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**Animal Farm : A Critical Analysis**

**GRADUATION THESIS**

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## **PREFACE**

Literature has always fascinated me and reading between the lines to find hidden message have made works more interesting for me to read . For that matter, I thought, I would concentrate on and criticize a British writer George Orwell who could be read and enjoyed by both children and grownups alike but from different perspectives. Reading Animal Farm as a boy and then as a grown up made me realize how majority in the English Department broadened my perspective and enabled me to have better understanding in the works of art.

I extend my warmest gratitude to the President Dr Suat Günsel, of the Near East University for having established such a highly esteemed department in the university and also my most sincere thanks go to our chairperson, Associate Prof. Dr: Gül Celkan for having helped me all through my four assistance in preparing this graduation thesis. And I also wish to thank her secretaries ; Gülay and Ajda for their helping in my school days.

**Adem Bakar, 30 May 1998 Lefkosa  
TRNC.**



## INTRODUCTION

*Animal Farm* was published in England on 17 August 1945 and one year later in the United States . The most important textual variant of *Animal Farm* : A Fairy strong. This is the description given in all editions published by secker warburg and Penguin Books but the Americans dropped "A Fairy " from the outset.

Of the two most interesting textual characteristics of *Animal Farm* , apart from its genre subtitle, one is a change made just in the time for the first edition and the other is an after thought that cannot properly be incorporated.

In March 1945 Orwell was in Paris working as a war correspondent for the "Observer" and the "Manchester Evening News". He there met Joseph Czapski, a survivor pf Soviet concentration camps and the Kayn Masscre . Despite the latter's experiences and his opposition to the Soviet regime, he explained to Orwell that saved Russia from the Germany invasion. He stayed in Moscow when the Germans nearly took it, and his courage was what saved the situation. In *Animal Farm* , although parallels to historical persanages are not exact, Stalin is certainly represented by Napoleon .

At the end of 1946, Orwell prepared an adaptation of *Animal Farm* for the BBC Third programme. Orwell replied that through *Animal Farm* was "primarily a satire on the Russian Revolution" it was intended to have a wider application. That kind of revolution, which he defined as "violent conspiratorial revolution, led by uncanscious power-hungry people", could only lead to a change of masters.

## THE AUTHOR AND HIS WORK

George Orwell was born (25 June 1903) at Matihari in North west Bengal, the only son of Richard Walmesley Blair, a minor official in the Opium department the Indian Civil Service, and Ida Nobel Limouzin. Both parents were of Scots extraction, and their two other children were daughters, one older and one younger than the boy. His mother returned to England with the children when Orwell quite young, and he hardly saw anything of his father until he was eight, when Blair returned to England on retirement : Orwell remembered him as a gruff voiced elderly man, for ever saying "Don't".

The young boy - like the older Orwell - was lonely, driven in upon himself, unable through shyness to reveal his innermost feelings, even to his mother. At the eight of he was sent to a preparatory on the south coast, where he remained until he was twelve. Orwell was unhappy there for various reasons about which one can only speculate, although no doubt his introspection, sensitivity, "middle-class" background and the beginnings of a lung complaint must have been contributory factors. Nevertheless, he won two scholarships, and chose the better one Eton, where he stayed during the years 1917 - 1921. Orwell said of these years, "I didn't work there and learned very little, and I don't feel that Eton has been much of a formative influence in my life". However, we do know that he was a popular pupil there, making many friends.

It would have been normal for Orwell to have gone up to Oxford or Cambridge after Eton, but, acting apparently on a master's advice, he left to enlist with the Indian Imperial Police in Burma. Orwell spent five years there,



and later embodied his experiences and sensitive reactions in his first novel, "Burmese Days". In general Orwell ridiculed and indicted much of process of British rule in Burma, feeling that Imperialism - indeed, any and all power exerted over people - was an evil to be resisted.

He is spoke of "evil despotism" and an "oppressive sytem", and felt quilt in his authority. Orwell left Burma on leave, never to return, in 1927, and for several years after seemed to be working of his guilty conscience and and shedding his past by plunging into a series of menial Jobs and a tramp - like existence in London and Paris. In his "Down and out in Paris and London" the reader glimpses his extreme poverty, and his knock about life as a dishwasher, a private tutor and a teacher in cheap private schools ; as a tramp, mixing with the squalid and the sordid in dosshouses and workhouses.

It was about this time that he changed his name for his literary work from Eric Blair to George Orwell. This, too, was possibly a further deliberate action break himself away utterly from his past, to attempt to live almost as a new personality. Some writers have attempted to adduce further reasons, commenting on his pseudonym as a typically English name in contrast to the Scottish ring of his baptismal name. There is also some evidence that Orwell disliked the Scots and their country, while he revealed a great and genuine love for England.

The following years brought a number of books, such as the novels "A Clergyman's Daughter (1935) and Keep the Aspidistra Flying (1936)", which impressed the critics but did not sell well. In 1936 Orwell moved into possession of a village "pub" and store in Essex, and on the strength of slightly increased earnings, although he reckoned that he rarely made more than one pound a week profit, he married. The resulting book, "The Road to

Wigan Pier (1937)", was a disconnected, rather contradictory and, often bitterly anti-socialist study of social problems in a depressed area. The book was fiercely honest, Cobbett like in its denunciations, and often sincerely yet utterly wrong in its historical lack of balance : and it provoked considerable interest and criticism.

Orwell had left for Spain, where the Civil War had broken out in 1936. Orwell joined the militia in a small group, a curious non-Communist Socialist brigade known as the PAUM, one of the three existing units then engaged. Orwell's "Homage to Catalonia" is both autobiography and history.

His next novel was "Coming up for Air (1939)" and featured a fictional biography of a cheerful boozy middle - aged insurance salesman who tries, with little success, to relive the happiness of his boyhood.

Orwell travelled abroad as a correspondent for "The observer". During the period between November 1943 and February 1944, he had written "Animal Farm" , which was published in the very month of the German surrender in 1945. The satire caught the public fancy, running into many editions and translations, and providing Orwell for the first time in his life with a reasonable income. As much of the rest of these Notes considers this work in detail there is no need to comment here on its nature and impact.

Orwell's last work was "1984", a particularly grim novel. This pessimism can be attributed to both Orwell's ill-health and tiredness aggravated by a stay on Jura, a remote Island of the west coast of Scotland, in the worst possible conditions for a consumptive.

During the last months of his life Orwell remarried, and made plans for new work, particularly a book on Joseph Conrad. He intended to fly to Switzerland to recuperate from his lung trouble. A day or two before he was



to leave, on 23 January 1950, he had a haemorrhage and died within a few minutes.

In a number of ways Orwell, the writer and the man, stands out as an interesting, curious and rather isolated figure. An Etonian, he was also a Socialist, but a theoretical socialist who never sacrificed truth on the altar of humour or effect, and one who vigorously denounced the shortcomings and the egalitarianism of academic socialism. Again, he saw himself largely as a political pamphleteer : "Every line of serious work I have written since 1936 has been written directly or indirectly, against totalitarianism and for democratic socialism, as I understand it." Few such writers have ever been as fearlessly honest , or as versatile, or as constantly preoccupied with the purity of their prose, as was Orwell.

Further, Orwell was an idealist, though more of a "breaker of idols" than one who contrived practical substitutes : but with his idealism there ran a realism, a matter of factness, a staring of facts in the face which usually resulted in pessimism. He hated materialism, and yet his views on spiritual impulses, and on organized religion generally, were highly sceptical. For these and indeed other equally and apparently paradoxical reasons Orwell would seem to present an insuperable problem to anyone attempting to distill some basic belief, some fundamental radical philosophy. It is equally difficult to attach some literary label to the whole range of his works, which included some six novels, two largely autobiographical, lengthy critical and political pamphlets, forty main essays on many topics and countless contributions of the more ephemeral kind to many magazines.

George Orwell requested that no biography of him be written : none of his many friends, devotees and literary critics betrayed that trust. Instead they

published reminiscent and authoritative studies which included fragmentary items of biographical detail culled from his own works. It is still difficult to understand Orwell the man. Much of his work is bitter, reflecting disappointment and disillusion, and by "Nineteen Eighty - Four" has a touch of hysterical despair. From this one might guess that Orwell himself lived out his life equally sourly. It is necessary to correct this impression.

Orwell loved animals, and it has been suggested that this affection toned down much of what could have been sharper and more bitter in "Animal Farm". Orwell once wrote, "A man only stays human by preserving large patches of simplicity in his life", and we see the blend of the man and his work in his unbounding sympathy for the troubles of all political, social and religious victims of snobbery, oppression and persecution.



## PLOT

The animals of Mr Jones's Manor Farm incited party by neglect but mainly by the revolutionary dreams and anti-human doctrine of the prize boar old Major , strike when the opportunity arrives and free themselves from all their human taskmasters. The pigs assume leadership, under Napoleon , Snawball and Squealer . The animals are directed and organized, and a constitution is set up. Everyone sets to work to effect a Utopia, especially the cart-horse Boxer, and the farm continues successfully enough, with regular meeting, committees and classes. The dominant pigs already seem to be doing less of their share of the real labour, yet grasp and retain more of the increasing rare privileges.

Later on in the year, Mr Jones and some local attempt to take the farm by force : they are beaten off in what comes to be called "The Battle of the Cowshed", in which Snowball is wounded. Some animals desert the farm, but the outstanding issue is the fight for leadership mastery between the two rivals, Napoleon and Snawball, who advocate contrary policies . Napoleon , however gains sudden command by a practical demonstration of brute force : at his call some dogs he has been training from birth for his purpose, attack Snawball and chosen him permanently, with Squealer as his servile mouthpiece and apologist.

Napoleon decides to build a windmill, which supposedly will process, despite Boxer's herculean and tireless efforts. Contract is also to be made through a Mr whymper with the outside world of humans for the purposes of trade. The pigs eventually move into the farmhouse, previously out of bounds:



they sleep in its beds, and one of the early commandments is found to have been consequently and Napoleon claims that Snowball is responsible, and in his absence sentences him to death. Another windmill is to be built forthwith.

A hard winter follows, and rations are reduced, although the outside world is deliberately misled about such conditions. The sinister renegade Snowball is held responsible for any shortcomings or crises, and it is even said that his secret agents lurk in *Animal Farm*. One day, Napoleon and his dogs execute all those animals who have shown any reluctance or resistance to the new regime, and only Boxer's great strength and immediate relations saves him from death.

Napoleon "The Leader", enjoys a lofty eminence and isolation. Eventually the sale is made, for cash, but in forged notes. This offensive transaction heralds a further attack by the humans on *Animal Farm*. "The Battle of the wind mill" the humans are chased off, but the windmill is blown up and many animals are killed.

The pigs, acquire a taste for alcohol after an unpleasant initiation, and yet Commandment is altered.

Boxer works beyond his strength, looking forward to his imminent retirement. One day he collapses, and his final reward is to be taken off to the knacker's yard, though Squealer details smooth words and facile lies about his last hours in hospital.

The *Animal Farm* republic grows old: few pre-Revolutionaries remain alive, and the farm thrives through the hard toil and depressed conditions of the labouring animals, who still dream of old Major's Utopia, a Republic of equal animals. But a decisive change occurs, and the pigs begin walking on two legs in direct imitation of man, and take to carrying whips. Even that

bond of equality has been broken, and the pigs readily acquire more and more human attributes and accessories. One day some Local farmers, after a tour of inspection of *Animal Farm*, are entertained by the ruling pigs. The workers look in on the happy self-congratulatory scene. Humans and pigs are playing cards and drinking and some speeches are made, extolling the pigs' discipline of and mastery over their own "lower classes". Napoleon's terse and relevant speech announces various changes in the established order, including a reversion to the old name of "Manor Farm." Cheering and applause are followed by argument and quarrelling, ostensibly over cheating at cards : and the watching animals find to their horror that they are unable to distinguish between the features of the humans and the pigs.



## HISTORICAL BACKGROUND

Orwell finished "*Animal Farm*" in February 1944, but the book was not published until May 1945, the month and year of the end of the war with Germany. In order to understand this aspect of its popularity and to see the book as a satire, even an anatomy and dissection of the Soviet system, one must look a little more closely at two historical sequences : the contemporary background of the war years 1939-45, and the general pattern of Russian history in its Revolutionary period 1917-27 and its Stalinist period 1924-53. It is difficult to write of the USSR's post-Revolutionary history without appearing wrong-headed about or even malicious to one ideology or another, so widely separate have the system of belief become since 1917.

The Second World War (1939-45) started, so far as the fighting was concerned, with Germany's invasion of Poland on 1 September 1939. That lit the spark, but the combustible materials had long been laid with the League of Nations' failure to check military invasion of Manchuria in 1931 ; the Italian attack on Abyssinia ; the German, Italian and Russian intervention in the Spanish Civil War ; Japan's undeclared war on China ; Germany's invasions of the neutralized Rhine, of Austria, the Sudeten lands, Czechoslovakia and Memel ; and Italy's conquest of Albania . Hitler and his "Axis" colleague, Mussolini, dictators of Germany and Italy respectively were redrawing the map of Europe almost at will . The invasion of Poland, before an impossible ultimatum had expired, provoked Great Britain and France to action, and within one day the commonwealth also declared war on Germany in support of Poland.



The intrigues of Germany's Hitler and Russia's Stalin (compare the Napoleon - Pilkington - Frederick episodes of the book) were bearing fruit. Russia next demanded bases from Estonia, Latvia, Lithuania and Finland ; the first three submitted, and were admitted as Soviet republic of the USSR : Finland refused, the Russian campaigned and secured a few miles of land. The uneasy "Phoney" war now followed, with a quarter of a million British troops across the channel poised on the Belgian frontier. Better weather heralded a massive German offensive, and between 9 April and 1 June 1940, Hitler's armies invaded Denmark and Norway, the Netherlands, Belgium and Luxemburg, defeated France - pushing the British force into the Dunkirk evacuation - occupied the Channel Islands, captured Yugoslavia and occupied Athens and Crete, apart from North African enterprises with Italy and Japanese invasions in the Far East. At dawn, on 22 June 1941, Germany attacked her ally Russia without warning. The unholy alliance between Nazism and Communism fell apart at one crushing blow.

The tremendous struggle of the Russians under their leader Stalin impressed everyone, often to the point of envy. Her enormous sacrifice and sufferings were obvious, her absorption and containment of massive German forces decisive and in her eventual counter - attacks, her retribution on her ex - allies , the Germans, was considerable. All this induced among her allies, and the masses of people generally, an unbounded admiration for "Uncle Joe" Stalin, a reticent, pipe-smoking, homely-looking man and his peoples. But Orwell, who had seen Russian activity in Spain, was less impressed and Russian intransigence over a multitude of problems soon changed the old wartime collaboration into mutual suspicion and irritation, resulting in tensions and fears in the "cold war" that followed.

*Animal Farm*, as a political satire, is an essay on this theme. It is also a light - hearted portent of what was to be Orwell's final work, 1984, in which bitterness and desperation reach a climax, typified by such lines as , "Power is not a means, it is an end. One does not established a dictatorship inorder to safeguard a revolution : one makes the revolution in order to safeguard a dictatorship. The object of persecution is persecution. The object torture is torture. The object of power is power".

With the collapse of the monarchy, various political movements assumed greater significance, the most important being Communism, under Lenin. Under him, in the October revolution, the Bolsheviks (the radical and majority Communists) seized power. Slogans abounded : the state seized all the means of production; the land and the banks were nationalized.



## POLITICAL BACKGROUND

*Animal Farm*, as a political satire, is a controlled and unexaggerated account of power politics, aimed in particular at the Russian experiment and in general at any "revolution" which springs from Utopian promises. It is important to note, however, that Orwell considers the "Revolution" to have failed. The regular compromises made by the pigs to the fundamental principles of Animalism, and the equally retrogression of the farm animals into a new servitude, prove that it has failed. They have merely exchanged one whiphand tyrant for another : and it is in fact rather worse, for the new masters are of their own kind, and not external exploiters. The fact that the whole regime is different in pattern does not necessarily make it better. Animalism, Communism, Facism - what you will - so far as the mass of people is concerned, turns out to be a hollow progress, a barren achievement, despite the "bread and circuses." A new hierarchy replaces the old, and the new is but the old writ large.

Orwell never for one moment suggest that the old regime is a good one, or revolutionaries were not justified in kicking over the traces. Jones and his men are drunken and lazy, and no doubt more brutal than they need be : the mere threat of their return is enough to quell the restless and disturbed.

*Animal Farm* considers theme in its own way, and finds it wanting. There must be leaders, police - makers and tarticians ; and the mass of people must believe and support. Masses of people can be wielded and moulded by propaganda, once the intelligent and rebellious have been purged and power thrives on the human perplexity and bewilderment consequent on such



propoganda striking home. Good - natured and gentle as the satire often is, this exposure of deliberate corruption is all too familiar and none the less bitter.

The following alphabetically arranged list brings together some of the major political and other allusions and references of the text : it shouldn't be assumed, however that the text implies or attempts to imply all these details, or even follows them with occuracy historically. They are merely suggestions which Orwell possibly had in mind while writing his satire, and textual parallels will readily come to mind through several close readings of the text itself.

### **“BEASTS OF ENGLAND”**

This recalls the international anthem of the Communist parties, and, until 19 December 1943, the national anthem of the USSR.

### **“BOXER”**

The “willing horse” is an excellent example of what used to be called in Russia a Stakhanovite, now almost an unknown term in the USSR. Alexei Stakhanow was a Russian Miner who regularly exceeded his quota, his “norm” of output, and he was held up to other Russian workers as an example. There was great abuse of the system, for propaganda purposes, by the establishment of very low norms which were bound to be exceeded, and sometimes they were lowered so as to disguise a reduction in wages.

### **“THE DOGS”**

These represent the Cheka, a police department first organized by Lenin, the “Extraordinary Commission for Combating Counter - Revolution, Sabotage and Speculation”

### **“JONES”**

Jones represents Tsardom. Nicholas II was the last Tsar of Russia : he was infact, a kindly man, quite unfitted for his high office.

### **“MINIMUS”**

Many USSR writers were prompt to “toe the party line” and use their art in elevation and praise of its basic revolutionary and industrial principles. Under Stalin’s dictatorship, creative work rdied up.

### **“MOSES”**

In many ways Moses sums up the fluctuating attitude of the USSR to religious practice. The Soviet system remains officially atheist, but permits surviving churches, of many persuasions, to pay their own way through their collections : they also pay taxes. No religious instruction is permitted for persons under 18, and none schools or institutions.

### **“NAPOLEON”**

Napoleon represents Stalin (1879 - 1953). He combated Trarism, and was repeatedly imprisoned and eventually exiled to Siberia. After the revolution he become a member of the Political Bureau of the Communist Party under Lenin, becoming in 1922 General Secretary of the Central Party Committee. After Lenin's death in 1924, Stalin and Trotsky struggled for succession: Trotsky belived in world revolution, Stalin in Russion socialism. Trotsky was expelled from leadership of the Soviet Union in 1929 : he waas later assassinated.

### **“OLD MAJOR”**

Major represents a mixture of Lenin and Marx.. Lenin lived in exile as a Bolshevik and was returned to Russia by the Germans, becoming the leader of the Bolshevik Party. With Trotsky, he organized the first unsuccessful uprising, but the “October” Revolution succeeded in overthrowing the existing government, and the Concil of the Peoples Commisars took its place, with Lenin as its President. Civil war ensued until 1921, the Bolsheviks, now colled Communists, wining the day : Lenin, under his New Economic Policy admitted some private initiative and profit.



### **“THE PIGS”**

These, as the government, parallel the Commissars, “The People’s Commissariat of Internal Affairs”, their Russian name usually abbreviated to the NKVD.

### **“SNOWBALL”**

Snowball represents Trotsky (1877 - 1940), the alias of the Russian Bolsheist leader. Banished to Siberia, he escaped in the third year of his exile to join Lenin : once more arrested and banished, he escaped again, living in various European countries until he rejoined Lenin in the successful Revolution of 1917. In 1927 Trotsky was expelled from the Party and in 1929 he was expelled from the country. He lived for a while in France and later settled in Maxico, where he was assassinated in 1940.

### **“WINDMILL”**

The whole business of the windmill recals the economic plans of Soviet Russia, usually called the Five - Year Plans.

## ANIMAL FARM AND SATIRE

*Animal Farm* is a fable simply in the sense that it is a story with a message and meaning in which animals act as if they were humans.

Secondly, the book is an allegory : the animals's condition and situation represent not just a human state, but a particular class of humanity, a particular society (Revolutionary and Post Revolutionary Russia) in a specific situation. Again, the animals may be taken to represent all or any people of any place and time, and the inevitability of events under certain conditions and circumstances.

Finally, the book is telling satire on the Stalinist period of Russian history. It is a warning of what seems to Orwell the inevitable fate of mankind, given certain conditions, and the ultimate objective of power-seekers and demagogues of any country.

If we define humour as having discovery for its motive, its scope being human nature, its method observation and its audience the sympathetic, *Animal Farm* is clearly humorous.

There is some wit, particularly in the amendments to the original Seven Commandments of Animalism, where the addition of an odd word alters, in the most obvious and comprehensive manner, the original concept culminating, splendidly and how inevitably, in the climax of "All animals are equal - but some are more equal than others." There is a little room for further wit, for this reveals itself particularly in sophisticated conversation and word-play, not a feature of this animal - cum - human fable. Orwell is too objective and restrained and perhaps he loved animals too much, to indulge here in irony and sarcasm, except of the most controlled and modified kind.

## STRUCTURE AND STYLE

### STRUCTURE

*Animal Farm*'s structure is strongly linked with its style. Two factors need, to be noted : the time sequence of the plot and what may be called the "narrative timing."

The time sequence offers a good example of Orwell's belief in the principles of clear prose : no doubt is left in the reader's mind as to where or when events are occurring. Place is limited to the bounds of the farm. Throughout the book, more importantly, one can see how the time sequence is made clear. From these references it can be shown the time sequence is made clear. From these references it can be shown that all the events take place within a three years span up to the beginning of the final chapter, when Orwell writes "Years passed".

Greater interest is what may be called Orwell's "narrativetiming". A great deal of the plot of *Animal Farm* would appear shaky and faulty if logical conclusions and sequences were fully pursued.

Linked with this is the timing and picking up of threads and ideas before they have had a chance to be forgotten. The result is a subtle criss-crissing of material brought out for emphasis or climax as the occasion demands. This is done with great skill, and one or two examples may suggest lines of enquiry. For example, the detail of old Major's speech and then consider usually satirically. It is almost as if it had been written last as a deliberate parody of all that follows. Again, note the moment of the reintroduction of the dogs ; the occasions on which "Beasts of England" is



sung ; the whole windmill sequences ; the recurrent details of Foxwood and Pinchfield and their owners ; the details of which the "purge" is a climax ; the use sheep in the chorus. These and similar elements are introduced in a logical and meaningful pattern. In this way the basic ideas of the book are never allowed to flag or become forgotten. Tis "timing", this skilful bringing into notice or emphasis relevant material at the accurate and opportune moment, is a feature easily overlooked, a first-rate instance of "art conceding art".

## STYLE

Any professional writer such as Orwell must be interested in language and matters of style : but Orwell is exceptional in that he is not merely interested in but sincerely concerned with the English Language. *Animal Farm* great deal of his writing, directly and indirectly, is taken up with illuminating and often provoking remarks on his topic.

Orwell was intensely interested in words, especially in their manipulation in propaganda, and in 1984 he indicated how the official language Newspeak could become a major instrument of tyranny. He did eventually formulate a few rules which he thought writers should observe. They are :

1. Never use a long metaphor, simile or other figure of speech.
2. Never use a long word where a short one will do.
3. If it is possible to cut a word out, always cut it out.
4. Never use a foreign phrase, a scientific word.

There is a strong repetition of the word “three” in the plot’s sequence : “Three nights later”, “three months”, “three days later”, “on the third Sunday” this could have been varied a little more.

There is also a tendency to begin many sentences with “And” and “But” and very many with the interjection “yes” devices perhaps commoner and better in speech than in writing.

We have already considered the sequence, logical and chronological, of the plot : the notions of where, when, how much, how many, how long in any reference or situation are always clear. There is no ambiguity ; no important detail omitted ; there is no sudden abandonment of any theme.

The paragraphing, and the sentence construction within the paragraphing, and the sentence construction within the paragraphs, is varied and never monotonous : the links are logical and intelligible.

Orwell is sparing in his use of figurative language, but what examples do appear are appropriate, sharp and not distracting. Example "the ring of light from lantern dancing from side to side"



## CHAPTER SUMMARIES

### CHAPTER 1

One night in early March old Major, the prize boar of Mr Jones's Manor Farm, summons a meeting of all the animals in the big barn. Eventually they all muster; including the cart-horses Boxer and Clover, Muriel the goat, Benjamin the donkey and Mollie the white trap-mare. Major tells them that before his death which he feels to be imminent, he must impart some of his wisdom and furthermore tell them of a dream he has had.

Old Major then explains in some detail how the nature of their lives and the lives of their children. Man, their supreme enemy, is the sole cause. With unity and comradeship they could prevail over him utterly, and establish an animal Kingdom in which all animals are equal. His dream of the Utopia consequent upon Man's banishment and defeat. Major sings a traditional songs, "Beast of England". The animals are wildly excited, quickly grasping and repeating the song in their various voices.

### CHAPTER 2

Old Major dies three nights after the meeting, and three months of feverish activity follow, organized by the more intelligent animals, especially the pigs : the Rebellion must be prepared for. Two young boars, Napoleon and Snawball , with a persvasive porker named Squealer , formulate old Major's percepts into a philosophy called Animalism Desprite some stupidity and opposition, the blief prevails. The Rebellion itself happens quite

spontaneously as a result of Mr. Jones's neglect: he, his wife and all the farmhands abandon Manor Farm to the wind. All traces of human oppression are destroyed.

The next day they rejoice further in their freedom: the farmhouse is inspected, and Napoleon, who have educated themselves, rename the farm "Animal Farm", and write out seven commandments, the basic principles of the new order. Already there are signs that the pigs are taking advantage of the other animals.

### CHAPTER 3

After enormous effort, organization a bumper hay harvest is gathered; the summer passes happily enough. Boxer despite his limited intelligence, proves his devotion to the cause by long and strenuous physical efforts. On the Sunday holiday the green flag, with its hoof and horn symbol is hoisted and the Meeting takes place in which the pigs led by Snowball and Napoleon plan out the next week's work.

Animal committees are set up for organization and reeducation and a degree of general Literacy is achieved. A new comprehensive slogan is adopted "Four legs good, two legs bad" learned off and endlessly repeated by the sheep in particular. Napoleon concentrates on the young, and personally takes charge of Animal Farm new litter of dogs. The pigs have the best of the milk and fruit, on the grounds that they, the brain workers, need always to be in perfect condition for their burdensome responsibilities. Their failure, it is repeatedly emphasized, would herald the return of Jones, a fate too dreadful to contemplate.





## CHAPTER 4

News of the events at *Animal Farm* spreads: neighbouring farmers, especially Mr. Pilkington of Foxwood and Mr Frederick of Pinchfiel, each on bad terms with the other, fear the rebellion and spread false rumours about it. The Revolutionary tendencies, and the rousing, hopeful song, are widely known among other farm animals. Early in October news arrives by pigeon that Mr. Jones, armed with a gun, is leading a party of men, obviously intent on recapturing his farm. However the animals have prepared a premediated pattern of skirmishes and pretended retreat. The final charge is led by Snawball who is shot at and wounded, a sheep is also killed, and Boxer, unwittingly and with regret, kills a stable-lad. They have won the day: the flag is hoisted, "Beasts of England" sung, the dead sheep given a hero's burial, and Boxer and Snawball are decorated for their gallant defence in what is henceforth to go down in history as the Battle of the Cowshed.

## CHAPTER 5

Winter approaches. Mollie, the vain-trap-horse who has always hankered after her sugar and ribbons deserts *Animal Farm* and is never mentioned again. The next season's work is planned by the pigs but Snawball and Napoleon cannot agree on essentials, and alliance is divided.

The building of a windmill on the highest point of the farm is one such bone of contention. Snawball sees it as a centre of power leading directly to greater leisure: Napoleon believes that food production should be their paramount concern. They disagree further over the future defence of the farm, Napoleon wishing to obtain firearms and Snawball believing in stirring up



outside rebellion. The windmill project is debated at a mass meeting: Snowball's eloquence is just winning over the animals when, at Napoleon's call, nine great dogs enter and chase Snowball out of *Animal Farm*.

Napoleon, now with his canine bodyguard, assumes control and command, and changes some of their routines, though not without dissent. Squealer explains the motives behind these moves, and as no one wants to see the return of Jones, the animals go along with the new leadership. Boxer believes that Napoleon is always right, and vows to work even harder. The Sunday morning meeting is led by Napoleon and his lackeys, and the ritual Sunday parade is somewhat amended. Three weeks later Napoleon announces that the windmill is to be built after all. Once again Squealer cunningly explains away this change in policy and tactics.

## CHAPTER 6

The hard work continues: Sunday work is imposed, and the building of the windmill involves serious exertions, especially by the indomitable Boxer. Shortages are evident, and Napoleon, not without protest, decides to undertake some trading with humans. A local solicitor, Mr. Whymper, is to be the intermediary, and Squealer once again pacifies those animals disturbed by their new move. The pigs move into the once forbidden farmhouse: as Squealer explains, they need the detachment and quiet to pursue their complex plans. The appropriate amendment is made to the seven Commandments. In a November gale the half-built windmill is destroyed, and the renegade Snowball is exposed and cursed as the perpetrator. Napoleon, now styled "The Leader," decides to start its rebuilding at once, in the name of loyalty to all that Animal Farm stands for.

## CHAPTER 7

Food becomes short, but the outside world is deliberately deceived by various ruses. The hens are forced to surround their eggs for sale, in order to buy grain and meal from outside. Napoleon always surrounded now by his canine bodyguard, negotiates the sale of some timber to Pilkington and Frederick, playing one off against the other.

Snawball, apparently is behind every crisis and disturbance, and Squealer informs the animals that he is and always has been a traitor to the cause, much to Boxer's amazement. According to Napoleon secret documents have apparently been discovered establishing Snawball's guilt and complicity. The dictator later makes a rare appearance, and all those who had previously raised objections to his policies are attacked by his dogs. Boxer is assailed, but he defends himself successfully, whereas many others are killed. For the workers, *Animal Farm* has lost some of its pride and wonder. The "Beasts of England" anthem too is suddenly replaced by another, on the pretext that the Revolution has been achieved.

## CHAPTER 8

The sixth commandment has been suitably amended to cover the executions. The Leader, Napoleon, now rarely emerges, and when he does it is with full display and retinue. He occupies separate apartments in the farmhouse, and eats alone from the best crockery. His portrait adorns the wall of the big barn. Squealer regularly recites the statistical details of the farm's progress. Executions and some confessions, continue : and still Snawball is seen behind every crisis. After much haggling, the timber is to be sold to



Frederick. Infact, Napoleon has been deceived : the notes are discovered to be forgeries and Frederick indeed attacks the farm the next morning with fifteen men and six guns. In a passion of revenge the animals attack the men and force them off : but many animals die in the fray.

To Napoleon and Squealer , however this represents a victory, for they have driven off the enemy from their secret soil. The dead are ceremonially buried, speeches are made, celebrations and new decorations are organized. The finding of a case of whisky by the pigs has interesting consequences, and leads to a further ammendment to the commandments.

## CHAPTER 9

The winter is a cold one, and rations are reduced for all but the ruling pigs. Squealer finds arguments to persuade the rest of the animals that life is still better than it was under Jones's rule the pigs develop and increase their already dominating influence, and clearly separated by rank and caste from the working animals. The education of the young is Napoleon's preserve and priority, and he organizes brewing for himself and his kind.

The farm is proclaimed a Republic, and the sole condidate for the presidency, Napoleon is duly elected. Boxer still work himself hard and looks forward to his pensioned retirement : but one day he collapses, and is taken off to the knacker's slaughttthouse. Squealer elaborately details Boxer's treatment and death in hospital. However, Benjamin, Boxer's laconic old friend knows better. The pigs hold a memorial bendquet in Boxer's honour and drink another case of whisky.



## CHAPTER 10

Years pass : few remember pre-Rebellion days. No one has been allowed to retire. The farm has progressed materially, the pigs and the dogs sharing fully in its prosperity, although this cannot be said of the workers themselves. No criteria exist by which to estimate their present condition, yet the workers still take some pride in their unique status. The eventual universal Republic of Animals still believed in.

One day, to the amazement and terror of the rest of the animals, the pigs emerge walking on their hind legs, carrying whips. The sheep have been taught a new slogan, and the old Commandments have been abbreviated now, including their reading and clothing.

*Animal Farm* party of local farmers arrives one day, invited to inspect *Animal Farm* ; that evening, the farmhouse is alive with noise and bughter. The working animals approach and peer through the window. Napoleon is at the head of the table, and the pigs and the humans are drinking and playing cards. In a speech Napoleon announces various changes including the remaing of the farm back to its original "Manar Farm". The watchers rush back to see Napoleon and Mr. Pilkington at loggerheads, both apparently having cheated at cards, and everyone is shouting and angry. It has become impossible to distinguish the pigs from the humans and the humans from the pigs.

## THE CHARACTERS

**MR JONES** : Fallen on evil days.

Our first glimpse of Jones is as he stumbles drunkenly about the yard, drinking a further glass of beer before going to bed : the next, as the equally drunkenly fires off a random shot into the darkness. Some excuse is offered for his disposition ; but he is a “hard master”, and he and his man are neglectful and lazy. After his flight from his farm, Jones seems to spend most of his time in the Red Lion. Any sympathy he might have expected is not forthcoming as the neighboring farmers, Especially Pilkington and Frederick, seek to turn his distress to their own advantages. Jones’s armed return is unceremoniously routed : he is flung into a pile of dung at the Battle of the Cowshed. He does not re-enter the story after this.

**NAPOLEON** = Not much of a talker, but with a reputation for getting his own way.

The whole of *Animal Farm* , apart from the first chapter, is a chronicle of rise of Napoleon’s power and tyranny, and thus the entire plot is a reflection of his character. His “Cult of personality”, emphasized by his attendant parasites, reminds us of his namesake, the emperor Napoleon himself . The entire book, then must be read to plumb his character to its unlovely depths : but some points must be particularly closely observed and integrated.

Note first Napoleon’s cruelty and callousness and indifference towards the rest of the animals, the “lower classes”, from first to last. Although the original inspiration of the rabble-rouser old Major, with his gospel of



Animalism, was rejection of Man, it implied equal sacrifice and altruism on the part of all the animals involved : to this Napoleon never subscribes. He takes on early lead in his serving out the first post - Revolutionary rations sends for the paint to change the farm's name and descent by the milk episade.

Secondary, it must be observed how he is corrupted by power, and eventually corrupted to that inevitable animal-human contact which is the fundamental denial of the original spirit of Animalism-Napoleon contacts many, if not most, of man's vices.

During the three years in which he consolidates his personal authority, Napoleon assumes all seven of the Deadly Sins. We witness his egoism and pride in himself and his regime ; his wrath as demonstrated by his cruel acts, has already been noted. From the outset of his career, Napoleon's just for power and domainion is obvious ; on a more sensual level, one notes "his favourite saw" and the consequences of being the only boar on a farm with four saws. As none of the pigs under his protection and example produces any food, nor does much in the way of manual work, the list is complete with sloth - the sloth of gradual self - indulgence, emphasized from the start by the pigs' improved sleeping and Living conditions.

**SNOWBALL** : More vivacious... more intentive.

Self - educated, he helps to frame the Seven commandments, and organizes the Animal Committees and Literacy classes. Snawball reduces the code of Animaism to the comprehensive but brief dictum of "Four legs good, two legs bad" a brillant lucid compression. He is altruistic even through he agrees, here rarely with Napoleon , that the pigs alone should enjoy the



windfall apples. By his own bravery in the forefront of the fighting at the Battle of the Cowshed in which he attacks Mr Jones and is wounded, Snowball leads the animals to victory and a firmer hold on their dearly won farm. Napoleon believes in internal strength and not external revolutionary incitements : and Napoleon's own personally organized forces include the trump card of militant bodyguard obedient to Napoleon alone. Snowball is expelled and without ceremony, at the crucial moment when he might have won the day in a tactical and political sense. Snowball is central to the plot, and suffers the fate of all revolutionaries who however unsentimental, are at least sincere in the pursuit of their aims and in their attitudes, but are opposed by hypocritical power seekers and exploiters.

**SQUEALER:** A brilliant talker.

Squealer is the modern propagandist and political courtier "parexcellence". He is the model Public Relations officer and his career is worth noting in detail. He is a porker : small, fat, healthy and shill, a brilliant talker with a persuasive skipping movement and tail-whisk. He is one of the founder members of Animalism , helping Snowball write out the Commandments : and he is the apologist over the apple windfall harvest. He is involved, one can be sure in the rear, in the Battle of the Cowshed : and later he is well primed with details to persuade the frightened working animals of Snowball's treaching and crime.

Squealer is an excellent reader and interpreter of statistics, but when the next human invasion occurs, is "unaccountably" absent during the actual fighting, though he later hails the bloody battle as a victory. His hypocrisy and pretence over Boxer's disgraceful treatment reveal and develop him

further in a most unpleasant and distasteful light. But Squealer thrives, growing enormously fat in this office, and he is the first terrifying example of the pigs' adoption of man's upright stance.

**OLD MAJOR** = A majestic looking pig.

Old Major's moment of glory is contained entirely Chapter 1, but his "soul goes marching on", for he, however egotistically initiates the climate of opinion which leads directly to the wisdom of his great age: he sees a Utopia once Man is banished, although his own lot and existence have been particularly happy with many privileges. He foresees uncannily more than he knows and he propounds those basic principles which eventually form the creed of Animalism in the Seven Commandments. He is soon to die : but his skill is exhumed, and forms part of Napoleon's Sunday parade. Old Major is remembered as an inspiration by the ageing manual workers of *Animal Farm*..

**BOXER** = the admiration of everybody.

Boxer is the "Willing horse", literally and figuratively, whose limited intelligence - he is one of the masses - easily duped and beguiled. Boxer is also devoted fighter , even a martyr, to cause he cannot fully comprehend ; all he can understand is the freedom from servitude He surrenders his little straw hat as a token of his belief. He works mightily at the harvest, and indeed at any task where his strength is needed, devoting himself utterly and blindly to the Utopian hereafter ; it is he who turns the tide of Battle.

Boxer cannot be assailed while strong : the pigs have to wait until he is weak, and meanwhile his brawn is useful. He fights for the farm's immunity from the hated two-legged humans ; barely recovered from painful wounds.



The masters whom he has faithfully served do not even visit him, while he was ill, but sell him off with callous indifference to the knacker's - the very fate old Major believed possible only through human agency. His last hours at his farm are pathetic indeed ; only old Benjamin sees through the pigs' hypocrisy and heartlessness. Boxer is at least spared the slight of the pig's assumption of man's posture, and of the final irony in the single Commandment. Boxer is a figure of tragedy and of warning. He represents common decency - and its reward - in a totalitarian.

**CLOVER** = A stout motherly mare.

At the start of the book she is tender and protective. By the end of the story she is one of the few pre-Revolutionaries still alive : Clover is now fourteen years old and still works, despite her stiff joints and rheumy eyes. Like Boxer, she is hardworking, patient and an immediately faithful disciple of the gospel of Animalism. She partakes in the final assault party in the Battle of the Cowshed ; she upbraids Mollie for the weakness. Clover is always kind and solicitous on behalf of others, and throughout warns Boxer not to over-tax himself. Her memory is just good enough to recall the only and devoted, encouraging worker for Utopia through troubled from time to time.

**BENJAMIN** = He saw nothing to laugh at.

Benjamin the donkey is the arch-cynic : he is the only working animal who is not fooled by the Revolution and its leaders. The oldest Animal , Benjamin sees nothing to laugh at in this world. He is a devoted, friend of Boxer, his apparent impassiveness and lack of demonstrative affection emphasizing that devotion. He continues as he has always done, working but



without doing anything extra. Benjamin fights gallantly enough and works hard in the building of the windmill, but he expects no particular reward for what he has always done and has always been willing to do .

**MOSES** = He told and did not work

Moses, the Jones's tame raven, is the sole absentee from old Major's speech. Moses escapes with his human protectors at the outset of the Rebellion.

He returns, unchanged, after several years, still endlessly talking about the haven of rest, peace and comfort, and he is thus some solace to the oppressed working animals.

**MOLLIE** = The foolish, pretty white mare.

Mollie, the trap-mare, is one of the privileged classes on whom the initial austerity of the new regime falls very hard. Mollie hopes the Rebellion will not alter her vain and remains fastidious : she learns only her own name, tastefully decorating its letters with flowers. She has no stomach for the Battle of the Cowshed, which she regards as an unwholesome and rather unnecessarily brawl-Mollie deserts Animal Farm , for she finds freedom in servitude to humans, who pander her with those conditions under which she prefers to live. She is no Revolutionary. The Revolution has no use for such parasitic adornments and after defection or deviation Mollie is never spoken of again.

## CONCLUSION

Animal Farm was published in England on 17 August 1945 and one year later in the United States . The most important textural variant of Animal Farm : A Fairy strong. This is the description given in all editions published by secker warburg and Penguin Books but the Americans dropped "A Fairy " from the outset.

Of the two most interesting textual characteristics of Animal Farm , apart from its genre subtitle, one is a change made just in the time for the first edition and the other is an after thought that cannot properly be incorporated.

At the end of 1946, Orwell prepared an adaptation of Animal Farm for the BBC Third programme. Orwell replied that through Animal Farm was "primarily a satire on the Russian Revolution" it was intended to have a wider application. That kind of revolution, which he defined as "violent conspiratorial revolution, led by uncanscious power-hungry people", could only lead to a change of masters.

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