasion, ethos, logos and pathos, to the novel and demonstrate when and how these appeals are used on Winston. Against this rhetorical background, the analysis shows that the Party's usage of rhetorical appeals can explain why the brainwashing works successfully in its persuasive aim. This result also demonstrates that these three appeals play a prominent role over a course of several years in the Party's indoctrination of Winston. Additionally, the presence of rhetoric proves that there is more than Winston being tortured to his conversion. Thus, Winston is not only tortured into repeating the principles of the party, but he is also persuaded into actually believing in them and loving Big Brother by the Party's strategic appeals to ethos, logos, and pathos.

Study (3)

This study was carried out in 2013 by Khalida at Kasdi Merbah University, under the title "The Use of Personification in George Orwell's Novel Animal Farm ". It is a MA thesis. This study attempts to investigate the use of personification in George Orwell's novel, "Animal Farm". It also sets to cast light on the author's motives behind the use of such a figure of speech personification. This investigation aims at laying a finger on Orwell's overuse of personification in the novel, focusing on its meaning and usage. The present work is divided into four chapters. Firstly, it presents a theoretical background where the focus is on some of the linguistic devices; metaphor, simile, metonymy, irony, synecdoche, allegory, and personification. The metaphor is a general term, which is used to refer to different figures of speech. Personification, which is our main concern in this inquiry, is one of these figures. Then, it highlights the theories of personification and its specifications. Also, it reflects the analysis of the novel, and a corpus-based investigation of personification in "Animal Farm", trying to find out Orwell's motives behind the use of such a linguistic device. Finally, it attempts to apply the linguistic device "personification" in the novel "Animal Farm" and to find out a suitable way to display the use of personification in Orwell's "Animal Farm". Orwell uses personification in the novel "Animal Farm" to portray people of power and the common people during the Russian Revolution and to describe his feelings at that time. All in all, this inquiry reveals that this linguistic device operates actively and that the decoration's view needs more reconsideration.

Study (4)

This study was conducted in 2002 by Harry Sewlall, *Journal of Literary Criticism and Linguistics*. ISSN:0258-2279 George, India, under the title "George Orwell's *Animal Farm*: A metonym for a dictatorship ". It is an article. Orwell's "Animal Farm" is traditionally read as a satire on dictatorships in general, and the Bolshevik Revolution in particular. This article postulates the notion that the scheme of the book has attained the force of metonymy to such an extent that whenever one alludes to the title of the book or some lines from it, one conjures up images associated with a dictatorship. The title of the book has become a part of the conceptual political lexicon of the English language to refer to the corruption of utopian ideology. As an ideological state, *Animal Farm* has its vision, which is embedded in its constitution; it has the vote, a national anthem and a flag. It even has its patriots, double-dealers, social engineers and lechers. In this way, the title "Animal Farm", like Joseph Heller's *Catch-22*, or Thomas More's *Utopia*, functions metonymically to map a conceptual framework which matches the coordinates of the book. The article concludes with a look at contemporary society to show how Orwell's satire endorses the words of Lord Acton, namely, that power corrupts and absolute power corrupts absolutely.

Study (5)

This study was carried out in 2014 by Rashid Hussain, Review Article published in the *International Journal of Humanities and Social Science Invention*: ISSN (Online): 2319 –7722, ISSN (Print): 2319 –7714, under the title : George Orwell's *Animal Farm*. This research article is about the imagination of George Orwell's "Animal Farm" which has been established between November 1943 and February 1944. In "Animal

Farm”, the surface animal story casts a satiric light on early twentieth century’s socio-political world itself. The meaning of this approach is intrinsic to the animal world created by Orwell. Such a world is self-contained; it reflects nothing specific outside of itself. We might find meaning in the very characters themselves as they help to illuminate the types they represent; or in certain passions and appetite conveyed that can be quite independent of anything political or in the psychological manipulation of one group by another. There might be meaning in the very transformation of animals into human types that are in the artistry it takes to make these animals convincing: in this approach the meaning is aesthetic or meaning for some might be found in being a spectator to life on “Animal Farm”.

Study (6)

This study was conducted in 2015 by Sana Nawaz, Research Article published in the International Journal of Academic Research and Reflection: ISSN 2309-0405. Vol. 3, No. 5, 2015, under the title: Allegory & Satire on Animal Farm By George Orwell. This research paper highlights the allegorical and satirical significance of the novel “Animal Farm” by George Orwell. This expresses the ideas of a faulty system, political corruption and the circumstances of the Russian revolution in 1917. Though it seems a simple and plain story of animals, about their suffering and struggles classless society. “Animal Farm” is an animal story outwardly but inwardly this novel is an allegory and a satire about the Russian revolution of 1917 with false qualities of class struggle.

Study (7)

This study was carried out in 2014 by Dinesh Kumar, Review Article published in the International Journal of Research (IJR), ISSN: 2348-

6848. Vol-1, Issue-7, August 2014 This article views how Orwell highlights all the unsavory features and sore-spots of society, under the title :Vision of Society in George Orwell's Animal Farm.. He picks up the dangerous portents of contemporary reality and exaggerates them for the sake of urgent attention and effect. Cruelty, fraud, and deception are bad enough. But the totalitarian umbrella that shelters these vices and gives legitimacy of truth to lies is worse still. So, as a humanist, Orwell views with concern the totalitarian trends in modern society. Orwell firmly believes that if totalitarianism is allowed to grow unchecked, it would swallow the freedom and dignity of the individual. After experimenting with different set-ups e.g. imperialism, capitalism, etc, he realizes that socialism is the only remedy for the intolerable conditions he has described in his books. So, whether it is Burmese Days, The Road to Wigan Pier, "Animal Farm" or "Nineteen Eighty-four", Orwell's works expose the evils of exploitation, authoritarianism, and totalitarianism. That is why, there is a continuous fight in his works against oppression, tyranny, injustice, and inequality. In Animal Farm there is a bitter disillusion with the political revolution which involves savage suppression of individual liberty. His "Nineteen Eighty-four" is, in some ways, an extended metaphor of Animal Farm which witnesses gradual suppression of the individual's personality. Orwell is a great champion of the underdogs. His purpose, in the novel always remains to associate himself with the oppressed half of humanity. His task has been to plead for the amelioration of the poor working class. But he is hard-headed enough not to be taken in by any utopias. He tells us in "Nineteen Eighty-four" "if there is any hope it lies in the Proles".As an agent of British imperialism, Orwell had experienced, for some years, the tyranny and cruelty of an oppressive system in Burma, the reaction of which is plain to be seen in his book The Road to Wigan Pier.

Study (8)

This study was conducted in 2009 by Griet Vantieghem, at University of Ghent: Faculty of Arts and Philosophy, under the title: Ideology in the works of George Orwell: a Sociocultural Approach in the Wake of Raymond Williams' Cultural Materialism. It is Master Thesis; ideology is one of the main pillars of Orwell's works. In this thesis, the writer has tried to show how ideology influences the lives of the characters in Orwell's novels. Raymond Williams has been very useful as a framework to do so. During his lifetime, Orwell wrote more novels than those discussed here of course. His novels can be subdivided into two groups: the factual novels and the fictional ones. "Orwell's writing in the 1930s can be conventionally divided between the „documentary“ and „factual“ work on one hand, and the „fictional“ and „imaginative“ work on the other" (Williams George Orwell 39). *Down and Out in Paris and London* and *Homage to Catalonia* represents his documentary work. The last two novels, "Animal Farm" and "Nineteen Eighty-four", are fully fictional and have a very strong political undertone. The first novel, *Down and Out in Paris and London*, is the least ideological, in the sense that the protagonists are less linked to or determined by ideology. Orwell and his companions are not concerned with ideological premises. That is to say, they have their ideological ideas, but these are not prominent. The novel depicts a heterogeneous set of ideologies, of which none is decisive. From an expedient point of view, the protagonists adapt their ideology to benefit the most from every situation. The main point of the novel is then to show how futile ideology is. Surviving overrules all ideological principles. *Homage to Catalonia* is crucial for the personality of Orwell. His decision to go to Spain is purely ideological but it turns out wholly different than he had expected. In the first months of his stay there,

Orwell gets convinced to the core of the social idea she has been dreaming of all along. However, the sudden betrayal of the Spanish government and his abrupt departure out of Catalonia will utterly disappoint him. Orwell is much more influenced by ideological ideal this time than in *Down and Out*. Ideology is what the Spanish Civil War is all about. Those months in Catalonia are therefore unique in Orwell's life. The original ideological spirit with which he comes to Spain is simultaneously invigorated and crushed down by his experiences in the war. In *Animal Farm* we get a fuller view on ideological systems than was previously the case. The fictional genre allows for Orwell to explore the largest depths of political totalitarian systems. For the first time, ideology becomes a real tool for domination, a means by which people or animals can be enslaved. The hope that is present in his first novels gradually disappears in the course of this story. "Animal Farm" shows a communal experience of ideological abuse and a group of dumb beasts not capable of finding an answer to it. "Even the last sad scene, where the excluded animals look from man to pig and pig to man and cannot tell which is which carries a feeling that is more than disillusion and defeat" (Williams, George Orwell 74-75). Orwell's last novel is also his most despairing one. Whereas *Animal Farm* starts promisingly, *Nineteen Eighty-Four* immediately assures us that Winston will never have any chance to get away from the system. The situation in Oceania is utterly bleak and Orwell manages to create a waterproof system that cannot be overthrown. The fictional world is permeated with the concept of ideology. Ingsoc is the embodiment of a totalitarian regime that has complete control over its inhabitants due to its ingenious application of thoughts and ideas. This novel gives us the most pessimistic views on ideology and its abuses. In the world of Oceania, there is no hope. In the four novels discussed an evolution can be traced. Both Orwell's own life

experiences and the types of then novel he writes an account for this. His writings evolve from ideology as a minor facet in *Down and Out in Paris and London*, over a cherished conviction in his recount of the Spanish Civil War, to utter despair in the last works he writes. In the course of his writing, Orwell's interest in social facts becomes an obsession with ideology (Williams George Orwell 77). In order to discern Orwell's literary evolution "One have, rather, to try to understand, in the detail of experience, how the instincts of humanity can break down under pressure into an inhuman paradox; how a great and humane tradition can seem at times, to all of us, to disintegrate into a caustic dust" (Williams Culture and Society 284).

Study (9)

This study was carried out in 2015 by Radha Madhab Jha. Research Article published in the *International Journal of English Language, Literature and Translation Studies*. Vol.2. Issue4.,2015 (Oct.-Dec.), under the title: *The Political & Social Ideas of George Orwell: With Particular Reference to His Novel: "1984"*. Orwell's "Nineteen Eighty-four" is a scathing satire on modern totalitarian states. Orwell also fears that there are some political states as well which have their own open and subtle designs to strike at the bastion of liberty and the freedom of thought and expression. Orwell's mind was troubled by three evils-class, oppression, and poverty. Against these three evils, he set the following three values-decency, liberty, and justice. Around these six terms, we would shape the whole story of Orwell's mind and heart, taking his fiction and non-fiction together as a whole. Thought he writer's nightmarish visions of 1948 did not come true in "Nineteen Eighty-four", his timely warning was good for the political health of the world of our times. Orwell's protest is against the iron-fisted rule of only 2% of people (the politicians and the

bureaucrats) over the rest of mankind. In "Nineteen Eighty-four", he warns that if something is not immediately, the future of the world is dark, bleak and dreadful. If the emerging patterns of governance in some socialist or socialistic political states are not challenged and nipped in the building state, they would become totalitarian. And these totalitarian states will dehumanize and brutalize mankind. The world is precariously poised on the brink of a precipice. Civilizations in imminent danger of being annihilated. In "Nineteen Eighty-four" Orwell made an intellectual exploration into the simulated model of the political state to which totalitarianism would derive human beings. The political activities of "Nineteen Eighty-four" are in throwing acids on a human face, in foot stamping man's face forever and in betraying even the most personal relations with the least remorse. The political influence of "Nineteen Eighty-four" on the twentieth-century political scenario is comparable to the waves brought about by Hobbes' Leviathan during the muddled political turbulence of the seventeenth century. The title of Orwell's book is political by word. The terms coined by him have entered the political vocabulary, terms like "Newspeak", "mutability of the past", "Big Brother", "Thought Police", "doublethink", and "Hate Week. It is a fantasy of the political future and serves its author as a magnifying device as an examination of the present. "Nineteen Eighty-four" is a warning for the future that of what society could become should totalitarianism be allowed to achieve dominance. The objective of this paper is to highlight the political and social ideas of Orwell and also an attempt to show how political systems can suppress individual freedom.

Chapter Three

Methodology

3.0 Introduction

This chapter relies totally on the portrayal, the depiction and the manifestation of the literary devices in “Animal Farm” and “Nineteen Eighty-four” besides the views of George Orwell that have been artistically embedded in both novels “Animal Farm” and “Nineteen Eighty-four”.

3.1 Method of the Study

This study is based on the researcher's selection of the methodology, it was adopted the secondary resources of the collected data relevant to the study. The method of this study analytically and comparatively examined the allegorical, satire and personification, elements and contents of both novels “Animal Farm” and “Nineteen Eighty-four” by means of critical and textual analysis.

3.2 Techniques of Data Collection

Researcher used the technique to collect the data of the study. It was critically interpreted by applying the content analysis. The extracted texts are selected from “Animal Farm” and “Nineteen Eighty-four”, and previous related studies that were in total concord with the objectives of the study.

Chapter Four

Analysis of Allegory, Satire and Personification in the Novels "Animal Farm" and "Nineteen Eighty Four"

Introduction

This chapter depicts a political allegory, satire and personification portrayed by views of George Orwell in his two novels “Animal Farm and Nineteen Eighty-four” and it reveals the artistic and aesthetic values his works. The researcher depends generally on limited number of texts selected and extracted to serve achieving the objectives of the research and verifying the hypotheses.

4.1 The Importance of Aesthetic works in George Orwell's Novels

The choice of a fable format in Animal Farm may be understood as a symbol of the preparation for the scientific fiction horror of Nineteen Eighty-Four. The use of animals is a metaphor of the political man, what is going to finish up in the evolution of the society of Nineteen Eighty-Four. This may be understood because the fables normally point out an indefinite past time, while, normally, science fiction points to the future. Fables evoke childhood times, a time of ingenuousness, when adults tell stories which children listen and trust the implicit moral condition without questioning. This way, adult Animal Farm readers may activate these same past mechanisms by approaching the text, not to accept any implicit moral, but so, to awake a critical view on the status quo of the farm, distinguishing from the animals of the fable. In Nineteen Eight-Four, the tactics is different: the tradition of science fiction texts metaphorically points out a future. In this case, an

undesirable future of which there is still time to be avoided. It is a conscious warning that appeals to an adult and active reader in order to take initiatives to avoid the establishment of a society, as the one of Oceania, that destroys the hopes and the life of the protagonist of the narrative.

Thus, *Animal Farm* may be understood as a message of something that has already happened, exposing how totalitarian states can come up even when the intentions seem to be good, getting to *Nineteen Eighty-Four*, as a kind of alert to what can happen if the political man does not develop his own political intellectuality by participating more actively in political affairs, becoming an easy puppet in the hands of the state. This idea corroborates the transition of the analysis from an allegorical criticism to a symbolical perspective of the works. There is no doubt that the links of the works to Communism were undeniable, but that does not mean that the views on them must be frozen in time. *Animal Farm* and *Nineteen Eighty-Four* will survive in the literary canon, along with many other pieces of Literature, through their aesthetic value, which gives the works opportunities to be re-interpreted through symbolical readings.

Besides, the narrative point of view of the two works is also meaningful. In *Animal Farm*, the narration happens in 3rd person. That may mean that none of the animals could be narrators or that their point of view could be important in the plot, since that their political intellect was just being born. Their perspective on what was happening was so null that, if the voice of the book were that of a 1st. person narrator, it would probably be an unreliable narrator. In *Nineteen Eighty-Four*, although being also narrated in 3rd person too, the point of view changes to the protagonist Winston, and the plot unfolds

around him, because, this time, there is a character who becomes a full political being, lacking him only the liberty that individuals must have to express that, the same liberty lost in Animal Farm, but, who is trying to join elements to organize his thoughts and become a political man of his time. The problem is that the Party and its totalitarian oppression are going to annihilate the possibilities of such a full development, and are going to penetrate in Winston's mind in such a way that not even "the little space of your skull" (as Winston referred to his mind) is going to be safe, due to the advanced, practically irreversible point that totalitarianism managed to reach in Oceania. It is not surprising that this double story- that started in a revolution that preached that all individuals were equal and got to the point of stating that some were more equal than others, finishing up in a society where freedom was slavery, ignorance was strength and war was peace. Allegorical Communist readings of Animal Farm and Nineteen Eighty-Four seemed to be like the narration of Animal Farm. Along the years, the 3rd person, represented by the critics, seemed to become the only voice to be followed. However, the increase of political sense that gave voice to the thoughts of Winston Smith matches the importance of the 21st century reader, who is able to create a more comprehensive and independent meaning through his own existence and knowledge, and that must be also regarded. The passage from a fable to science fiction in Nineteen Eighty-Four also marks the passage from the dream of utopia to the horror of dystopia, and it is vital to remember that it is already possible to identify dystopian elements before the transition to Nineteen Eighty-Four, because still in Animal Farm the utopian ideals of the revolution end up being destroyed and practically everything, including the former name of the farm, resume their places.

Consequently, the evolution of the plot already starts with this dystopian view of the state that, this time seems to be enlarged by the narration's point of view, because it is through the pessimistic view of Winston that the reader explores the reality of Oceania. Thus, Orwell shows that the justice and liberty that he searched to express along his works is not something that is going to be reached simply by this or that kind of political ideology. Before that, it is just going to happen at the moment when the political man lives in a state where his opinion is respected, but not imposed on others, and that any kind of political ideology can lead to a totalitarian state, in a major or lesser degree. Not just Communism, Nazism or Fascism could lead to totalitarian states, but even Orwell's socialism could lead to it, with the Ingsoc ideology of *Nineteen Eighty-Four*, a parody of the English Socialism. The second generation of pigs learned from Napoleon how to become a man, but just one of the pigs, Winston, was close to become a political man. He did not succeed because of the lack of liberty of his environment.

Thus, Orwell finally shows that as long as society does not have liberty to express their political points of view or, having it, does not fight to improve their conditions as individuals and as society as a whole, the state is going to continue to claim that two plus two makes five, and the transformation of reality is going to prevail. In the same way, as long as readers are not able to produce meaning independently from general criticism, Literature may become a tool of dissemination of distorted ideas or a fetter of conservatism.

4.2 Overview of *Animal Farm* and *Nineteen Eighty-Four*

Dickstein (2007) emphasizes that after working for the BBC from 1941 until 1943, Orwell joined the *Tribune* as a literary editor. His essays

brought him acclaim and he could finally choose for whom to write. But his next book, "Animal Farm", propelled him into being one of the greatest novelists of the 20th century. "Animal Farm" is a take on the Russian Revolution and its aftermath in the deceptively simple form of a barnyard fable and satirical allegory. The book was Orwell's confrontation with Stalin's regime. Similarly, as with *Homage to Catalonia*, he had problems finding a publisher since it was a very inopportune time to criticize a war ally. The book was finally published in 1945 by Secker & Warburg and achieved huge sales both in Britain and the United States, ironically, because the Cold War followed quickly after the Second World War and the USSR was no longer seen as an ally. The book was widely misunderstood by some American critics and writers "as a satirical polemic against all forms of socialism, rather than a betrayal of revolutionary egalitarian ideals by Stalin and the Communist Party.

However, Crick (2007), critically claimed that it is ironic how, in place of Orwell's emphasis on straight-talking and plain writing, his two most successful works of art were written as elaborate allegory and have been so widely misread.

After the success of "Animal Farm" and the death of his first wife, Orwell moved to Jura, a secluded Scottish island in the Inner Hebrides, where, seriously ill from tuberculosis, he wrote "Nineteen Eighty-four". It was his final, most complex and widely read novel published in 1949 by Secker and Warburg. Orwell himself was not particularly happy with the result.

The book received favorable reviews except for the communists, who saw it as a direct attack. "Nineteen Eighty-four" offers many interpretations. It is a controversial work that has been widely

misunderstood. Even Orwell's publisher misinterpreted its idea and believed it to represent the final breach between Orwell and socialism:

"The political system which prevails is Ingsoc = English Socialism. This I take to be a deliberate and sadistic attack on socialism and socialist parties generally. It seems to indicate a final breach between Orwell and Socialism, not the socialism of equality and human brotherhood which Orwell no longer expects from socialist parties, but the socialism of Marxism and the managerial revolution. 1984 is among other things an attack on Burnham's managerial revolution, and it is worth a cool million votes to the Conservative Party; it is imaginable that it might have a preface by Winston Churchill after whom its hero is named." (Warburg cited in Crick 1992, 567)

Similar interpretations were concocted by the left-and right-wing critics, believing that "Nineteen Eighty-four" is Orwell's recantation of socialism. The right used the book as anti-propaganda against communism, socialism, Marxism and the left in general and praised Orwell for it, while the left denounced him as a traitor. As Crick, (2007) wrote that he espousal of Orwell by the American right and free-market liberals made some British socialists immediately brand him as a betrayer of socialism and a cold war warrior.

Crick, (2007) states that Orwell's biographer also refuted the idea that "Nineteen Eighty-four" represents Orwell's divorce with "Socialism" by relying on the evidence that Orwell continued to write for the Tribune and American "Left-wing" journals right up to his final illness, during the time of the composition of "Nineteen Eighty-four". Many left-wing critics tried to downplay Orwell's importance as a political writer and "Nineteen Eighty-Four" as a serious political work.

Williams, (1960) in his book *Culture and Society 1780-1950* believed Orwell to have put himself in a position of self-exile as a continuously

critical outsider. Williams asserts that as an exile, he is incapable of relying on anyone or developing strong social connections since by doing so, his position might be compromised. He further fears his self-imposed standing, as he has no means by which to confirm his unique social identity and individuality. Williams continues to brand *Nineteen Eighty-Four* as a deterministic prophecy of doom. Orwell, as an intellectual exile against the whole system recognized that he could not win; there was no hope at all. Many left-wing critics share similar perspectives.

According to Gottlieb (2007) explains the book as “a cry from the abyss of despair”. Orwell's pessimistic approach may be due, in part, to the sudden death of his wife and deterioration of his health. But more significantly, West continues, Orwell’s “mood of suicidal despair” seems to result from the exhaustion of hope for solutions to the “monstrous progress” of mankind.

But the literary value of the book must not be regarded as a doomsday prophecy as is suggested by the leftist critics, whose criticism is largely a defense mechanism against Orwell's harsh attacks on his kind. This type of interpretation completely disregards the historical context and his political shrewdness in identifying the pitfalls that await us to protect our liberal values. Orwell, in *Nineteen Eighty-four*”, managed to portray with such accuracy the inner-workings of Stalin’s regime that even some Soviet Union writers, such as Milan Simecka and Czeslav Milos, were obfuscated at how a person who never lived in Russia managed to write such an accurate account. “*Nineteen Eighty-four*” also received validation as a political study in Hannah Arendt’s *Origins of Totalitarianism*, and Carl Friedrich and Zbigniew Brzezinsky’s *Totalitarian Dictatorship and Autocracy*. As Erica Gottlieb suggested, these books are evidence of scholarly confirmations that Orwell’s original ‘anatomy’ of totalitarianism was an accurate diagnosis of reality and not the

fantasmagorical 'invention' of an author in the throes of terminal despair.(ibid)

And if "Nineteen Eighty-four" is not a prophecy of the impending future, what is it? Crick, (2007) stated that it is a "Swiftian satire" and a "warning". Orwell parodies the Soviet Union and totalitarian regimes in general. The switching of the enemy during Hate Week in the heights of ceremonial anti-propaganda against Eurasia satirizes the German-Soviet non-aggression pact. False confessions by the leading politicians of the Party in "Nineteen Eighty-four" mock the Moscow Trials and the Great Purge. The falsification of history that was performed by Winston in the Ministry of Truth derisively attacks the falsifications that were made by the USSR, such as Trotsky's disappearance from official pictures in the begging stages of the revolution. The examples are numerous; Orwell made a dark parody of the world he lived in and tried to warn us of how quickly great ideas fall prey to desire of power. But in the end, disappointed by the misinterpretations of the book, he explained it best himself in an open letter:

"It has been suggested by some of the reviewers of Nineteen Eighty-Four that it is the author's view that this, or something like this, is what will happen inside the next forty years in the Western World. This is not correct. I think that allowing for the book being after all a parody, something like Nineteen Eighty-Four could happen. This is the direction in which the world is going at present, and the trend lies deep in the political, social and economic foundations of the contemporary world situation. Specifically, the danger lies in the structure imposed on Socialist and Liberal capitalist communities by the necessity to prepare for total war with the USSR and the new weapons, of which of course the atomic bomb is the most powerful and the most publicized. But danger lies also in the acceptance of a totalitarian outlook by intellectuals of all colors." (Orwell 1992, p. 565-566)

Crick, (2007) demonstrates that “Nineteen Eighty-four” is a long premeditated, rational warning against totalitarian tendencies in societies like our own rather than a sick and sudden prophecy about a Soviet or neo-Nazi takeover, still less a scream of despair and recantation of his democratic Socialism. George Orwell died on the 21st of January 1950 of pulmonary tuberculosis but his literary legacy survived. “Nineteen Eighty-four” entered social consciousness and helped us prevent the totalitarian horror world of Oceania. But to what extent? Is his warning still relevant? The following lines explore whether the techniques of control used in “Nineteen Eighty-four” are still in use today and to what extent they affect modern society.

4.3 Symbolism of "Big Brother"

Big Brother as presented the face of the Party. Throughout London, Winston sees posters showing a man gazing down over the words “*Big Brother Is Watching You*” everywhere he goes. The citizens are told that he is the leader of the nation and the head of the Party, but Winston can never determine whether or not he exists. In any case, the face of Big Brother symbolizes the Party in its public manifestation; he is a reassurance to most people (the warmth of his name suggests his ability to protect), but he is also an open threat (one cannot escape his gaze). Big Brother also symbolizes the vagueness with which the higher ranks of the Party present themselves—it is impossible to know who rules Oceania, what life is like for the rulers, or why they act as they do. Winston thinks he remembers that Big Brother emerged around 1960, but the Party's official records date Big Brother's existence back to 1930 before Winston was even born (Orwell, 2002).

4.4 Slogans Related to the Party

From where Winston stood it was just possible to read, picked out on its white face in elegant lettering, the three slogans of the party. *"War is Peace, Freedom is Slavery, and Ignorance is Strength"*(Winston, p. 6). This quote has been used by Orwell, (2002) and retold by Winston in the first chapter of the novel. "Nineteen Eighty-four". This quotation is one of the slogans of the Party. These slogans are, "War is peace, freedom is slavery and ignorance is strength." The party believed that they could endlessly engage in a war to keep peace in the country. This slogan describes the reality of accepting two mutually opposing beliefs simultaneously as correct. This was also a major program of the party to promote "double thinking." Hence, it is a good example of double thinking, though contradictory, the people of Oceania accepted both ideas as correct. This slogan simply means that, though Oceania (Oceania is a huge country ruled by the party which includes North America, South Africa, Australia) is perpetually going through a war situation, and people are behaving like peace is everywhere, they could easily change from one state of emotion to another state according to the demands of the party. Simply, it implies that the party created these slogans to ensure the continuation of control and power over people because during wars nations unite and people focus on their common enemy, and less on how unhappy they are with their own lives. Hence, this makes less trouble for the ruling party or the government. Through weakening strength and independence of public minds, and forcing them to live in a continuous state of propaganda-induced terror, the party forced the people to accept anything, no matter if that was entirely illogical. The party forced the people to believe that constant war is a good way to maintain peace. War brings forth devotion and patriotism to the country and promotes sacrifice

for the community. Constant war shows that people are sacrificing, pledging, and giving devotion to the country and consequently to the government. As a result, this keeps people under control and in check. That was how the party used this slogan.

4.5 Symbolism of "Room 101"

The room "101" as the basement torture chamber in the Ministry of Love, in which the Party attempts to subject prisoners to their own worst nightmare, fear or phobia, with the object of breaking down their resistance (Orwell, 2000).

For a moment he was alone, then the door opened and O'Brien came in:

"You asked me once, what was in Room 101. I told you that you knew the answer already. Everyone knows it. The thing that is in Room 101 is the worst in the world" (O'Brien, p.256).

The man's face, already very pale, turned a color Winston would not have believed possible. It was, unmistakably, a shade of green. The officer said to "Room 101:

"Do anything to me!" he yelled. "You've been starving me for weeks. Finish it off and let me die. Shoot me. Hang me. Sentence me to twenty-five years. Is there somebody else you want me to give away? Just say who it is and I'll tell you anything you want. I don't care who it is or what you do to them. I've got a wife and three children. The biggest of them isn't six years old. You can take the whole lot of them and cut their throats in front of my eyes, and I'll stand by and watch it. But not room 101!" (The prisoner, p. 248).

For "Room 101," said the officer.

The type of torture the party employs is so intense that the people subject to it are ready to betray anything and anyone to avoid it. No private loyalty can be said to exist after the threat of this pain.

Such is the purported omniscience of the state in the society of "Nineteen Eighty-four" that even a citizen's nightmares are known to the party. The

nightmare, and therefore the threatened punishment, of the protagonist Winston Smith, is to be attacked by rats. This is manifested in Room 101 by confronting Smith with a wire cage that contains two large rats. The front of the cage is shaped so that it can fit over a person's face. A trapdoor is then opened, allowing the rats to devour the victim's face. This cage is fitted over Smith's face, but he saves himself by begging the authorities to let his lover, Julia, suffer this torture instead of him. The threatened torture, and what Winston does to escape it, breaks his last promise to himself and Julia: never to betray her. The book suggests that Julia is likewise subjected to her own worst fear (although it is not revealed what that fear is), and when she and Winston later meet in a park, he notices a scar on her forehead. The intent of threatening Winston with the rats was to force him into betraying the only person he loved and therefore to break his spirit.

4.6 Symbolism of "The Place Where There Is No Darkness"

Throughout the novel, Winston imagines meeting O'Brien in "the place where there is no darkness." The words first come to him in a dream, and he ponders them for the rest of the novel. Eventually, Winston does meet O'Brien in the place where there is no darkness; instead of being the paradise Winston imagined, it is merely a prison cell in which the light is never turned off. The idea of "the place where there is no darkness" symbolizes Winston's approach to the future: possibly because of his intense fatalism (he believes that he is doomed no matter what he does), he unwisely allows himself to trust O'Brien, even though inwardly he senses that O'Brien might be a Party operative.

4.7 Effective Methods Relevant to the Party

There are some methods The Party uses to control its citizens. One of them is Surveillance, where each citizen is observed, and their freedom of

thought is prevented. It has been a duty. It is such an effective method that even children report to the Party if their parents do or say something the Party does not accept. Another method is torture, which is like an instrument used for political enemies. In the Ministry of Love, they are tortured with their fears in “Room 101”, where they cannot find any food, and there are not even windows. One of the other methods is Newspeak, which is a kind of new language. This language reduces the vocabulary to a minimum level. This can be considered the destruction of language. The Party thinks that Newspeak, with its unreal sentences, is a more effective language than the old one. “Newspeak” was the official language of Oceania and had been devised to meet the ideological needs of Ingsoc, or English Socialism...the purpose of Newspeak was not only to provide a medium of expression for the worldwide and mental habits proper to the devotees of Ingsoc, but to make all other modes of thought impossible. As seen in this saying, the Party is in complete control of all the notions that determine social consciousness. It reflects a major influence on culture and language. Double think is also a method which produces two contradictory states of mind and makes the individual accept both. For example, The Ministry of Love is about torturing, the Ministry of Truth is about telling lies, The Ministry of Plenty leads people to be in starvation, and the Ministry of Peace causes war. (ibid)

4.8 Symbolism of Telescreens

The omnipresent Telescreens are the book’s most visible symbol of the Party’s constant monitoring of its subjects. In their dual capability to blare constant propaganda and observe citizens, the Telescreens also symbolize how totalitarian government abuses technology for its ends instead of exploiting its knowledge to improve civilization.

4.9 Power of Words in Orwell's novel

Another strong issue is the role of rhetoric in the novel "Nineteen Eighty-four". Reality is based on this issue mentioned in Orwell's novel. Rhetoric is used to control and manipulate the population. Its historical context is based on the threat of totalitarianism, fascism, domination. One of the most important slogans in the novel is that "War is Peace", "Freedom is Slavery", "and Ignorance is Strength". "War is Peace", means that the individual finds peace in the time of war. It is the time of being together peacefully when there is the reality of war. "Freedom is slavery": The individual who is independent is subjected to the fail according to the Party. "Ignorance is Strength": Social ignorance is seen as a tool used by the government. This is organized consciously by the authority that they try to show their power over the individuals by using ignorance as power. This also means an inner struggle against people. If one is aware of the reality of the real face of the system, he will also fall into a trap in the same system.

4.10 The Red-Armed Prole Woman

The red-armed prole woman whom Winston hears singing through the window represents Winston's one legitimate hope for the long-term future: the possibility that the proles will eventually come to recognize their plight and rebel against the Party. Winston sees the prole woman as a prime example of reproductive virility; he often imagines her giving birth to the future generations that will finally challenge the Party's authority.

4.11 Lack the Privacy of Party

Each person is living under observation even by their own family and friends. Additionally, Big Brother is always watching and it becomes impossible for any kind of individual to have a private life. In the novel,

O'Brien says: *"We, the Party, control all records, and we control all memories. Then we control the past, do we not?"*(O'Brien, p. 204-205). With O'Brien's saying, the notion of lack of privacy comes out. It emphasizes how there is a dominant and powerful look over the individual's attempts. Every aspect of the society presented in 1984 is controlled. Individuals feel under oppression, which shows the collapse of the border between private and public life. Mistrust is a serious issue so that even fathers and mothers don't trust their offspring. This issue is also written in the novel saying No one dares trust a wife or child or a friend any longer. It is all caused by a system created through media in the society which makes the individual suspicious and distrustful. It is such a powerful government that controls the media and the mind is influenced by this controlled media.

4.12 Analysis of Political Satire

There are many different ways to reveal one's perception of life and its reflection by a person. In art for instance, the reflection may be revealed in the form of a sculpture, a song or a picture. Satire is one the ways that the reaction or perception of life is expressed, through writing. Since people look at life from different stand points, as a matter of fact, they naturally perceive it in numerous ways. As a result of the variety in perception, the way of revealing the effects or reflections of these perceptions also show variety. Originally, the word "satire" comes from the Latin word for medley, "satura". The impression that it is to do with the word "satyr" is a popular delusion" (Abrams, 1986, p.2598). It is a way of revealing the reaction to what is perceived, with a mixture of laughter and outrage. In *The Quarterly Journal of Contemporary Satire*, the description of satire is given as "a work in which vices, follies, stupidities, abuses, etc. are held up to ridicule and contempt." In the

preface to *The Battle of the Books*, Jonathan Swift, who claimed that satire is therapeutic, describes satire as "A sort of glass wherein beholders do generally discover everybody's face but their own" (Bozkurt, 1977, p.71).

4.12.1 Political satire

As already explained above, satires are critiques of society as perceived by a writer. We critique all aspects of life, including politics. A political satire is therefore a critique of a system of rule or governance. *Animal farm* for instance was written to criticise totalitarian regimes and particularly Stalin's practices in Russia. It is therefore a very good example of a political satire.

4.12.2 Dimensions of Satire in *Animal Farm*

A satire may roughly and briefly be defined as a humorous or witty exposure of human follies and vices. By means of a satire an author can strip the veil from things, and expose the reality of individuals, communities, groups of people, institutions, etc. A satirist generally employs irony, mockery, ridicule, and sarcasm as his weapons of attack. Swift is regarded as the greatest satirist in prose. His book *Gulliver Travels* is a great satirical work. It is written in the form of a travel-book. Swift adopted the form of a travelogue because travel-books had been very popular for a long time in those days. Swift's purpose in writing this book was to lash all mankind for their follies, vices, absurdities, and evil ways, and to bring about some reform if possible. *Gulliver's Travels* is an allegorical satire because Swift does not attack persons and institutions directly but in a veiled manner. All the persons and institutions and other aspects of life attacked by Swift are presented in this book in disguise.

4.12.3 Allegorical Satire in "Animal Farm"

Orwell shows himself as a great satirist in *Animal Farm*. *Animal Farm* is also an allegorical satire. But the scope of *Animal Farm* is very limited by comparison with *Gulliver's Travels*. Swift's book attacks all mankind, but Orwell's book is a political satire which attacks certain political institutions and certain selected political personalities and events. Besides, Orwell's book is written in the form of an animal fable. Orwell's object in writing this book also was to reform the thinking of those who had been misguided or who had formed wrong judgments about certain political systems and political personalities.

4.12.4 A Satire on Russian Revolution

Animal Farm is a satire on the course taken by revolutions in general and by the Russian Revolution of October, 1917 in particular. It is a satire on the process by which a revolution is affected and by which it is afterwards betrayed. This book has a particular and pointed reference to the Communist regime in Russia under Stalin who came to power soon after the death in 1924 of Lenin. Orwell had felt much disgusted with the arbitrary and brutal methods which Stalin had been adopting to consolidate his power and with the way in which Stalin had betrayed the ideals of the Russian Revolution to establish a totalitarian regime in the country. Stalin had employed cunning, deceit, fraud, and force to achieve his purposes; and Orwell wrote *Animal Farm* to poke fun at Stalin and Stalin's methods and to degrade Stalin in our eyes. His object was to open the eyes of his readers to the truth about Stalin and also about revolutions in general.

4.12.5 Animal Fable in the Form of Satire

As already pointed out, the satire here takes the form of an animal fable. The main characters are the animals of whom the pigs are the most important. From among the class of the pigs, three leaders emerge. These leaders are Napoleon, Snowball, and Squealer. The principal targets of satire are Napoleon, who represents Stalin, and Squealer who represents the Communist propaganda machinery, especially the servile Soviet Press. Another target of satire is Moses, the raven, who represents religious institutions like the Roman Catholic Church.

4.12.6 The Methods of Satire

Napoleon is the chief target of satire in *Animal Farm*. This pig has the reputation for getting things done in accordance with his own wishes. He is contrasted with Snowball who is candid and open in his methods, while Napoleon works in devious ways. Snowball can impress the animals with his eloquent speeches and can sway their judgment. But Napoleon works behind the scenes and is able to canvass support for himself in a secretive manner. Napoleon is especially successful with the sheep who are trained to bleat a slogan "Four legs good, two legs bad" and who interrupt the animals' meetings by their loud bleating whenever Snowball is about to score a point against Napoleon. Napoleon has also secretly reared a number of dogs and trained them to obey his orders. By his cunning and by his use of the fierce-looking dogs, Napoleon is able to drive Snowball away from the farm and to become the sole leader of the animals. All this is Orwell's satirical method of informing us that Stalin had used deceit and the force of his secret police in order to pass an order of banishment against his rival Trotsky. After Trotsky had been sent into exile, Stalin

became the sole dictator of Russia. Thus the power-politics rampant in Russia of that time is also satirized here.

4.12.7 The Privileged Class and Emergence of Napoleon as a Dictator

The rest of the story shows how Napoleon, once he has got rid of his rival Snowball, consolidates his power on the farm and becomes an autocratic ruler. By having driven away Mr. Jones, the real owner of the farm, the animals had liberated themselves from human tyranny and become their own masters. The animals had now looked forward to a democratic functioning of the farm in the light of the Seven Commandments which had been formulated soon after the expulsion of Mr. Jones. But Napoleon now begins a systematic attempt to shelve the Seven Commandments and to depart from the ideals and principles of the successful rebellion which had been accomplished by the animals against Mr. Jones. The first decision taken by Napoleon, when Snowball was yet a respected leader on the farm, was that milk and apples would be reserved exclusively for the pigs. This decision was a clear departure from the concept of the equality of all the animals. Even Snowball had on this point agreed with Napoleon. As a result of this departure from one of the Commandments, the pigs emerged as a privileged class. The privileges accorded to the pigs now go on increasing as a result of further announcements made by Napoleon when he has become the sole leader. In course of time Napoleon himself becomes more and more powerful. He abolishes the system of all the animals meeting together to discuss the affairs of the farm and to take all decisions pertaining to the farm. Now a committee of pigs is formed, with Napoleon as its president, to take all decisions which are then merely announced to the other animals. Thus both the principle of equality and the principle of democracy have been forsaken. A time

comes when Napoleon decides that the pigs would begin living in Mr. Jones's farmhouse and sleeping in the beds in which human beings used to sleep. This is another glaring departure from the Seven Commandments. Napoleon then carries out a purge on the farm. All those animals whom he suspects of being his opponents are made to confess certain crimes which actually they have not committed at all, and who are then put to death by Napoleon's fierce dogs under Napoleon's orders. Here is grossly violated yet another Commandment which originally was: "No animal shall kill any other animal," but which now reads: "No animal shall kill any other animal without cause." Subsequently, the pigs, led by Napoleon, begin to drink whisky and to brew beer at the farm. In this way some more privileges have been conferred upon the pigs. Then comes a time when Napoleon decides that the pigs would walk on their hind legs and hold whips in their trotters in order to supervise the work of the other animals. This is, of course, the height of absurdity, and we are greatly amused by this decision of Napoleon's. Napoleon himself now wears the clothes of human beings, dons a hat, and keeps a tobacco-pipe in his mouth. Here, perhaps, the satire reaches its climax. Napoleon, and with him all the pigs, have bidden good-bye to most of the ideals of the rebellion. But more is yet to come. The Seventh Commandment which promised equality to the animals is now altered to read as follows: "*All Animals Are Equal But Some Animals Are More Equal.*" There is a lot of irony in Napoleon's violations of the Seven Commandments. The irony arises from the contrast between what the animals had looked forward to and what Napoleon has actually done on the farm. Irony, as we know, is one of the chief weapons of satire.

4.12.8 Orwell's Satire on Stalin's Betrayal of the Ideals of the Russian Revolution

Napoleon's deviations from and violations of the Seven Commandments are intended by Orwell as satire on Stalin's betrayal of the ideals of the Russian Revolution. The Russian Revolution had promised equality, comradeship, social and economic justice, and the freedom of thought, the freedom of speech, and the freedom of action to the citizens. But, after coming to power, Stalin curbed all the freedoms and soon suppressed them altogether. Stalin, likewise, rejected the concept of equality and economic justice, and allowed a privileged class to emerge in the country and to rule the country under his direct orders. This privileged class in Russia was, of course, the bureaucracy which enjoyed many privileges, while the common people had often to face shortages of food and other commodities. Stalin had also liquidated his supposed opponents through wholesale executions of the suspects, these suspects were first forced to confess the crimes which they had never committed, and were then sentenced to death. This drastic step was taken by Stalin during 1936-38. The Moscow Trials of these years caused wave of terror all over the country. The executions of a large number of people tried during these years came to be known as the "Great Purges". Napoleon's absurd method of adding to his dignity also corresponds to Stalin's efforts at self-aggrandizement. In short, all the policies, decisions, and actions of Napoleon, which excite our mirth and laughter, are based on the policies, decisions, and actions of Stalin, though there is certainly an element of horror in the mass executions. The whole portrayal of Napoleon and his emergence as the dictator of Animal Farm shows through mockery and ridicule, Stalin's betrayal of the Revolution and his emergence as the undisputed and unchallenged dictator of Russia. Stalin re-established

totalitarianism in the country within a short period of about twenty years after the overthrow of the totalitarianism represented by Nicholas, the Czar of Russia. But Orwell also implies that most revolutions follow the same course which the Russian Revolution took. Thus Orwell's conclusion is applicable to the French Revolution and also to the Spanish Civil War.

4.12.9 The Russian Propaganda Machinery as Satire

Squealer amuses us greatly by the manner in which he defends and justifies the policies and decisions of Napoleon. For instance, he amuses us greatly when he tells the animals that there are certain substances in milk and in apples which are essential to the health of the pigs who are the brain-workers on the farm. He amuses us when he tells the animals that, by abolishing the democratic procedure, Napoleon has taken extra labour upon himself, and when he adds that Napoleon still believes in the equality of all animals. Squealer amuses us when he tells the animals that Napoleon's original opposition to the windmill had merely been a matter of "tactics" to get rid of Snowball who was a dangerous character and a bad influence. Squealer repeats the word "tactics" several times, skipping from side to side and whisking his tail as is his habit. Indeed, Squealer abases us every time he tells a brazen lie to support and justify Napoleon. When the rations of the animals have been reduced on account of a food shortage, while maintaining the rations of the pigs and the dogs, Squealer says that a strict equality in rations is contrary to the principles of Animalism. Squealer's perverted logic and his sophisms are one of the chief sources of humour in this book. He carries on his false propaganda against Snowball in a most shameless manner. One of his most amusing lies is that the van, which had taken away the sick Boxer had originally belonged to a horse-slaughterer but was now the property of a veterinary

doctor who had yet to order the rubbing out of the horse-slaughterer's name from the van and the painting of his own name in place of it. As has already been pointed out, the portrayal of Squealer is meant to satirize the Russian Press, represented by the News Agency called "Tass" which always lends its support to official pronouncement and decisions. The press in Russia is servile to the dictator just as Squealer on Animal Farm is servile to his boss Napoleon.

4.12.10 Satire of Utilizing Religion for Political Purposes

The depiction of Moses is intended to satirize religion and the use of religion for political purposes. Moses is a spy and a tale-bearer and he talks about an animals' paradise called Sugarcandy Mountain. We are indeed very amused by Moses' talk about Suearcandy Mountain because we know that the priests of all religions beguile their audiences by talking to them about the joys of heavenly life which, however, is only a myth. Napoleon's tolerance of Moses on the farm was intended by Orwell to ridicule Stalin's attitude of indulgence towards a Roman Catholic priest through whom Stalin wanted to establish friendly Pope in Rome.

4.12.11 Satire of Shirkers

There are workers and shirkers in every society. Boxer and Clover in this story represent the honest and conscientious workers, while Mollie represents the shirkers. The portrayal of Mollie is satirical in intention. Mollie avoids doing any work on the farm. She is fond of wearing red ribbons in her white mane and chewing a lump of sugar. She is also vain about her appearance and often stands on the bank of a pool, admiring her own reflection in the water. She is cowardly too, because when a battle has to be fought against Mr. Jones and his men, she runs away into the stable and buries her head in the hay. Boxer's adopting the motto "Napoleon is right", and his meeting a sad fate when he has become

useless from Napoleon's point of view, are a satire on the treatment which the common people receive in Russia when they can serve the nation no longer. Boxer's fate symbolically conveys to us the callousness of a dictator like Stalin.

4.12.12 Animal Farm as a Political Satire

Books are a medium through which the author can express his views; whether they concern social injustices, current issues, or in Orwell's case, politics. For centuries, writers have weaved their opinions into their work, conveying to the reader exactly what they intended. "Orwell saw himself as a violent unmasker of published pretentiousness, hypocrisy and self-deceit, telling people what they did not want to hear...." (Crick 1996,pp 244). Orwell accomplishes this unmasking of these facades through his use of rhetorical strategies to relay his views to the reader. Through his books and essays, George Orwell has found a forum in which he can express his opinions, fusing his political beliefs with a satiric quality all on his own.

A piece of literature that illustrates his ability to do this with unmatched skill and unrelenting satire is *Animal Farm*. Jeffrey Meyers said of Orwell's novel, "In this fable about a barnyard revolt, Orwell created a satire that specifically attacked the consequences of the Russian Revolution while suggesting the reasons for the failure of most revolutionary ideals". In the book, the reader is given a situation in which the animals are fed up with the over-indulgent, unappreciative human beings that run their farm. They decide a rebellion would cure their woes and so they revolt. However, they soon realize that the uprising was the easy part. Now they must establish a government with leaders and their own rules. The pigs are the self-appointed leaders because they are the smartest and cleverest of all the animals. The two pigs with the most power and persuasion are Snowball and Napoleon. The farm begins to

run like a democracy, and all the animals are satisfied until Napoleon runs Snowball out of the farm with a pack of wild dogs. After the exile of Snowball, the animals on the farm increasingly become oppressed and Napoleon slowly starts to resemble a dictator.

Throughout *Animal Farm*, Orwell's main weapon of choice is his stinging satire. In fact, the entire book can be viewed as a one hundred page satiric look at politics and human life. Not only do we see humans being overthrown by pigs and chickens but all the animals can talk and some can even read and write. Naming one of the pigs Napoleon is also significant because as Meyers puts it, "The carefully chosen names are both realistic and highly suggestive of their owners' personalities and roles in the fable" (Orwell 1947,pp353). Later in the story after Napoleon takes over, we see him declaring days of celebration on his birthday and not allowing the other animals to call him Napoleon but rather "our Leader, comrade Napoleon" (*Animal Farm*,pp66). Orwell uses satire here by equating the arrogance of this pig leader to that of the well-known arrogance of the French leader Napoleon. Orwell satirizes the effects alcohol has on people as well. After a night of drunken madness, the pigs are horrified in the morning to learn that their beloved leader Napoleon is, in fact, dying. Because of this tragedy, Napoleon decrees that any animal that drinks alcohol would be punished by death, even going as far as creating a new commandment. After realizing that he was merely having a hung over, Napoleon celebrates with more drinking, orders a field to be planted with barley, and changes the commandment from "No animal shall drink alcohol" to "No animal shall drink alcohol to excess" (*Animal Farm*,pp77).

Not only does Orwell use satire in *Animal Farm*, he employs this strategy throughout most of his writings. Orwell satirizes the British police in an expertly written and vividly detailed essay called "Shooting an Elephant."

An example of this is when Orwell says “In Moulmein, in lower Burma, I was hated by large numbers of people –the only time in my life that I have been important enough for this to happen to me” (Orwell 1947,pp 1). Orwell uses satire to lighten up a work of literature and point out in a not so flattering way, the injustices and ironies of society and politics.

Animal Farm was the first book in which I tried, with full consciousness of what I was doing, to fuse political purpose and artistic purpose into one whole.” This quote from Orwell in his essay “Politics and the English Language” precisely illustrates what Orwell attempted to do and achieved in Animal Farm. Jeffrey Meyers said Orwell, “...brilliantly presents a satiric allegory of Communist Russia in which virtually every detail has political significance”. The characters of Napoleon and Snowball are representative of Russian communist leaders Joseph Stalin and Leon Trotsky. Napoleon (Stalin) takes over the farm in much the same way Stalin slyly took over Russia; Snowball (Trotsky) goes from being a powerful leader to being exiled and almost assassinated by Napoleon (Stalin). “Both characters are drawn fully and accurately, and reflect almost all the dominant characteristics of the historical models.”(Meyers, 353). The struggle between Snowball and Napoleon is a struggle “within the party elite whose final result, whichever had won, would have been the increased consolidation and centralization of power into the hands of the pigs” (Woodcock, 2578). I saw 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, and that men exploit animals in much the same way as the rich exploit the proletariat (Orwell, 70).

This quote from George Orwell provides his reasoning for choosing the farm as the backdrop to his political fable. Orwell uses the animals to

portray the poor nature of society. Unlike the pigs who are educated yet lazy, the rest of the animals on the farm are hardworking yet stupid. A character that represents this idea is the diligent Boxer. Boxer is a strong and powerful horse who can only memorize the alphabet until the letter D; yet his maxim is “I will work harder” (Orwell, *Animal Farm* 22). The animals, such as Boxer, are employed by Orwell to make the reader think of the poor and impoverished as the animals in the story, powerful but uneducated. Orwell empathizes with the animals in the book; perhaps it was because he grew up demeaned by his social standings, explaining that his experiences during his school years fostered his extreme sensitivity to social victimization (Meyers, 339).

Throughout *Animal Farm* the reader picks up on Orwell’s immense dislike of the Communist government through the rise and eventual failure of Napoleon. This extreme disgust for the Communist party was most likely because Orwell disapproved of the British becoming allies with the Russians and not recognizing the faults of the Communist government. In theory, Napoleon’s rules and changes sounded like an incredible idea; but, like Communism, ended up dividing the leaders from the animals even more than when the tyrannical Mr. Jones was the human owner of the farm. Napoleon failed to provide sufficient amounts of food for the animals which were not pigs, as in a Communist country where the rich keep getting richer and the poor keep getting poorer. In the end of the book, the pigs begin walking on their hind legs and taking on other characteristics most commonly attributed to humans, the very ones the animals revolted against and swore they would never resemble. Orwell uses the rise to power of Napoleon to demonstrate the theme that “once in power, the revolutionary becomes as tyrannical as his oppressor” (Meyers, 353). The slow but definite oppression of the animals is clear from the beginning of Napoleon’s rule; yet the only ones to notice this is

the reader. The animals don't realize this until the single commandment Napoleon chooses to rule by is "All animals are equal but some animals are more equal than others" (Animal Farm, pp 10). The last scene in the book in which Orwell's political preferences and disgusts are the most distinctive is when the oppressed animals look upon the pigs and humans saying, "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" (Animal Farm,pp101).

Throughout Animal Farm, Orwell employs rhetorical strategies to aid the reader in realizing the political innuendos he simply and carefully wove into the book. Orwell foreshadows the events that are about to take place with subtle hints and clues. Orwell clues the reader in to the possible Communist-like future of the farm by saying, "All that year the animals worked like slaves. But they were happy in their work; they grudged no effort or sacrifice, well aware that everything they did was for the benefit of themselves and those of the kind who would come after them, and not for a pack of idle, thieving human beings" (Animal farm,pp44). Orwell uses this excerpt to portray to the audience the thoughts of the animals who were "...accepting the fact that no matter what the pigs may do, no animal wants to be ruled again by Farmer Jones or his kind" (Woodcock, 1977). After reading this excerpt and then seeing the slave-like conditions the animals are in by the end of the book, one can infer through Orwell's use of foreshadowing that the oppression and unjust treatment of the animals was a likely outcome. Orwell also utilizes characterization by attributing human qualities to the animals, giving the impression that we almost nowhere feel that we are in an animal world. Orwell uses Napoleon to represent the dictator, Boxer to represent the over-worked lower classes, and the old goat Benjamin to represent the always skeptical few. Orwell does not fully develop these characters because he uses them

to depict character types with easily recognizable character traits . Through his use of these strategies, Orwell achieves his miniscule reproduction of the Russian Revolution in the early 20th Century.

Experiences from one's life shape and mould the person one is, whether good or bad. The same holds true for Orwell. His mistrust of governments and politics could be traced back to his days as a police officer for the Indian Imperial Police where he was stationed in Burma. There, he encountered the harsh reality of colonial rule and unjust treatment of the lower classes. Disgusted with that life, Orwell left the police force but didn't forget the things he had witnessed. Recalling the injustices he saw during those past experiences, Orwell enlisted in the British Army and fought Fascism in the Spanish Civil War, fostering his hatred for oppressive governments. Several of Orwell's novels deal with the kind of victimization he saw in Burma and Spain and even experienced in his own life. George Orwell effectively conveys what he intended to through a simplistic style of writing that is forceful, to the point, and gives the reader only the impression which he wanted. His use of satire combined with a headstrong political opinion creates for the reader thoughts and questions that were not there when one opened the pages of a book such as *Animal Farm* and began the journey chosen for them by Orwell. Orwell is a writer who not only gives the reader entertainment and enjoyment, but is set out to make the reader think and feel what the characters who are being victimized think and feel like. He is on a mission to make the reader ponder the injustices of society and the political regimes that run our countries, our world. George Orwell did not set out to create books that kindly represent everyone, even the tyrants. He set out to create books and literature that may have shocked some readers at first but without a doubt, told the truth. Orwell once said, "Possession of the 'truth' is less important than emotional sincerity." Orwell is

unwavering in his commitment to make the masses aware of the injustices, victimizations, and corrupt politics. A writer's only and best weapon is his words; Orwell chooses his words wisely. They can be bitter or sweet, but they always convey truths about the world ignored by many but seen and written about by Orwell. The persona which Eric Arthur Blair fabricates through George Orwell, meticulously implements a paradoxical set of literary devices throughout his thesis, which has arguably forged him as one of the greatest social commentators of modern history.

4.12.13 Political Satire in Nineteen Eighty Four

George Orwell is perhaps one of the greatest authors of political fiction in our time. Orwell focuses on the idea of socialism, but he was very critical of communism and especially totalitarianism.

George Orwell demonstrates political satire by exaggeration the flaws of totalitarianism. The main flaw of the government system displayed in the novel is deprivation of freedom of the citizens of Oceania. Unfortunately the government controlled and enforced its power without giving any one his right. We knew that the government should make a personal freedom available. The use of political satire for humor, irony exaggeration or ridicule to expose and criticize one's stupidity or vices, in politics. George Orwell's vision of the world in 1984 outlines extreme totalitarianism; by doing this, he makes the flaw of the government system evident "Who controls the past, controls the past". In the dystopian dire; (characterized by human suffering or misery). Societies of Oceania power over the mind and power over the past are both necessary to ensure power over the population. In this point, the party declares the idea that wherever government is in power at a given time has the power to control everything that is, everything that was, and everything that ever will be. One of the strategies of the party was to mutate and mutilate the

history. The party is truly powerful in that it can influence the present, the past and the future. In other words, one of the issues raised in 1984 is the idea that history is mutable or changeable, that truth is what the party judges is to be and that the truths found in history are the bases of the principles of the future. Some Fascist German leaders of the time boasted that if you tell a lie loud enough and often enough, people will accept it as truth. In 1984 you will going to discover more things that let you to disappoint about the cleaning of the society and you will also going to something that you can't imagine it.

The Stalinists perfected this modus operandi by re-writing people and events in and out of history or distorting historical facts to suit the party's purposes. The idea of controlling can guarantee their authority. On the political mainstream love is not involved as it is in Oceania. The parts work to quell all physical sensation of love, and depersonalize sex to the point where it is referred to as a "duty to the party". Winston suffers the party's removal of personal fulfillment or enjoyment in relationships is his failed marriage with Katharine. Later, when he finds Julia, Winston relishes the freedom of being able to love someone is a physical and emotional way. So much of Winston's seeming rebellion turns out to be guided and influenced by the party.

I can't imagine that can be natural to control people's manners and conductance, but within the party ran be normal. Winston and Julia begin a secret love. The first meeting up in the country side and then in a rented room a top Mr. Carrington's shop is the pole district. This relation lasts for some time, Winston is sure that the they will be caught and punished sooner or later while Julia is more pragmatic and optimistic.

Unfortunately, Winston never finds any kind of happiness just he gets tortured. Hence away one fall in love or has romantic relation, he will be punished , Winston finds that O'Brien, too is a party spy who simply

pretended to be a member of the Brotherhood in order to trap Winston into committing an open act of rebellion against the party. The one who wants to love the one who is going to struggle in his life. O'Brien warns Winston that the party will kill him whenever it thinks is appropriate. Winston is sent to Room 101, where a person is faced with his greatest fear here in this point Orwell wants to teach the society an important lesson that how to deal the people and give them their rights so that the using of satire within 1984 makes from it to be masterpiece. Winston calls out "do it to Julia!" That's pretty much what O'Brien was looking for; So Winston gets to go back being a happy member of the rat race. The novel describes the suffering of society ironically in order to make the people be aware about what happened and what will happen in the future time. Orwell's discussion of love is not only relegated to romantic love. Through Winston's memories at his mother and the contrast between how she cared him and his sister and the average party family is striking. Winston's mother deeply loved her children and did all she could to protect them during the aftermath of the revolution and the party's rise to power.

4.12.14 Satire on "Power for the Sake of Power"

Behind this, we are going to get more idea about the using of power in 1984. The party in order to control the people make a lot them under its power. The party uses its hand to control but is form to the world the idea socialism and what behind this idea.

O'Brien then proceeds to enlighten Winston and the subject of power and the motives blind the party seeking and holding power. This is how he explains the case: "The party seeks power entirely for its own sake. We are not interested in the good of others; we are interested solely in power. Not wealth or Luxury or long life or happiness: only power, pure power. We know that no one ever seizes power with the intention of

relinquishing it, power is not a means it is an end. The object of persecution is persecution. The object of torture is torture. The object of power is power". Orwell explains the psychology of power. The ruling party seeks power not with any motive: instead of party looking of how it can develop society. They need to hold the power. In Winston's time, the part has removed such inter familial loyalty, demanding that all love and loyalty be reserved for Big Brother and party. In this way, the bonds between parents and children are broken. Even worse children commonly report their parents to the though Police, Placing the party above the lives of their mother and father, The party's eventual goal is to destroy the family unit entirely and have all children raised in party facilities . The party has no room for love, unless that love is directed with full force at Brother and Oceania. No none can imagine his life be like as the party partied long time ago.

4.12.15 A satire of British Society of Orwell's time

As far as we believed, Nineteen eighty four is a satire aimed at Soviet Russia, It is also in some ways directed against the British society of Orwell's time. He used direct and strong language. He knew very well that totalitarian states use language to manipulate people brainwashing. He pretended that such kind of this thought or that language can corrupt their main, so he wanted from the people to be ready and to stop these ideas (socialism). Orwell hated language that was not clear, He never use along word where a short one will do, So that we found him preferred satire irony or symbolism. Orwell sew elements of Oceania is the England of his own day as well, not to speak of the United States. The Society of Nineteen Eighty four hated and disliked any one embodied in his own surroundings. The government controls everything in Oceania, even the people's history and language history and language. The party

forces the people to invent language called newspeaks, which attempts to prevent political rebellion

4.12.16 Satire of "New Speak".

"New speak" is much less a satire on the Stalinist idiom than Anglo-American journalese he hated and with which, as a journalist, he was well familiar. It is also to tell which features of the party in Nineteen Eighty four satirize the British Labour party rather than in the Soviet Communist Party. No one has a hand to change the ideas of Stalinism.

Orwell was sure that the language of the political and economic should be controlled. He presumed that the languages of countries under dictatorships, such as the Soviet Union or Germany, had soured under respective regimes. When the general atmosphere is bad, language must suffer," The idea of controlling could be very cleared in that point. Orwell was successes to reach his strong message to the society are that errand is to the new generation. The language is so important concept so he emphasized a lot on this idea.

In addition for that, Orwell writes in this novel about the idea of thought and language. "If thought corrupts language, language, language can also corrupt thought". He continues in this concept in order inform that the idea of corruption could total destroys the moral society because any one of these concepts (thought and language) has direct effectiveness. So that to understand the idea of corruption in this is Quote you need to know how you can understand satire, be find the meaning of this novel, Orwell wants to illustrate the idea that language can corrupt thought and that totalitarian systems use language to restrict rather than export, Orwell created Newspeak, the official language of Oceania in order to the idea of satire could be very cleared and understood to anyone.

Orwell writes about Newspeak very clearly. He is going to explain the key of the new language in order to examine the awareness and

Knowledge of its speakers. On the other hand, Orwell brings different and effective style that he represent opposing concepts, for example the word "good" means (having positive attributes)not bad, presumes the opposite of "bad" the word " bad" is unnecessary -Similarly, all degrees of " goodness" can be expressed simply by adding standard prefixes and suffixes to this one root word: un good (bad) and plus good (very good) and double plus good (wonderful) . In so doing, Newspeak not only discover " unnecessary" word, but it also brought stupidity, Hence made the thought same be very narrow, so that Orwell wanted to aware the society about this idea, one of the party plan to make the language very limit and less effective among the people, after all this the mind become easy to govern and controlled the citizens' mind.

Generally, the meaning of satire in1984 makes from it to be satirical novel and difficult to understand it from the very beginning.

4.12.17 **Satire and the Slogans**

Nineteen Eighty Four is a satiric statement of what could happen if people in the world didn't recognize the problems and do something about it. The novel isn't a prediction really, but it's worming of what could happen if no one does anything. There for Orwell reflects what was happening in Soviet Union with Stalin as the pattern of what can happen- Stalin's dictatorship controlled everything and everyone is the Soviet Union. He rewrote history so the books would say that Lenin had wanted Stalin to follow him for these reasons, Orwell wrote Nineteen Eighty four and Animal Farm Orwell in Nineteen Eighty four created Big Brother as the greatest totalitarian leader who dominates and controls all of his society. Orwell also reflected many ideas in this novel.

Orwell actually against the idea of socialism and totalitarian, so that you will find him presented all wrong concepts is totalitarian societies. His ideas reflected the real situation in that time. The satire then is what

Orwell was afraid would happen if the problems of world after WW II weren't dealt with. He saw the dictators of various countries with their selfish concepts control the second class citizen. Orwell wanted to release the innocent people from totalitarian leader. He believed that all these problems came caused by these people. This point will take us to another concept (The idea of Slogans) .In this story a party known as the inner circle uses a few slogans and sayings to control everything. The inner circle uses all that they say to brainwash people is to believing what they are saying is true. This could an excellent idea to put your hands on the situation in order to achieve what you want by these wrong practicing a among people. The party has its own and special plan that the limit the mind and after that everything can be easy. The inner party's slogans are "war is peace, freedom is slavery, and ignorance is strength" By using these Slogans can see that the inner circle can manipulate everyone into believing in what the inner circle tells them to believe is. These Slogans have different meanings. Aim of the party is to use ambiguous language in order to continue controlling people long time. The understanding of these slogans is depending on those who read it and making it an intelligent. The Inner party wants to make the people believing these ideas. The party informs that has skillful thought by creating slogans like these. The inner of party wants all the time to be ready for any difficulty and complication. The inner party uses these Slogans to make the idea of belief and to expand the idea of controlling.

Orwell creates a different and strong slogan. This idea means Orwell succeed to attach his clear and strong message. This idea let the reader to write deeply in order to find the relation between what happened in the real life and what happened in the story. If you want understand the story you have to find these relations.

To understand satire you need to understand and analyses the slogans. Hence you can take them one by. But first we have to the meaning of slogans. Slogan means easily remembered saying.

3.7.1. Used to get the attention of the public "war is peace"

This first "war is peace" . The Inner circle has his slogan to convince people that there is no such thing as peace. The irony here is his slogan you cannot understand and get this concept unless to read more time to find figurative meaning, for the inner party it means as long as Oceania is at war, the people are able to direct their anger at an enemy and not at the party; the inner party enjoys its freedom is so much as it enslaves the people. This thought of dictatorship. The Inner party seems to get people to believe they are in a constant state of war. The inner party has a purpose from using these slogans: First to continue controlling people long time. Second, they can achieve what they have been planted before while other were fighting. The party used ambiguity language to make misunderstanding. The inner party is trying to control everyone and getting them to hate every other country. The inner party uses this state to keep the people always occupied with a war and to keep them away from thinking about rising up against the government. According to their thinking to free is with this society, you can bring trouble. So that they need to worry all these things can be under this meaning: The workers in the war; as long the citizens remain ignorant to the truth. The party remains strong. It is so difficult live in society.

The inner party believes peace can only be achieved by conquering the world and eliminating the enemies of the party of Oceania. They believe that to act freely would lesson Oceania's Strength and lead it to possible doom. The irony has been taken from the deeply meaning of these slogans. "The paroles are constantly being bombed". This slogan gives people a sense of anxiety keeping them scared and to make them think

that Big Brother is taking care of them and will look out for them and protect them. All these things have been planted by the government and the party. The inner party has managed to turn any things the feathers of the human to the animals "ones. Orwell wants to send his message but directly in order to real interpret and understand it clearly. As you are author or writer you have to bring something that can new in order to provide students by different and interesting style that makes you to distinguish writer. Orwell use satire to be general global stupidity that can be applied to anything from religion to the media to politics. Communism isn't what is about, It's just the costume 1982 has many example of satire. The story itself, on the surface a satire on negative utopian story, contains enough truth to frighten even the most diligent head in the citizen.

4.12.18 Satire of "Freedom is Slavery"

This slogan is considered to be against the human rights. As we know freedom is the state of being free, of not being imprisoned or enslaved. This idea here could for away from the human nature, by another side you just compare between freedom and slavery, you will find any two concepts has its own pole like the different between North pole and South pole because slavery is an institution or social practice of owning human beings as property. Especially for use as forced laborers. The aim of inner party is trying to control every one and getting them to hate every other country. This slogan compare between freedom and slavery as the same thing, But in real life totally different. The inner party means that to have freedom is to be a slave. The inner party convince the people that is much better to be under Big Brother than it is to be your own individual and have freedom to decide what they would like to do these actions, the inner party controlled the people by limit their rights. The inner party destroys all sense of independence and individuality their life seem to be the same, for examples: Everyone wears the same clothes, eats the same

food and lives in the same dirty apartments. Life is kind of order and you have to obey without refusing. The using of satire in this slogan adds literacy-meaning makes it to be used to the form of an ambiguity meaning.

No one can imagine a life like this, no one has its own choice, no one can stand out, and no one can be unique. You don't have the right to take your independence thought. For this reason, writing such as Winston does in his diary has been outlawed. People are only permitted to think what the party tells them to think, which leads to what some refer to as "doublethink". Independent thought can be dangerous, to lead to rebellion. Moreover these ideas represent the purity of a totalitarian regime, in that independent thought must be destroyed to promote the needs and goals of the party. As a result of this Winston and Julia's have different views and they believe that are special. The inner party arrests them and breaks down any kind of rebellion or movement against the policy of the party. We witness Orwell warning against totalitarian rule. The language in this story, language of controlling. So that the inner party believes peace can only be achieved by conquering the world and eliminating the enemies of the party and of Oceania. They believe that to act freely would lessen Oceania's strength and lead it to possible doom. They believe that any deviation from preferring to remain ignorant. This point forces us to another slogan.

4.12.19 Satire of "Ignorance is Strength"

This slogan is so clever from the beginning. Ignorance means the condition of being uninformed or uneducated-or lack of knowledge or information. On behalf of the meaning of strength is the quality or degree of being strong or the strongest part of something; that on which confidence or reliance is based.

Through over the world we find this slogan in our society. Thinking like this can give you more time to control the people because you deprive them from education and knowledge. After that, you will find any problem to be more time ruling the people by your own ideas and concepts. It is important to us to write and express our emotion through literary criticism, because literature estimates, evaluates and judges the quality of works of Art by the critic who has the probing sight. It also reflects artistically and respectably the reality in the society and edifies its members. Some literary work performs their literary tasks honestly like what happened in *Animal Farm* and *Nineteen Eighty Four*.

Orwell touches human problems through his two stories. Orwell was very concerned about the rise of dictatorship as the political force of the 20th century, but he was equally concerned with the failure of language to deal with this reality. He discusses this in a paper entitled "Politics and the English Language". 1946. 1984 also discusses the attempt to limit the language that is available to us. The "Newspeak" dictionary is always shrinking; limiting the words and thoughts that are available to "us". Orwell discusses this in the aforementioned document. Orwell was afraid of socialism ideas to expand to the people through the world. He focuses on these ideas and he tries to make something that can help the people to practice their rights without any kind of controlling. It is very clear from above. Any people within this society keep their emotions non-noticeable labor for the rest of their life. All these plans can be done by controlling people's thinking and emotion. This is it could be a life without life. Because no one has the right to practice his emotional life. This is it could be a frozen life. Winston began to state his diary. When he wrote the thought "Down with Big Brother", in his diary over and over, he was committing a thought crime and knew the thought police would catch him sooner or later. You don't have any right to dream to practice normal life. Winston has a

dream about a dark haired girl that takes off her clothes in front of him. The girl is a mystery at this point in the story and is trended as someone he frequently has profound thoughts about Winston and Julia meet in real life and go to the woods to make love. They keep doing this more often, which makes it easier for them to get caught. To understand Nineteen Eighty four, you need to study the satirical situation so we can say that this novel isn't easy to understand with the theme for the first time. But it need more time to understand the idea of this novel. Satire of irony is when the expected outcome is the opposite of what really happens. It is a very common literary device, and we see it cane continuously throughout. George Orwell's novel 1984. The writer wants to use different to make his novel to be so clever. The big points of satire that show up in the novel are closely involved with the party. The parry is the only name given to the ruling government of Oceania, where the novel takes place.

4.12.20 Satire in the Names of Ministries

We see this aspect of satire again in the names of the Ministries that are the center of the party's power. The Ministry of Love concerned with future, the Ministry of Truth with lies and propaganda, and the Ministry of Peace with war. Here, again, positive and happy terms are used to disguise the negative things that are actually associated with the Ministries. As we now that form the first time any government establish the ministries according to its job and services that could help the citizen (people). The government of Oceania is run of three Ministries. The Names of these Ministries are completely opposite of what they actually do, and so they further the pattern of satire we see in how the party is run.

4.12.21 Satire and the Ministry of Truth

This is where Winston works. Ironically, the Ministry of Truth is centered or creating lies. The workers in Winston's department spend their day

changing historical records so that they reflect whatever is currently happening at the time, for example, when Oceania Switches from being at war with Eurasia to being at war with Eastasia every historical document is changed so that it looks as if they have always been at war with truth. The Ministry of Truth is concerned with fabricating things so that history and the present all run together inane continuous lie. Everything under controlling the Big Brother controls life in Oceania through the four ministries of Peace, Love, Plenty, and Truth –Winston's job at the Ministry of Truth involves revisions of historical documents and rewrites of news stories to reflect the party's infallibility. This point takes us to the so important theme in this story the idea of propaganda. The idea of propaganda. A major factor in the party's rule over Oceania in its extremely well organized and effective propaganda a machine by this thinking the party establish the Ministry of Truth, Which is ironically where Winston works , is responsible for dissemination all party publications and information. All figures and facts come from the Ministry of Truth, and all are dictated by the party-In other words the party did not by any things just focusing an accomplishment the people. They know the effectiveness of the propaganda machine which constantly convince the people about what novel been happened before. The purpose form policies, the party want to preservation and continuation the party disseminates to the public, there are also basic forms of propaganda, such as the two Minutes Hate, Hate Week, posters of Big Brother, and required daily. Participation in the physical Jerks. The party uses literally every waking opportunity to instill its ideals in to its citizens, and is strikingly successful in achieving its goal of total loyalty. In1984 we see the story under the concept of propaganda, in order to capture the citizens. The successful of the party create aggressiveness among the people. Instead of creating stability and development the party helps the people to be hatred,

so that the citizen of Oceania are filled with hatred for the country's stated enemies, but hatred is easily re-directed if the enemy happens to change. Orwell's presentation of the power of propaganda to support working against totalitarianism. If the party rules all information, it is impossible to have any kind of reality. The aim of satire is to criticize the object to attack, teaching a moral indirectly with humorous tone, the author uses the Ministries' name as satire its job or task.

4.12.22 Satire and "the Ministry of Peace"

We never hear much about it and never focusing on peace exactly. The party focused on creating a problem. Oceania is continuously at war, and the Ministry of peace is where everything related to the war is handled peace is never considered, and so the name is very ironic. The aim of the inner party keep the people always occupied with war and to keep them from thinking about rising up against the government "war is peace". The inner party seems to convince the people that, if you want peace, you have to be war with your neighbor. Examples of the constant state of war, one is "the provinces are constantly being bombed". With this Slogan it gives people a sense of anxiety keeping them scared and to make them think that Big Brother is taking care of them and will look out for them and protect them. In order to comprehend the satire and criticism brought by the author it is necessary to consider the form of the novel, analyzing the methods he makes use of. Orwell tells the story from the view point of the party that uses the names and concepts of the Ministry without taking care of the Citizen's right.

4.12.23 Satire and "Ministry of love"

Which is the most feared ministry of them all it is not allow to practice your own right as you are human? Winston describes very well: "One did not know what happened inside the Ministry of love but it was possible to

guess: torture, drugs, delicate instruments that registered your nervous reactions, gradual wearing down by sleeplessness and solitude and persistent questioning". These are not the behavior and manner of the ministry of love. Finally all of these ministries, like the slogan, represent the irony that everyone in the party is met to accept .The satire or irony represented in Newspeak, the official language of Oceania, as "double I think". It basically means that you are supposed to separate your minds so that, if the party wants you to , you can accept immediate with hesitation, The party idea to control anything irony, , and forcing people to accept is blindly, is a tool the party knowing and purpose fully uses as we have seen in the previous examples.

4.12. 24 Analysis of Personification

2.12. 24.1 Introduction

This chapter presents the third element of literary devices in Animal Farm and Nineteen Eighty Four is a personification. George Orwell wants to deliver a message indirectly about what happened during the period between 1930 -1950 by using animals. This novel Animal Farm was published in England on 17 August 1945. According to Orwell, the book reflects events leading up to and during the Stalin era exactly before the Second World War, and it was written at a time when the wartime alliance with the Soviet Union was at its height and it was initially rejected by a number of British and American publishers. And this novel was a very interesting, complex, and informing novel. In the novel, George Orwell uses farm animals to portray people of power and the common people during the Russian Revolution. The novel starts off with Major explaining to all the animals in the farm how they are being treated wrongly and how they can over throw their owner, Mr. Jones. They finally gang up on their owner and he leaves the farm. Then they start

their own farm with their own rules and commandments. Originally the two people in charge of the Animal Farm, which they titled it, were Napoleon and Snowball (Wikipedia, 2013). The main literary device that is used is personification, and this last is the attribution of human characteristics to something that is not human (Peters, 2004). Hence, the novel is a great masterpiece in personification and symbols. The author here wants to tell the reader about the communism and other types of government because in this story Mr. Jones the owner of the farm is in danger of losing his farm (Stephen, 1949). The animals are planning a rebellion against humans because they are treating them bad. Old major the oldest animal and the wisest organize all of it. When Old Major dies Snowball, Napoleon and Squealer take the lead of everything because the pigs are considered as the most intelligent animals in the farm. After that Napoleon takes the head of the government (ibid.)

.According to Paul De Man's theory that defines personification is the attribution of human characteristics to any inanimate object, abstract concept, or impersonal being. In Animal Farm we find that the pigs play an important role in presenting human being as:

4.12.24.2 Pigs are represented as Personification

Old Major

Old Major is the father of 'Animalism'. He represents Karl Marx, but in some ways also symbolizes the original communist leader - Vladimir Lenin. The book also says that Old Major has been exhibited at shows under the name Willingdon Beauty who is trying to instigate animals against human beings and give them reasons and proofs about the despicable of human beings to make sedition between people (between animals).

The Old Major said: [...] 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 (Animal Farm: 5)

Here the Old Major is planning a rebellion against the owner of the farm Mr. Jones, so, animals act as humans especially that they had made a meeting and they decide to make a Rebellion because they see that the owner Mr. Jones does not give them their rights and this behavior is human. Orwell wants to say that The old Major is the father of 'Animalism', which represents Karl Marx, but in some ways also symbolizes the original communist leader - Vladimir Lenin (In the book, Old major's skull is displayed in a similar manner to the way Lenin's remains were displayed to the public) The book also says that Old Major had been exhibited at shows under the name Willingdon Beauty.

4.12.24.3 Napoleon is exemplified as Personification

Napoleon is Joseph Stalin, the second leader of the Soviet Union. Animal farm skips the short rule of Lenin (and seems to combine Lenin with the character Old Major), and has Napoleon leading the farm from the beginning of the revolution.

One Sunday morning, when the animals assembled to receive their orders Napoleon announced that he had decided upon a new policy. From now onwards Animal Farm would engage in trade with the neighboring farms: not, of course, for any commercial purpose but simply in order to obtain certain materials which were urgently necessary (Animal Farm: 42)

The animals here wanted to engage with trade like human, and this kind of treatments is human (between people or countries) to make deals or transactions. Besides that, trade has rules, so we understand that the animals act like humans, and Orwell's motive here is to show the Nazi-Soviet pact (Segritti, 2003).

4.12.24.4 Snowball is illustrated as Personification

Snowball represents Leo Trotsky. Trotsky was one of the original revolutionaries. But as Stalin rose to power he became one of Stalin's biggest enemies, and was eventually expelled from the Politburo in 1925 - one year after Stalin took control of the nation. In the novel, Snowball is exiled from the farm just as Trotsky had been in 1929. But Trotsky was not only exiled in body, he was also exiled from the minds of the Russian people - His historical role was altered; his face cut out of group photographs of the leaders of the revolution. In Russia he was denounced as a traitor and conspirator and in 1940 a Stalinist agent assassinated him in Mexico City (ibid.).

[...] do you know the enemy who has come in the night and overthrown our windmill? SNOWBALL! , he suddenly roared in a voice of thunder, 'Snowball has done this thing! In sheer malignity, thinking to set back our plans and avenge himself for his ignominious expulsion, this traitor has crept here under cover of night and destroyed our work of nearly a year (Animal Farm: 47).

4.12.24.5 Horses are clarified as Personification

Horses in Animal Farm represent the middle and working class of revolutionary Russia.

Boxer

Boxer illustrates the working class. Boxer is portrayed as being a dedicated worker, but as possessing a less-than-average intelligence. In the next passage, Boxer expresses remorse after having inflicted physical harm upon a human-being while defending the farm from an impending attack (Segritti, 2003).

He is dead, 'Boxer said sorrowfully.' I had no intention of doing that. I forgot that I was wearing iron shoes. Who will believe that I did not do this on purpose? (Animal Farm: 28).

Clover

Clover displays Boxer's female counterpart. In the next passage, clover is trying to learn the alphabet A, B, C, D. But learning is a human behavior and is a classic example of the assignment of human characteristics to animals i.e. learning whereas in real life, animals cannot learn (ibid.). Clover learnt the whole alphabet, but could not put words together. Boxer could not get beyond the letter D. He would trace out A, B, C, D, in the dust with his great hoof (Animal Farm: 21).

4.12.24.6 Dogs are represented as Personification

The dogs illustrate the military or police. Throughout Animal Farm, the dogs are generally portrayed as blindly obedient and minimal description is given in regards to the way the dogs' characteristics develop over the course of the story. However, the next passage personifies the dogs in such a way that reveals they are indeed able to read, as well as their intellectual interests or lack thereof (ibid.).

The dogs learned to read fairly well, but were not interested in, reading anything except the Seven Commandments (Animal Farm: 21).

4.12.24.7 Sheep are clarified as Personification

The sheep represent the masses at large. They (like horses) are characterized in terms of their blind obedience to the pigs; however, their innocence is more accentuated as is their simplicity of mind. The next passage alludes to their ability to memorize a phrase as well as the ability to verbally recall the memorized information (Segritti, 2003).

When they had once got it by heart the sheep developed a great liking for this maxim, and often as they lay in the field they would all

start bleating 'Four legs good, two legs bad! Four legs good, two legs bad!' and keep it up for hours on end, never growing tired of it (Animal Farm: 21).

4.12.24.8 Personification of Control in George Orwell's Nineteen Eighty Four

The late 20th century brought upon changes to the world that it should have seen coming; the world came to a turning point in many different aspects including new political bodies, privacy issues, violence, and most importantly, the power over the lives of people increased. Many world-changing events that range from scientific breakthroughs to terrorism attacks change, oppress, and limit people in the world; and allow others to take advantage of the situation. These events deprive the people of their privacy, cause them to be effortlessly influenced, and absorb the lies in the world very easily. But this nothing new as it was envisioned 51 years before the 21 century. Through George Orwell's 1984- which were written in 1949- the reality the people of the world are shown and the reality that citizens are living in 1984 is slowly becoming one. The figure of Big Brother is an overpowering personification of control. His way of acquiring and retaining that control to manipulate the lives of his people is very effective; it involves using various methods mass indoctrination, propaganda, and fear.

4.12.24.9 Party and Power are represented as Personification

1- If the party could thrust its hand into the past and say this or that even, it never happened- that, surely was more terrifying than mere torture and death (George 126)

2- Power in tearing human mind to pieces and putting them together again in new choosing. (George Chapter 1)

Both of these examples show the party and power as personification because it gives the party human characteristics ("thrusting its hand" is the characteristic).

Chapter Five

Summary of the Study , Finding ,Recommendation And Suggestions For further studies

5.0 Introduction

This chapter presents the conclusions arrived after the discussion of Orwell's perceptions and perspectives in the third chapter and the fourth one through the use of the political allegory, satire and personification depicted into "Animal Farm" and "Nineteen Eighty-four". Moreover, the chapter includes with a summary for the whole dissertation, the political allegory, satire and personification highlighted by Orwell in both novels, besides the main findings that the study came out with. And finally, the chapter concludes with the recommendations and suggestions set by the researcher for further studies.

5.1 Summary

The whole dissertation involved five chapters organized logically so that the discussion of thoughts flows according to the dissertation's framework set by the supervisor. The first chapter brought a brief outline of the life and works of Eric Blair, the person, focusing on some decisive moments of his biography that contributed to the birth and development of George Orwell, the author. Furthermore, the chapter presented a synopsis of the allegory beside a framework of the study as a whole. In the second chapter, the thesis presents a detailed account of the theoretical framework of the study. It included a review of the literature concerning political novels, twentieth-century literature. It also reviewed some critics about Orwell's works and finally, concluded with reviewing the previous studies.

In the third chapter, the thesis deeply investigated the political allegory, and some manifestations of political views of George Orwell that have been symbolized allegorically in both novels “Animal Farm” and “Nineteen Eighty-four”. In the fourth chapter, the thesis reflected an analysis of the allegory, satire and personification. The writer displayed not only for criticizing the political systems, regimes and societies at that time but also for foreseeing his readers’ future which will witness the repetition of the same scenarios. This chapter reflected how the characters’ images that appeared in Orwell’s novels will remain a mirror of renewable characters’ behavior and incidents as long as the dirty games in politics will never be over or purified. The thesis finally concluded with chapter five in which the researcher presented all the results and facts about the necessity and the philosophy of George Orwell beyond the portrayal of political allegory and satire and personification in “Animal Farm” and “Nineteen Eighty-four”. The chapters ended with presenting the main findings of the study, recommendations and suggestions for further studies.

5.2The Main Findings

This dissertation displayed dynamic change in the viewpoint of the analysis of political allegory, satire and personification in “Animal Farm” and “Nineteen Eighty-four”. The criticism and appraising of depiction the political literary devices of the two novels are necessary enough to provide an amusing reading that appeal to the 21st-century readers from different walks of life. The emphasis from the allegorical into the symbolical and satirical meant to unbalance the idea of political evil or politically good, and to pay the attention on what is common to both works -totalitarianism and totalitarian perspectives, that may come from any political regime, in any time. In this dissertation, “Animal Farm” and

“Nineteen Eighty-four” have been approached through their possible points of connection, proving that these novels can be read as continuation of a single story, which starts in a totalitarian environment where the characters do not have any political contribution and finishes in the unique possible outcome of that kind of society.

1- George Orwell presented the slogans of the Party in Nineteen Eighty-four". These slogans are, "War is peace, freedom is slavery and ignorance is strength." The party believed that they could endlessly engage in a war to keep peace in the country. This slogan describes the reality of accepting two mutually opposing beliefs simultaneously as correct. This was also a major program of the party to promote “double thinking.” Hence, it is a good example of double thinking, though contradictory, the people of Oceania accepted both ideas as correct. This slogan simply means that, though Oceania (Oceania is a huge country ruled by the party which includes North America, South Africa, Australia)is perpetually going through a war situation, and people are behaving like peace is everywhere, they could easily change from one state of emotion to another state according to the demands of the party. Simply, it implies that the party created these slogans to ensure the continuation of control and power over people because during wars nations unite and people focus on their common enemy, and less on how unhappy they are with their own lives. Hence, this makes less trouble for the ruling party or the government. Through weakening strength and independence of public minds, and forcing them to live in a continuous state of propaganda-induced terror, the party forced the people to accept anything, no matter if that was entirely illogical. The party forced the people to believe that constant war is a good way to maintain peace. War brings forth devotion and patriotism to the country and promotes sacrifice for the community. Constant war shows that people are sacrificing, pledging, and giving

devotion to the country and consequently to the government. As a result, this keeps people under control and in check.

2- Orwell is using animal allegory in his attack on Stalinism –just a refresher satire is the use of humor, irony, exaggeration, or ridicule to expose and criticize people's stupidity or vices, particularly politics and other topical issues.

If you take a look at Russian Revolution and its aftermath in the form of Stalin's communism, you will know that era needs someone to reflect what happened during that time. Thus, Orwell substitutes animal for humans, so the major concepts of communism are played out on the farm- communism is revolution of the Russians result in new leaders, but the same kind of tyrants. The pigs practiced the same thing that has been done by Mr. Jones. They are considered themselves as the smartest animals in the farm, they think that are the owner of the farm, they decided to reserve the best food for them-(The Russian leaders, too, felt that they were equal to their fellow revolutionaries, but more equal than the others. And deserved to be better fed than those who are producing the food). The seven commandments, the rules of Animalism start out simplified so that everybody on the farm can remember and follow them, but are changed to reflect the growing tyranny of the ruling pigs and their watch dogs. The rules change as Stalin and his followers (dogs) commanded more and more power, Stalin ruled by fear as does Napoleon, creating a specter in Snowball and suggesting that if the animals don't cooperate fully that the humans will return. The irony, of course, is that in the end, the animals can't distinguish the pigs from the humans).

3- Orwell shows himself as a great satirist in Animal Farm. It is also an allegorical satire. But the scope of Animal Farm is very limited by

comparison with Gulliver's Travels. Swift's book attacks all mankind, but Orwell's book is a political satire which attacks certain political institutions and certain selected political personalities and events. Besides, Orwell's book is written in the form of an animal fable. Orwell's object in writing this book also was to reform the thinking of those who had been misguided or who had formed wrong judgments about certain political systems and political personalities.

4- George Orwell pointed out; the satire here takes the form of an animal fable. The main characters are the animals of which the pigs are the most important. From among the class of the pigs, three leaders emerge. These leaders are Napoleon, Snowball, and Squealer. The principal targets of satire are Napoleon, who represents Stalin, and Squealer who represents the Communist propaganda machinery, especially the servile Soviet Press. Another target of satire is Moses, the raven, who represents religious institutions like the Roman Catholic Church.

5. The idea of Big Brother has its importance in the novel. It focuses on the way of domination and control of people. There are different phases of the presence of Big Brother, which shows his conduct. Propaganda, Totalitarianism and Manipulation are the dangerous phases of Big Brother; they allow the cruel government to monitor its citizens. Big Brother aims to maintain control over citizens of Oceania. This is Highlighted by projecting the presence of the Big Brother on totalitarian society, which exemplified by the propaganda, manipulation and totalitarianism. They are unique phases that show the real image of Big Brother and identify the exercises of absolute power practiced by the party.

5.3 Recommendations

The study hypothesizes the following recommendations:

1. The esthetic and artistic values of Orwell's novels such as figurative language empathy with animals, the rhetorical images should be examined.
2. More studies should be conducted to examine the secrets of Orwell's other works. George Orwell wrote different literary works included morals, messages need to be discovered by extra studies to the readers.
3. Subject matter of `Orwell's other Novels as "Burmese Days, Down and Out in Paris and London, Homage to Catalonia, and The Road to Wigan Pier" that should be artistically explored.
4. The political ideologies incorporated in most Orwell's writings should be investigated.
5. There are urgent needs for new studies should be conducted to prove that George Orwell's novels still have appeal to various readers throughout the world.

5.4 Suggestions for Further Studies

The researcher suggests the following promising studies that can be studied for further investigation:

1. George Orwell's "Animal Farm and Nineteen Eighty-four" can implemented to others aspects of literary devices such as metaphor, imagery and simile.
2. Appraising the Political Aspects of Cynical Moments Intended by George Orwell in "Animal Farm and Nineteen Eighty-four".
3. A comparative study of the Utopian and Dystopian Presence Displayed in Orwell's "Animal Farm and Nineteen Eighty-four".
4. Dictatorships Criticism as Represented in George Orwell's "Animal Farm and Nineteen Eighty-four".

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