

Elements of Literature and Creative Communication
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Lecture - 40
Animal Farm: A Critical Exploration

Hi, all of you there. Well, how did you find our novel *Animal Farm*? Did you find it interesting? And, I hope by now all of you have read it because you would be missing something remarkable if you do not read this novel. This is not just an exercise in acquiring linguistic competency; of course, that is also true when you read this novel you would invariably come across some extraordinary words that George Orwell contributed.

In the previous class, we made use of an adjective called Orwellian; Orwell's contribution to English literature is remarkable of course, through his two significant novels *Animal Farm* and *1984*. More than that some extraordinary words have now become an integral part of any discourse on democracy, any system, any discourse on governance are contributed by *Animal Farm* and not just necessarily in *Animal Farm*, but of course, George Orwell contributes these words in various of his articles, essays and radio interviews, and other things. For instance when you and I hear the word big brother; obviously, it is a contribution by George Orwell, especially used in his extraordinary novel *1984* or doublespeak, when you hear the word doublespeak, it's by George Orwell.

And his contribution to our contemporary discourse on governance and administration is unparalleled. I am sure for all these reasons you would find reading a George Orwell and especially *Animal Farm* very enriching and also very entertaining. Because the novel is very short, to begin with, you can target reading it in one sitting or just a couple of sittings; not more than that, hardly about 100 to 120 pages depending on which edition you are holding in your hands.

More than that, it's a remarkable classic, as we defined classic in one of our previous classes. Classic is a work of art that despite reading several times does not lose its significance, the more you read the more you uncover. So, *Animal Farm* lends itself to that kind of tradition. Now, we have discussed the novel chapter by chapter and also analyzed the novel in terms of its character representations, settings, ideals, dreams, and vision.

In this chapter, we are going to throw a bit more light on the structural components of the novel. And, in the narrative techniques used here and the plot structures, we are going to analyze *Animal Farm* from a literary techniques perspective and also from the elements of fiction perspective. You can quickly recall those two classes or those two weeks where we discussed extensively various techniques used in fiction and various elements that are found in fiction.

Now, let us see how much of it we can apply here; so, that it becomes easier for you when you read any other novel and when you want to analyze it; this class should definitely help you in doing that. Now, I said that novel, any fictional work is basically a made-up work, it's in fiction we said that fiction is a series of lies that hides within its core the seed of truth. This is more or less what many of the writers have expressed.

Fiction is a series of lies that hides within its core an element of truth. Now how is it? Because the entire fiction itself contributes to unravelling truth immensely, we discussed this with particular reference to a couple of remarkable lines by major writers remember, now let us see how it holds good. Now, look at this you read a novel here right, now this novel states that it is set on an animal farm somewhere in England which is again a lie. Why is it a lie?

Now, supposing you changed this setting from England to let us say India or to China, Japan, Russia, France, and Germany wherever you want it, even Finland; wherever you want it you can change it. Do you still think the novel would be as enjoyable as it is right now?

Obviously, it should be because the setting was only a prop the writer used in order to uncover something more. Of course, the setting was important for us because all the characters reside there, all major events unfold there, the story happens there; setting is very important and it is an integral component of fiction.

But, if you change that setting mentioned in this novel from England to the United States of America, Russia, Finland, Argentina any other country; do you still think the novel would be as enjoyable as it is now? Obviously, it would be as enjoyable as it is now.

So, therefore, the setting was a lie, we have that element is a lie. Now, look at the characters, another element of fiction. Now, instead of calling Squealer, if we called Squealer a Wheeler do you still think the novel would be as significant as it is now?

Obviously, instead of calling Napoleon, if you were to call Napoleon let us say for instance a Bonaparte or let us say for instance x, y, z would it still give the meaning? Of course, it would still give the meaning because there is nothing sacrosanct, there is nothing sacred attached to the name Napoleon there. Napoleon becomes important in the novel because of his actions, because of his fallen standards. Otherwise, if you call Napoleon by any other name, the character would be as dense, as thick, as important to the novel as it is now.

Now, replace let us say Muriel with any other name, it is still relevant right. Replace Boxer with let us say for instance Mister perfect or Hard work, he would still have the same characteristic features. Therefore, the name of the characters there is a lie, the significance of the novel is not there in the setting, not there in the characters. But it's in the characteristic features which are different from the characters right, it's again characters are a lie.

Now, look at the third one what is it called? Now the story, of course, is an integral part of the story, as I said if you slightly rearrange the sequence of this story would something happen? Of course, to a certain extent, the dramatic effect and other things might vary. But, still, the total vision that is now a part of this novel would remain the same thing right. The total vision or the total theme which is now a part of the story still remains the same thing.

Now, that is why I said through a series of lies look how the novel unfolds the element of truth. What is the element of truth that the novel is talking of? The element of truth the novel is talking of is elsewhere, of course, it is there in the novel, but more than in the novel it is also outside it. What is outside it?

So, now remember without even uttering the word Russia anywhere here, without taking up the name of Stalin, without taking up the name of Lenin, without taking up the name of Karl Marx, without taking up the name of communism; look how closely the novel foreshadows all the elements that we have discussed here.

And, how it resonates with the meaning which is outside the text? Here we can quickly recall what the renowned French philosopher Jacques Derrida says; in one of his significant essays he calls it is a kind of a paradoxical statement, see if it makes any sense to you. He says, in any structure centre is very important, in any structure centre is very important and generally speaking, the centre is within the structure.

But paradoxically the centre is also outside the structure, what do you mean by this? Now, look at this he says centre is important in any structure, when you say any structure pick a rectangle squared object, a triangle squared object, a chair or a clock, or a camera anything. So, if that is a structure, the centre of the structure must be somewhere there, if not exactly in the centre at least somewhere in the periphery right, depending on the weight distribution in the object somewhere it must be there.

How can the centre be outside the structure? In order to understand this, we need to come out of our limited doctrine Euclidean dimension into the non-Euclidean dimension. Geometry is the Euclidean dimension to outside it, in order to understand the statement it's only a Euclidean dimension that centre is part of the structure. When we come out of it, it becomes clear how it is. Now, look at this as I said the truth here is a part when you complete reading this work truth emerges.

But, the centre, because it discusses the pitfalls of authoritarianism, especially by closely resonating with the dream, turned sore of the Soviet revolution. So, without even mentioning it there how it critiques what happened in history. So, therefore, the centre is not just within the novel, of course, we find shades of it within the novel, but it acquires meaning when we read it outside the text.

So, if the text is a structure that acquires, what gives it a centre is this philosophy, and this philosophy and thick historical shades that we discuss now, they are not even discussed in the novel. It does not even utter the word Russia.

Therefore, you can say that the real centre of this particular text is partly there in the novel, but the predominant part of this centre is outside the text. So, this is how literature works, this is how humanities work; that is the reason why humanities is called the discipline of the intuition, intuitive sciences. Humanities is called a discourse of the intuitive sciences.

And, intuition you cannot define, you cannot pinpoint it in a fixed way and when you read *Animal Farm*, it gives you a rich template for us to discuss the scope of humanities, what arts do responsibilities of the intelligence. And, when an intelligence that is entrusted with the responsibility of running governance or providing light to society becomes corrupt, what happens. The novel provides us ample opportunities for us to discuss all these things in its short length and breadth.

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George Orwell and the Genesis of the Novel

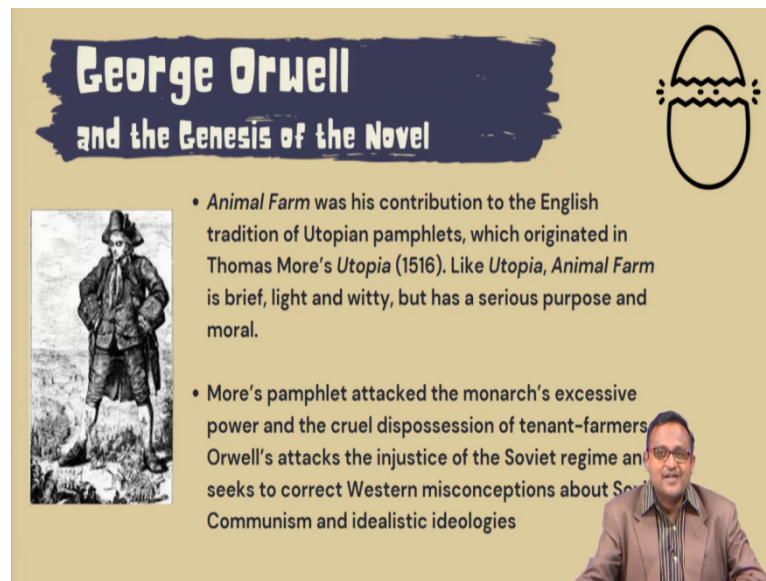
- Orwell was hired to produce programmes for the Indian section of the BBC's Eastern Service, to counter Japanese and German radio propaganda during WWII
- Orwell's experience in radio adaptation and in condensing, simplifying and arranging information for propaganda purposes largely accounts for the success of *Animal Farm*—its speed of composition (Orwell completed it in three months, after leaving the BBC in November 1943), its clarity and conciseness, and universality of appeal

So, let us pick up our discussion of *Animal Farm* more than that let us try to understand how George Orwell comes to write this novel. We already know some details about George Orwell of course, after he resigns from the Indian civil service, he goes on to join BBC as a kind of freelance writer, he was also a journalist remember.

And during the World War, in order to counter the effective propaganda unleashed by Germany. In fact, behind the success of Nazi Germany at that point in time, the role of propaganda is immense. The role of propaganda is immense like how Squealer is important in the novel. In order to counter the very effective propaganda machinery, BBC enlisted the service of George Orwell.

So, George Orwell helps BBC in countering the propaganda machinery of Germany and Japan using his linguistic ability, language ability, skills, and all that he help play a major role. That is why if you find in his fiction a lucid style and yet dense meanings, that is because he had exposure to journalistic writing where he had to, of course, write in a simple language some extraordinary truths, especially during the war times.

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George Orwell
and the Genesis of the Novel

- *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 and moral.
- More's pamphlet attacked the monarch's excessive power and the cruel dispossession of tenant-farmers. Orwell's attacks the injustice of the Soviet regime and seeks to correct Western misconceptions about Soviet Communism and idealistic ideologies

So, his experience there plays a major role. Now, we discussed how *Animal Farm* wonderfully succeeds in continuing the legacy of a political allegory. Now, looking at that from another angle, in fact, can also trace the genesis of Orwell's this particular novel to Thomas More's *Utopia* published in the early part of the 16th century.

An extraordinary work, in fact, *Utopia* is a dream kingdom. Today when we say Utopia, it means a dream kingdom. In fact, Thomas More was an extraordinary political philosopher when he was fed up with the governance, when he was fed up with monarchy then he came out with a pamphlet that envisioned a system of governance, where everybody was treated in an equal way. Probably, you find the seeds of egalitarianism in western discourse too if you can trace it back to More's *Utopia* written in 1516.

So, *Utopia* can be the equivalent of something like Ramarajya, what we call Ramarajya in our context it is called *Utopia*. *Animal Farm* when in it begins the revolution, look at the words of the old major. It begins with the dream of setting up Utopia right. The ideals of the revolution, the ideals of the ideology, or when the old major gives a speech, he wants to set up a system of governance that treats every animal equally, fairly, and in an equitable way.

Now, look how it turns out that is Utopia, but unfortunately because of that Utopia, the vision could not factor in or did not factor in the realities. Because ultimately when a dream is to be realized, it has to be; see dream is in another dimension, the reality is in another dimension.

When you have to translate your dream into a reality, you have to factor in a lot many things, the idea alone is not sufficient.

So, where does that great ideology fail? Maybe it did not take into consideration the practical feasibilities of that or we do not know or it does not even take into consideration human nature, which is basically susceptible to corruption. Otherwise, all of them who participated in that great revolution, who were who had great dreams. How could they turn so bad, at the end of the day how could they turn so bad?

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Orwell on Animal Farm

"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"

- Orwell said that he wanted to write the book in a simple language because he wanted to tell ordinary English people, who had enjoyed a tradition of justice and liberty for centuries, what a totalitarian system was like!

So, probably George Orwell realized he had a first-hand account of how those who talk big themselves have baser instincts and baser feelings. In fact, his exposure to the leadership of Europe, especially Hitler he had seen the working style of Hitler, Mussolini, and all of them. So, he was truly disillusioned with the grand eloquence of their speech and the naked reality and the totalitarian instincts that is the reason why he wrote it.

So, when somebody asks him, why he wrote *Animal Farm* or what he did there? He seemed to have remarked that *Animal Farm* is the first book in which I tried with full consciousness and vigor, what I was doing. And what was he doing? His intention in the novel was to fuse the political purpose with the artistic purpose; so, that he could expose the doublespeak, hypocrisy of the totalitarian regimes.

Now, look at if you analyze, if you parse the speeches of any great dictator, it is filled with grand vision, it is filled with grand vision. But when you parse it, it is marked by cruelty, it is marked by insensitivity towards the feelings of fellow citizens, and it is marked by duplicity. Because they themselves do not follow the ideals they preach, there is a huge gap between what they preach and what they practice.

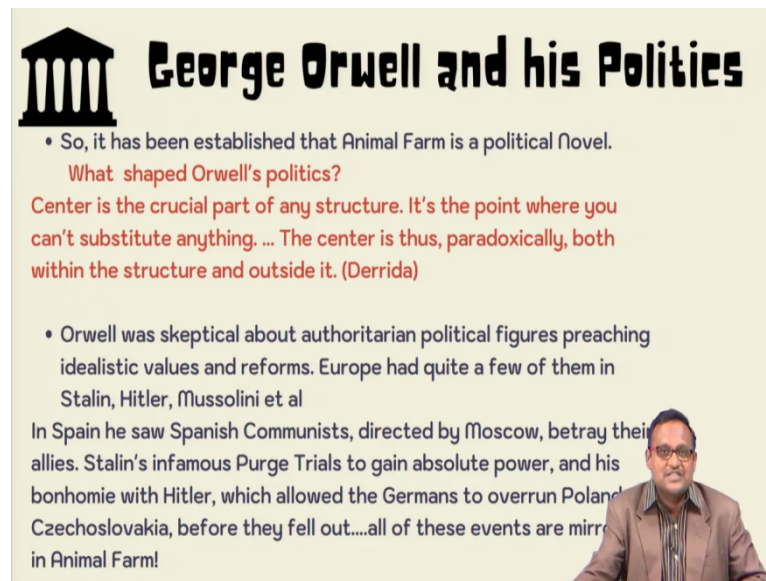
So, Orwell had seen all that and that is the reason why he said that he wanted to fuse political purpose with artistic purpose. Probably, I mean it is true that you find thick shades of Orwell's political ideology in the novel that maybe is the reason why during his lifetime the novel did not attain the kind of fame it later attained. Because, it was considered a propaganda work and of course, Orwell also believed in the ideology that he wanted the novel to be.

He believed in democratic ideals and he did not believe in totalitarian regimes and that is that is what he wanted to do in his novel through his novel. So, many considered this novel propaganda literature. So, any propaganda literature; obviously, of course, like any ideological literature is guided by the ideology, but it may not be guided by the artistic merits, the aesthetic principles that should otherwise govern a work of art.

That may be the reason why it was not considered a major novel until let us say the second part of the 20th century discovered its greatness. And, he also seemed to have said when somebody asks him what he did in *Animal Farm*? He said that he wanted to write a book in a simple language and he wanted to tell ordinary English people who had enjoyed the tradition of justice and liberty for centuries, what a totalitarian system was like.


Well, we do not know how honest or authentic Orwell is here because he says that England itself enjoyed the tradition of justice and liberty for centuries. We do not know whether we can take this particular line at its face value because, if England had enjoyed justice and liberty for centuries there was no need for Thomas More to have written *Utopia* as a rebellious piece against the monarchy.

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George Orwell and his Politics

- So, it has been established that Animal Farm is a political Novel.
What shaped Orwell's politics?
Center is the crucial part of any structure. It's the point where you can't substitute anything. ... The center is thus, paradoxically, both within the structure and outside it. (Derrida)
- Orwell was skeptical about authoritarian political figures preaching idealistic values and reforms. Europe had quite a few of them in Stalin, Hitler, Mussolini et al
In Spain he saw Spanish Communists, directed by Moscow, betray their allies. Stalin's infamous Purge Trials to gain absolute power, and his bonhomie with Hitler, which allowed the Germans to overrun Poland and Czechoslovakia, before they fell out....all of these events are mirrored in Animal Farm!

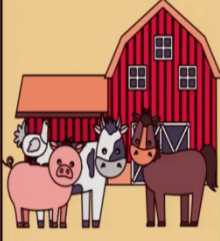



So, we do not know whether it is a tongue-in-cheek comment or whether of course, it's again a political shrewdness that Orwell came to later acquire, we do not know. But this is his comment; this is his comment when somebody asks him.

Yeah, we have already discussed George Orwell's politics, and as I said he was skeptical about the authoritarian political figures preaching extremely idealistic values and visions because he had a brush with the personalities of Stalin, Hitler, Mussolini, and others. He had seen how Spanish communists directed by Moscow betrayed their allies and all of these things.

So, you find thick shades of these historical events including Stalin's infamous purge trials. Like we saw Napoleon holding trials and decimating his enemies, killing his enemies; it has historical reference to Stalin. Stalin holding purge trials and killing all his political adversaries, all people all those people who descended to his regime, his ideologies, and all that. We have already discussed that in detail.

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CHARACTERS <ul style="list-style-type: none">• Who are the major characters in the novel?• In what way do they contribute to the narrative and the theme?	GENRE/TYPE <ul style="list-style-type: none">• Which genre does it belong to?• How would you classify the novel based on its language and themes?	Topics for Discussion!
ELEMENTS <ul style="list-style-type: none">• Identify and discuss the various elements of the novel, like Theme, Conflict, Tone etc		Based on what we learnt from the previous few classes, now, let's try to analyse the Novel, its elements, and techniques 

Now, let us quickly take up and dissect the novel in terms of its characters, elements, and other things because you can quickly recall it. Of course, you still remember what we discussed about the novel, its elements, and its techniques. Now, let us try to analyze it. So, when you analyze a novel, you have to analyze it in terms of characters; who are the major characters in the novel.

Of course, we had discussed it remember, we had introduced you to major characters in the novel and what is their characteristic features. So, you will have to discuss, in what way do they contribute to the narrative and theme; because ultimately remember we had also said character is a plot, the plot is character; a statement by Scott Fitzgerald. In fact, that is a remarkable statement because it shows to what extent character and plot are fused together. They are not separate elements, of course, they are two different elements.

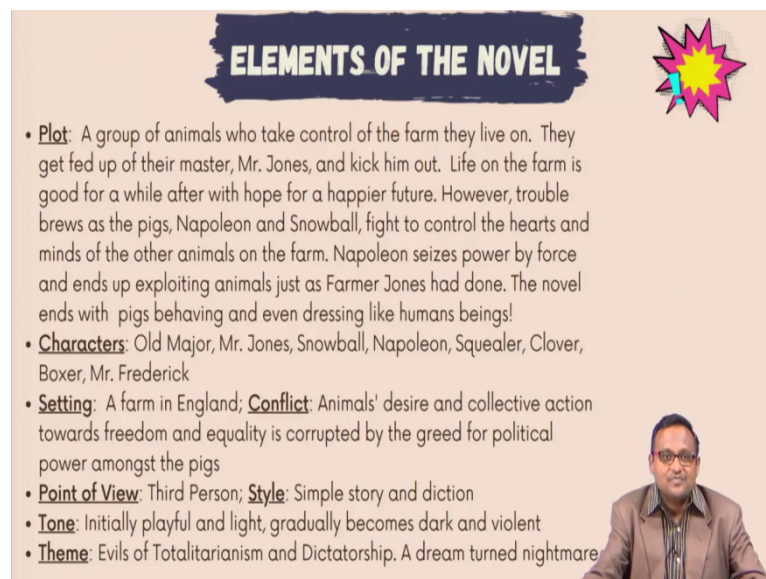
But in the able hands of writers, they are fused so densely together that you may not be able to distinguish between them whether it has happened here or not. What are the different elements? When we say different elements like character, what is the theme here, what is the conflict, what is the tone, what is the style, what is the setting can you think of it. Now, when it comes to types of fiction, we discussed various genres of fiction.

Of course, we said it is; it's a political satire, but it can also be read as historical fiction because you find thick shades of history here. Therefore, you can call it historical fiction, but you cannot end just there because it is not just historical fiction, well it also makes use of

elements from allegory. It also makes use of elements from the fable. So, you can call it an allegory, but it is not an allegory in a regular sense because, here it's a political allegory; therefore, can you call it a political allegory?

Well, of course, you can call all that, and simultaneously it is also part of the mainstream fiction right because it went out of its limited boundary of literary fiction and came to be defined as a major classic of the 20th century right. Today, as I said whether anybody has read Dickens or not, whether anybody has read (Refer Time: 25:05) Jacques or not, whether anybody has read Tolstoy or not or Dostoevsky or not, they will have read George Orwell, especially *Animal Farm* and *1984*, that is the reason why it's now become a part of the mainstream fiction. So, you can look at all these things. This is how we analyze a work of art.

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ELEMENTS OF THE NOVEL

- **Plot:** A group of animals who take control of the farm they live on. They get fed up of their master, Mr. Jones, and kick him out. Life on the farm is good for a while after with hope for a happier future. However, trouble brews as the pigs, Napoleon and Snowball, fight to control the hearts and minds of the other animals on the farm. Napoleon seizes power by force and ends up exploiting animals just as Farmer Jones had done. The novel ends with pigs behaving and even dressing like humans beings!
- **Characters:** Old Major, Mr. Jones, Snowball, Napoleon, Squealer, Clover, Boxer, Mr. Frederick
- **Setting:** A farm in England; **Conflict:** Animals' desire and collective action towards freedom and equality is corrupted by the greed for political power amongst the pigs
- **Point of View:** Third Person; **Style:** Simple story and diction
- **Tone:** Initially playful and light, gradually becomes dark and violent
- **Theme:** Evils of Totalitarianism and Dictatorship. A dream turned nightmare

Now, in terms of elements of the novel, of course, we discuss the plot, we discuss the characters. We discussed even the setting and we discussed the conflict because what is central, there are a lot of conflicts here. In fact, the conflict takes place between Jones and animals, animals and Jones and his friends, and conflict within animals and all these things.

But, basically, the central conflict here is the desire of the animals and their collective aspiration towards freedom and equality vis a vis how that ideal is corrupted by greed and political power, that gets consolidated in the hands of a few. Here in this novel, it's pigs. Now, what is the point of view? We discuss point of view as an important element of fiction. So, it

was a third-person narrative, an omniscient narrator and we discussed the third-person narrative.

The third-person narrative is where somebody as if they can see the inner workings of these characters and their minds, they start describing it. The third person starts describing the events as they see them. So, therefore, third person it is. What is the style here? Of course, if you look at the language we already identified it as lucid prose. Therefore, it makes use of a simple fable, simple story, and lucid style.

And, when it comes to language again, simple language, easy-to-understand vocabulary, and all that. And what is the tone here? The tone is very playful and initially become playful and light which gradually becomes serious and towards the end, it turns to become very dark and violent, that is the tone because that is why I said. Now, remember there is a poem we read right, "What Happens to a Dream Deferred".

We read the poem what happens to a dream deferred by Langston Hughes while discussing American poetry. Now, now think of what happens to a dream that turns sour, what happens to a dream that turned sour? Do you think you can write a poem on that? That is precisely what happened here right, a dream turned sour, a dream turned a nightmare, a dream turned nightmare.

Now, what is the theme here, which is another crucial element of fiction? Well, the theme overall theme is it is independent of the plot, which we have already discussed in the class. It is the theme of the novel is to discuss the evils, the tyranny of totalitarian regimes and dictatorship and also to discuss how an extraordinary dream, a vision becomes a nightmare here; something like this. So, this is how we analyze various elements of fiction vis a vis this particular novel.

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PLOT OVERVIEW

- **Exposition** - The First chapter, where the charismatic Old Major talks to the other farm animals about their exploitation at the hands of humans
- **Inciting incident** - Rebellion against the humans, masterminded by the pigs
- **Rising Action** - The next few chapters where the pigs strengthen their grip over farm affairs, and the gradual conflict between Snowball and Napoleon
- **Climax** - Snowball getting ousted from the farm, and Napoleon finally establishing absolute authority
- **Falling Action** - The farm re-establishing business with the humans and losing sight of the tenets of Animalism
- **Resolution** - There is none?! The Pigs become Humans, and Animal Farm becomes Manor Farm again!

Rising Action: The animals throw off their human oppressors and establish Animal Farm; the pigs take control of the government of the farm; Snowball and Napoleon engage in ideological disputes and compete for power.

Climax: Napoleon runs Snowball off the farm with his pack of dogs and declares that the power to make decisions will be exercised solely by the pigs.

Falling Action: Napoleon justifies Napoleon's actions with reinterpretations of Animalist principles; Napoleon continues to consolidate his power; the common animals obey the pigs, still hoping for a better future.

Major Conflict: The animals, repulsed and oppressed, struggle against the pigs' totalitarian regime.

Now, look at the plot overview. We discussed Freytag's pyramid. Now, if you can apply Freytag's pyramid here. So, this is how you can do it. Exposition right in the very first character, very first chapter exposition takes place right, all the characters are introduced, their plight, their suffering is introduced. And, you are also introduced to the characteristic features of mister Jones, how he is abusive, alcoholic, and all that.

So, that and also you are introduced to the grand vision that the old major has for all the animals, that is exposition right. What is the rising action? And, before that, there is a minor inciting incident and rising action you can club a bit together. The rising action happens when Jones forgets to feed the animals, goes to sleep and when animals are eating on their own, he wants to come and abuse them. And that is when of course, there is a conflict.

As the plot begins the seriousness in the seriousness quotient of the plot gets thicker and thicker as the rising action. What is the climax here, which is the third element. Climax happens when Napoleon wants to consolidate his power as a result of which he succeeds in driving Snowball, who is a major political opponent, he drives him away by using unfair means. he chases by showing his dogs and he chases Snowball away from the farm, that is the climax.

And, falling action begins from chapter 6 onwards; remember when he wants to have a truck with the human world. He wants to sell eggs which were prohibited earlier, they did not want to do anything with human beings, but he appoints a solicitor to facilitate the trade between

this particular farm and others. Falling action happens and that again towards the end what happens there is supposed to be a resolution.


What is the resolution here? Do you think it's resolved? Well, resolved it need not always be resolved in a positive way, unfortunately, the dream could not be materialized that is how it is resolved. What is resolved? all the animals that detested human beings, now the pigs championed that particular cause right in the beginning now they start imitating human beings. And towards the end, so much happens that the rest of the animals cannot distinguish between pigs and human beings because of the transformation of the pigs to becoming humans. So, what is the novel trying to say? It is a kind of a big circle; it comes back to square one because towards the end you find Napoleon changing even the name of this particular farm from *Animal Farm* to the earlier name, the Manor Farm.

So, even the name is being changed. Look how beautifully the plot begins from point way takes it through a particular circle and comes, back and joins there, huge circle; square back to square one that is the statement we have right.

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<ul style="list-style-type: none">• Old Major - an old pig/boar whose charismatic personality and rhetorical skills were influential in radicalizing the Farm animals.• He always highlighted the exploitative nature of their role in the farm• He taught the animals 'Beast of England' and his speeches were crucial to forming the tenets of Animalism• Animal Farm is about the moral bankruptcy of the people who succeeded him	<ul style="list-style-type: none">• Old Major here is a mix of Karl Marx and Vladimir Lenin, for both of whom Orwell had immense respect• Orwell makes Old Major a character whose motives are pure and idealistic, to emphasise the positive goals of the revolution, and how these ideals are eventually lost
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OLD MAJOR



It comes back to the square one, all these things are important things we have discussed in the novel.

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The Pigs




- Represented in the novel by the major figures - **Napoleon, Snowball, and Squealer**
- The Pigs engineered the Revolution and were entrusted with carrying **Old Major's** vision forward in creating an egalitarian society!
- Napoleon is **Stalin**. Snowball is **Trotsky**. The power-grab between Stalin and Trotsky after Lenin's death is aptly described here, followed by Stalin's ascendancy and the numerous purges and executions he undertook to consolidate that power
- Squealer represents the propagandists of the regime who were instrumental in justifying the dictatorship
- While the other pigs are the Bolshevik intellectuals who enjoyed their privileges provided they toed the line with Napoleon




And, we also discussed the various representations of the characters, how Napoleon represents Stalin, Snowball represents Trotsky, Squealer represents the media here, and the Major stands for Karl Marx and a combination of Karl Marx and Lenin. And, all these things while Boxer represents the working class and how their contribution is also ignored, rest of it we have discussed.

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The Humans



- The Humans are the exploitative ruling class which the Russian Revolution overthrew with the help of their charismatic leader Lenin, and the teachings of Karl Marx
- **Mr. Jones** is portrayed as a careless drunk who is only concerned about money to enjoy material privileges, and not the well being of his animals.
- **Mr. Frederick of 'Pinchfield'**, renowned for his cruelty to animals and for appropriating others' land, represents Hitler who was initially Stalin's ally. Frederick giving Napoleon the false banknotes is Hitler's betrayal of the Nazi-Soviet pact of 1939
- While, **Mr. Pilkington of 'Foxwood'** stands for Churchill and England.




And, human beings, here in the novel come to symbolize oppression and meanness and even opportunism, because towards the end Pilkington of course, who Pilkington is a caricature of


Winston Churchill of England. So, they want to have, though they detest animal farm and though they do not want their own animals to follow the animals here, in the animal farm, they want to have some business with animal farm. So, it also talks about the double standards, the double standardness, and the duplicity of these kinds of leaders.

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The other Animals



- Each animal in the farm represents a certain type of people in Stalinist Russia
- **Boxer the Horse** - 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 but is eventually betrayed
- **Clover** is the eternal, motherly working woman of the people. While, **Molly** is the unreliable, frivolous mare, represents the ruling class who opposed the revolution and fled the country
- The **dogs** are the vast army of secret police who maintain the dictator 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




So, all these things are discussed here in the novel.

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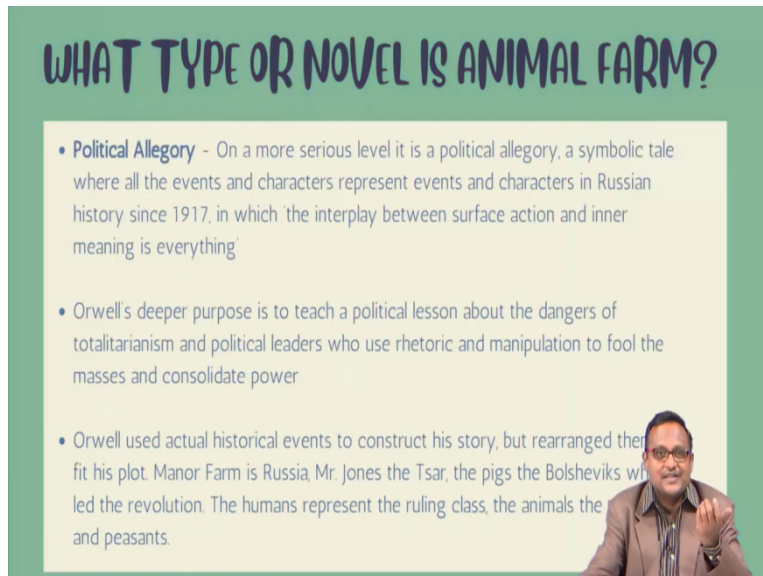
WHAT TYPE OF NOVEL IS ANIMAL FARM?

- **Satire** - Orwell satirizes the idealistic pretensions of the Bolshevik revolution which eventually ends up in totalitarian forms of government.
- 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 power-hungry pigs, especially by their leader, Napoleon, and forced to return to their former servitude. Only the leadership has changed;



I am sure you must have enjoyed reading it; of course, we discussed it is a satire, a political satire, and all these things.

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WHAT TYPE OF NOVEL IS ANIMAL FARM?

- **Political Allegory** - On a more serious level it is a political allegory, a symbolic tale where all the events and characters represent events and characters in Russian history since 1917, in which 'the interplay between surface action and inner meaning is everything'
- Orwell's deeper purpose is to teach a political lesson about the dangers of totalitarianism and political leaders who use rhetoric and manipulation to fool the masses and consolidate power
- Orwell used actual historical events to construct his story, but rearranged them to fit his plot. Manor Farm is Russia, Mr. Jones the Tsar, the pigs the Bolsheviks who led the revolution. The humans represent the ruling class, the animals the peasants.

And, its we have also discussed how it is a political allegory. So, these are the various things you can analyze the novel from, I am just running you through these slide. So, that you also know we have discussed these things during our discussion of the novel, you can just take a quick look at it.

I am sure you enjoyed listening to *Animal Farm* and I also want you to pick up the novel and read it in order to complete your experience of *Animal Farm* there is no alternative to reading it firsthand. So, please pick it up. So, with this, we are concluding our discussion of fiction. We began with an introduction to fiction, the definition of fiction and we introduced various components that constitute fiction, then we discussed various branches of fiction.

If fiction were to be a tree, the branches would mean types of fiction and then the building blocks of fiction in terms of various elements that constitute fiction. And, the narrative techniques that fiction writers employ in order to make their fiction more enriching and add layers of meaning and also to captivate the attention of the audience, and make it more engaging, what kind of techniques the writers use.

And finally, we applied all that we learned about fiction by picking up a remarkable 20th-century classic *Animal Farm*. So, with this, we complete our discussion of fiction and in

the next class, we are going to pick up short fiction. So, please recall all that you have learnt and we will meet you again with short fiction in the next week.

Thank you.