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### **Petite Bourgeoisies, Political Allegory, Communalism - A Study of 'Animal Farm' by Eric Arthur Blair**

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#### **Introduction**

Animal Farm is a novella written during WWII. It is an allegory, dystopia, and fable. Animal Farm represents the rebellion of the bourgeois during the Russian Revolution in the early 1900s. Tsar Nicholas II was subvert and replaced by a concatenation of socialist/communist leaders, including Stalin, who eventually cost more Russian existence than the old regime. One of the things that have often saved humanity is the ability to find humour in terrible circumstances: The citizens of the Soviet Union created a large number of quips about their repressive government. 'So far is it from being true that men are naturally equal, that no two people can be half an hour together, but one shall acquire an evident superiority over the other'.(1) Orwell has introduced the thoughts of Marx depict in the Communist Manifesto through the treatise of Major. His accentuation on upheaval against the defilement of force demonstrates the Marxist belief system against private enterprise. Orwell utilizes every one of these animals to depict the genuine picture of comrade Russia. Orwell introduces Karl Marx's conviction of uncouth society through the circumstances indistinguishable with the Marxist belief system. Marxist belief system made the Russian individuals to defy Tsar under the initiative of Lenin, Stalin, and Trotsky.

The Russian individuals were of the supposition that Tsar was in charge of war and along these lines their misery. The foremost of the recommendation that the petite bourgeoisie's were the ones who took integrity proletariat did not want to rebel because they were too distraught about what they were going to eat the next day. In spite of Orwell's well-known opposition to continued British rule in India (where Burmese Days was banned) he was hired in August 1941 to produce programmes for the Indian section of the BBC's Eastern Service, to counter Japanese and German radio propaganda. W.J. West has convincingly suggested that Orwell's experience in radio adaptation and in condensing, simplifying and arranging information for propaganda aspiration largely accounts for the triumph of Animal Farm - its velocity of harmony (Orwell completed it in three months, after leaving the BBC in November 1943), its accuracy and crispness, its universality of appeal, its radically different form from any of Orwell's previous work. He is best known for the allegorical novella Animal Farm. There are a mammoth myriad of ways in which Eric Blair uses his political satire, allegory, irony and parody very well and animals in a fairy story as an emblem that analogue preeminent figure and people in the Soviet Union.

The socio-political setting of the Russian Revolution is the pivotal fluctuating of Animal Farm. In any case, Orwell's utilization of comrade Russia as the base of the novel is obviously not an

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incident. George Orwell deliberately interfaces the occurrence that happened amid the Stalin superintendence. The real occasions and characters in this novel have a wide comparability with the occasions and personage in the historical backdrop of the Russian Revolution. The socio-political referent of the novel demonstrates Orwell's hostility to totalitarian world perspective. *Animal Farm*, a flying, strenuous satire, subtitled 'A Fairy Story', can also be read on the simple level of plot and character. It is an entertaining, witty tale of a farm whose oppressed animals, capable of speech and reason, overcome a cruel master and set up a revolutionary government. They are betrayed by the evil power-hungry pigs, especially by their leader, Napoleon, and forced to return to their former servitude. Only the leadership has changed. On another, more momentous level, it is a political allegory, a symbolic tale where all the events and characters constitute circumstances and characters in Russian history since 1917,<sup>(3)</sup> in which 'the interplay between surface action and inner meaning is everything'.<sup>(4)</sup> Orwell's deeper purpose is to teach a political lesson.

Marx interpreted all history as the history of class struggle, arguing that the capitalist classes, or bourgeoisie, the owners of the means of production, are inevitably opposed to the interests of the wage-earning labourers, or proletariat, whom they exploit. This eternal conflict can only be resolved by revolution, when workers take over the means of production, share the fruits of their labours equally, and set up 'the dictatorship of the proletariat'. Marx's ideal was an international brother-hood of workers and a future classless society. Old Major's speech in the first chapter parodies the ideas of the Communist Manifesto. He says: 'only get rid of Man, and the produce of our labour would be our own.' Their goal should be the 'overthrow of the human race': in the coming struggle 'All men are enemies. All animals are comrades.' In chapter 3 'everyone worked according to his capacity', an echo of the Marxist slogan, 'From each according to his abilities, to each according to his needs.' Orwell had eminent pitfall publishing *Animal Farm*, which he completed in February 1943, for Russia had become an ally in the war against Germany, and was ache ponderous losses. Though he eulogize the style and compared it to Swift, T. S. Eliot, a director of Faber, spoke for most publishers when he rebuffed it because 'we have no conviction that this is the right point of view from which to criticise the political circumstances at the present time'. He told Orwell that he found the ending unsatisfactory because 'your pigs are far more intellectual than the other animals, and therefore the best qualified to run the farm', and that clearly all that was needed was 'more public-spirited pigs', <sup>(8)</sup> though, as Orwell's book shows, revolutionary leaders are rarely public-spirited.

Orwell summed up his attitude to revolution in the preface to-A collection of British pamphlets: "The most encouraging fact about revolutionary activity is that, although it always fails, it always continues. The vision of a world of free and equal human beings, living together in a state of brotherhood - in one age it is called the Kingdom of Heaven, in another the classless society - never materialises, but the belief in it never seems to die Out." <sup>(7)</sup>

Orwell swung to the clambake of animal tales, for example, Aesop's Fables and Jonathan Swift's *Gulliver's Travels*, to depict the disasters of society in more powerful ways. On account of their aberrant approach, the tales have a solid custom in social orders to draw in readers. In addition, by ambience human issues in the set of all animals, an author can precisely decipher a tale by decreasing the immeasurable and complex history of the Russian Revolution to a short work depicting talking animals on a solitary farm. So far the novel *Animal Farm* is concerned, it is found that Orwell can show his reality view into a significant gradation straightforward archetypal terms, displaying the ethical lessons of the story with most extreme clarity and objectivity.

According to Hobbes, the life of man is 'solitary, poor, nasty, brutish and short', and all human beings are inclined to 'a perpetual and restless desire after power, which ceaseth only in death' (Leviathan, Book 1, ch. 11). Alone of all the animals, Benjamin refuses either to hope or be disappointed, and his commentary often suggests a Swiftian cynicism, such as when he refuses to read, on the ground that there is nothing worth reading. This choice turns out to be the wise one, when we consider how the written word has been manipulated by the pigs. Orwell was also familiar with Wells Island of Dr Moreau, a science-fiction novel about a doctor who turns animals into men. But this novel uses the natural goodness of animals as a contrast to the evil of modern scientific man. Unlike Swift and Wells, Orwell uses animals to symbolise human characters. Each animal stands for a precise figure or representative type. The pigs, who can read and write and organise are the Bolshevik intellectuals who came to dominate the vast Soviet bureaucracy. Napoleon is Stalin, the select group around him the Politburo, Snowball is Trotsky, and Squealer represents the propagandists of the regime. The pigs enjoy the privileges of belonging to the new ruling class (special food, shorter working hours), but also suffer the consequences of questioning Napoleon's policies. "Man is the only creature that consumes without producing" (AF)

In *Animal Farm* Orwell argues that, however desirable the ideal, men's instinct for power makes the classless society impossible. In his allegory, a Marxist revolution is doomed to fail, because it grants power, once again, to a select few. Major's speech 'had given to the more intelligent animals... a completely different outlook on life'. *Animal Farm: A Fairy Tale* manifests lucidity camouflage Orwell's creativity in fitting all these labyrinthine historical circumstances into a plain sailing and persuasive plot. Like the three wishes of a fairy tale, the Seven Commandments are an effective structural device. Their podiums alteration charts the pigs' progressive rise to power and lends the narrative a tragic inevitability. This change also symbolises a key theme of the book: the totalitarian falsification of history. The pigs' gradual acquisition of privileges - apples, milk, house, whisky, beer, clothes - leads to the final identification of pig and human, Communist and capitalist.<sup>(6)</sup> In the ideological brawl that was one facet of the cold war, *Animal Farm*, together with its successor *Nineteen Eighty-Four*, played a significant role. As a ramification, its author came to achieve a prestige that approached a kind of mythic esteem. Part of the esteem derived from his authorship of two books that had an athletic emotional appeal in calling surveillance to the evils of the Stalinist regime. Of these, it is clear that *Animal Farm* locates that regime as its paramount intent. *Nineteen Eighty-Four*, on the other hand, while certainly including the Soviet Union as the most obvious example, targets the general threat of the totalitarian state and its looming presence. His experience in Spain had shown him 'how easily totalitarian propaganda can control the opinion of enlightened people in democratic countries' and he wrote the book to destroy the 'Soviet myth' that Russia was a truly socialist society (1)

Orwell was also familiar with Wells Island of Dr Moreau, a science-fiction novel about a doctor who turns animals into men. But this novel uses the natural goodness of animals as a contrast to the evil of modern scientific man. Unlike Swift and Wells, Orwell uses animals to symbolise human characters. Manor Farm is Russia, Mr Jones the Tsar, the pigs the Bolsheviks who led the revolution. The humans represent the decree echelon, the animals, the workers and peasants. Old Major, the white boar who inspires the rebellion in the first chapter, stands for an amalgam of Marx, the chief theorist, and Lenin, the actual leader. Orwell makes Old Major a character whose motives are pure and idealistic, to emphasise the affirmative goals of the revolution, and makes him die before the rebellion itself. In fact Lenin died in 1924, well preceding the revolution. Lenin himself set up the machinery of political terror which Stalin took over. The power struggle between Stalin and Trotsky

which Orwell satirises in chapter (5) happened after Lenin's death, not immediately after the revolution, as Orwell's account suggests. The other animals constitute various kinds of quotidian people. Boxer the cart horse (whose name suggests the Boxer Rebellion of 1900, when revolutionaries tried to expel foreigners from China), is the decent working man, fired by enthusiasm for the egalitarian ideal, working overtime in the factories or on the land, willing to die to defend his country; Clover is the eternal, motherly working woman of the people. Molly, the unreliable, frivolous mare, represents the White Russians who opposed the revolution and fled the country; the dogs are the vast army of secret police who maintain Stalin in power; the sheep are the ignorant public who repeat the latest propaganda without thinking and who can be made to turn up to 'spontaneous demonstrations' in support of Napoleon's plans. Moses, the raven, represents the opportunist Church. He flies off after Mr Jones, but returns later, and continues to preach about the Sugar candy Mountain (or heaven), but the pigs propaganda obliterates any lingering belief. Benjamin the donkey, the cynical but powerless average man, never believes in the glorious future to come, and is always alert to every betrayal. Mr Frederick of 'Pinchfield', renowned for his cruelty to animals and for appropriating others' land, represents Hitler, though his name also suggests the despotic eighteenth-century Prussian king Frederick the Great. Mr Pilkington of 'Foxwood' stands for Churchill and England, a country dominated by the fox-hunting upper classes. The Windmill stands for the first Five-Year Plan of 1928, which called for rapid industrialisation and collectivisation of agriculture. Its destruction in a storm in chapter 6 symbolises the grim failure of this policy. Chapter 7 describes in symbolic terms the famine and starvation which followed. The hens' revolt stands for the peasants' bitter resistance to collective farming, when they burned their crops and slaughtered their animals. The animals' false confessions in chapter 7 are the Purge Trials of the late 1930s. The false banknotes given by Frederick for the corn represent Hitler's betrayal of the Nazi-Soviet Pact of 1939, and the second destruction of the Windmill, by Frederick's men, is the Nazi invasion of Russia in 1941. The last chapter brings Orwell up to the date of the book's composition. He ends with a satiric portrait of the Teheran Conference of 1943, the meeting of Churchill, Roosevelt and Stalin, who are now allies. The quarrel over cheating at cards predicts the falling-out of the superpowers as soon as the war ended.

The government of the Soviet Union, however, was ruled by new elite, a collective oligarchy, some of whom were derived from the proletariat. Orwell described such governments as 'as ham covering a new form of class-privilege' (CEJL, 3.320).

Orwell emphasises Napoleon's decision to trade because it breaks the First Commandment, that

**'Whatever goes upon two legs is an enemy'.**

Orwell needs to make individuals see the repulsiveness of the Stalin's belief system. In his "Introduction" to Ukrainian version of the novel, he makes it clear that the novel *Animal Farm: A Fairy Story* is a model of the Russian Revolution under the Stalin principle. Napoleon and other pigs have ended up indistinguishable to the human farmers. The name "Animal Farm" is additionally changed into "Manor Farm" and Napoleon seems like a ruler of the farm. The windmill venture in the novel is the impression of the charge ventures in the Soviet Union. The pioneers of the Revolution considered such tasks totally fundamental to update framework disregarded by Tsar and stay aware of the generally propelled West. In the novel, Napoleon makes the absurd claim that Snowball was in charge of the windmill's pulverization with a specific end goal to move the fault from his own particular shoulders. Stalin utilized the strategies as a part of Russia by summoning a belittled thought of Trotsky, however, the system has appreciated ubiquity among numerous different organizations. All through the novel, Napoleon looks like Stalin, who had the total force by undermining the

standards of communism. In the 1930s European intellectuals idealised the Soviet Union. Even E. M. Forster, a relatively non-political writer, commented in an essay of 1934, 'no political creed except communism offers an intelligent man any hope'(2). Orwell particularly valued the vigorous, colourful and concrete style of pamphlets and wanted to revive the genre. *Animal Farm* was his contribution to the English tradition of Utopian pamphlets, which originated in Thomas More's *Utopia* (1516). Like *Utopia*, *Animal Farm* is brief, light and witty, but has a serious purpose. More's pamphlet attacked the monarch's excessive power and the cruel dispossession of tenant-farmers by the lords who enclosed lands for sheep-grazing; Orwell's attacks the injustice of the Soviet regime and seeks to correct Western misconceptions about Soviet Communism. Orwell's *Animal Farm* is based on the first thirty years of the Soviet Union, a real society pursuing the ideal of equality. "The only good human being is a dead one." (AF)

There are the words of Old major, an apparatus of thought that is espoused by the animals and coined "Animalism". In this apparatus of thought, animals are to be absolutely disparate from man, whom they consider their oppressor. This anti-human rhetoric is later condensed into seven commandments that the animals have to adhere to after they triumphantly chase Mr. Jones away from the farm. Accompanying the seven commandments is the song the Beasts of England, which acts as a national anthem for the animals in their newly acquired freedom. The seven tenets of Animalism are eroded. Animals lose their freedoms and are unable to challenge the pigs' authority. After a period of time all the commandments are thrown aside and one eternal canon appears in their venue on the wall of the big burn:

**“ALL ANIMALS ARE EQUAL,  
BUT SOME ANIMALS ARE  
MORE EQUAL THEN OTHERS.”**

Orwell turns elements of comedy into scenes of tragic horror. The beast-fable is not only a device that allows Orwell's serious message to be intelligible on two levels; the use of animal to represent man is basic to his whole theme. We can readily grasp that animals are oppressed and feel it is wrong to exploit them and betray their trust. Orwell counts on our common assumptions about particular species to suggest his meaning. The sheep and their bleating are perfect metaphors for a gullible public, ever ready to accept policies and repeat rumours as truth. Trotsky defended the killing of the Tsar's children, on the grounds that the murderers acted on behalf of the proletariat. (5)

We commonly believe pigs are greedy and savage, even to the point of devouring their young. Orwell also uses the natural animosity of cats to sparrows, dogs to rats, to suggest the social and ethnic conflicts which belie Marx's dictum that workers' common interests outweigh differences of race and nationhood. And, most central to his theme, their 'short animal lives' suggests the book's tragic vision: that the passivity and ignorance of ordinary people allows an evil leadership to stay in power. Orwell wanted his central figure to typify the modern dictator, whose lust for power is pathological and inhuman. Napoleon's swift, secret cruelty makes the other animals seem all too human in comparison. In a review of Hitler's *Mein Kampf*, Orwell described Napoleon, Hitler and Stalin as the quintessential modern dictators, who stayed in power for similar reasons: 'All three of the great dictators have enhanced their power by imposing intolerable burdens on their peoples'. Napoleon 'denounced such ideas as contrary to the spirit of Animalism. . In chapter 7, when various animals falsely confess their crimes and are summarily executed by the dogs, 'the air was heavy with the smell of blood, which had been unknown there since the expulsion of Jones'. "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.” (AF)

Bourgeoisies, Hypocrisy, Oppressed become oppressors, Class structure, the dangers of a naive working class, Absolute power corrupts, Abuse of language/propaganda, Allegory- all the kinds of aspects are given by Orwell in his masterpiece *Animal Farm*- a fairy tale. Education can be used to manipulate and jurisdiction the working class. If the masses are illiterate, they will be unable to challenge the government’s abusive policies. In *Animal Farm*, the pigs bend the rules to fit their own needs and desires, without concern for the loyal workers. When animals become suspicious of these rule changes, the pig propagandist, Squealer, tells them that the rules have always been the same. No animals are smart enough to question the pig’s dominance. The pigs also use education to their advantage by spreading lies and favourable rumours. Young animals are taught to be loyal to the *Animal Farm*, and Napoleon is able to raise a ruthless army of dogs by teaching them “Four legs good two legs bad”.(AF) A primary message conveyed by Orwell in *Animal Farm* is invariable social stratification in society. Despite the fact that the revolution begins purely and promises equality for all, these ideals are soon corrupted by desire for power. Orwell makes the statement that in any society a hierarchy will develop with the educated ruling over the intellectually inferior.

#### **Conclusion:**

The euphoria of reading *Animal Farm* lies in recognising the allegory, the political and historical parallels, in the story. Orwell's simple language designates the absurd denial between public political affirmations and private perceptions of their meaning. The enlistment of *Animal Farm* in the cold war came about initially as a result of the novel’s astounding popularity among readers. The novel locations the defilement by its pioneers as well as how the lack of interest, obliviousness, eagerness, and near-sightedness obliterate any plausibility of a Utopia. The novel, in this manner, speaks to Orwell as a scholarly communist who scrutinize the oppressor for mishandling the force by demonstrating the bogus long for Utopia. Orwell here uncovered the concealed truth of the Soviet myth through the animal tale. My pivot is on how antithetically Orwell’s allegory is being encountered by new generations in the 21<sup>st</sup> century-who are not even old enough to remember the existence of the Soviet Union. Extended consideration is devoted to a representative example of these changes and their implications. *Animal Farm* emerged from and has generated political controversy, but it has also sometimes been naively misjudged as political. Why has it been mired in historical controversy? Why has it been judged to be completely innocent politically? 'Animal Farm', Orwell wrote, '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'(1)George Orwell manipulate to pinnacle the fact that the enormous political muddle is not capitalism but authoritarian rules. Whether under capitalism of socialism authoritarianism is inevitable this is because of the insatiable, greedy, wolfish, lascivious-nature of human beings.

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