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## MASTER THESIS

Letters and Foreign Languages  
English Studies  
Literature and Civilization

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# Genetic Structuralism Analysis In George Orwell's Animal Farm (1945)

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## **Dedication**

I dedicate this work to my precious family  
who stood by my side in every step of the way  
with their unconditional love.

## **Acknowledgement**

I express my innermost thankfulness to Allah who has always  
guided me.

I would like to express my sincere gratitude and indebtedness to my supervisor

Miss Harzallah Salma for her help and patience,

My deepest acknowledgements go to my teachers for their efforts

### **Abstract**

Animal Farm is a tale of an innocent revolution turns to betrayal, it is an allegory for not just the Soviet Union and its slight insidious transformation from communism high ideals of equality into totalitarianism rule, but also for the challenges of the perils of government people face all around the world. This research aims to reveal factors behind writing this allegory, through using descriptive qualitative approach guided by Leucine Goldmann Genetic Structuralism Analysis, also, this research reveals the extent of the reality that the novel reflects, and studies Orwell 'biography to understand if the work is an effect of his experiences .George Orwell rewrote the history through this literary work, Animal Farm as a reflection to Orwell's experiences and issues of his age, remains a legendary book that achieves purposes. It is a study of the Soviet Union and the Russian Revolution and it is an allegory for how governments are structured. The novel is a cautionary tale for the perils of power.

**Keywords:** Animal Farm, Soviet Union, The Russian Revolution, communism, totalitarianism, genetic structuralism analysis.

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## General Introduction

It is known that one of the main roles of literature is to report and represent history, which is the essential relationship between the two. As a result, the two are inextricably linked to one another. The most significant distinction between literature and history is that the latter asserts itself as reality, whereas the former is considered an artistic genre. Within literature and history, the twin ideals of fact and entertainment frequently combine to form historical fiction and narrative non-fiction. George Orwell's *Animal Farm* (1945) is one of the best examples that embodies the relationship between literature and history.

Author as a part of society creates a story based on his knowledge of the society where he or she lives. The experience and values of the author as part of his society influence his works, and this can appear through the character he creates. Even though the character he creates just imaginary character, it's acting and talking like a real person.

Literary is regarded as a social institution that uses language as a medium. It presents life which mostly consists of social reality. Literature that authors write in a certain range of time connects directly with the norm and culture of that period.

Literature as a means that reflects the social life, portrays the cultural, political and religious sides of the society. For instance, Salman Rushdie's *Fury*, This astonishing work of explosive energy is an alarming, heart breaking, and deviously funny depiction of the human condition in the twenty-first century. 'The Jungle' by Upton Sinclair is arguably considered one of the most politically influential American novels of the last century. 'Things Fall Apart' by Chinua Achebe, describes a tribal society falling apart as a result of the arrival of Christian missionaries. These examples of literary works demonstrate how the author's social life



influences his or her writing. We can look at the social lives of literary works in the time and location they were written (Rexoth).

One of the literary works that portrays the social and political status in the beginning of twentieth century is George Orwell's *Animal Farm* that was written by George Orwell, it is considered as one of most popular and successful satire in that period.

*Animal Farm* is a story of a group of animals revolt against their owner and take control of the farm but the revolution turns betrayal. *Animal Farm* is an allegory, its characters and events stand for real characters and events, the main action of the novel stands for the Russian Revolution of 1917 and the early years of the Soviet Union, and to analyze 'Animal Farm' the writer uses Lucien Goldmann Genetic structuralism approach.

Genetic structuralism is a branch of literary analysis that looks at both internal and extrinsic aspects of a story to acquire a full image of it. Genetic structuralism is a field of literary theory that focuses on the relationship between genes and structure. Offers equal emphasis to both intrinsic and extrinsic literary aspects in order to form a whole picture of the narrative. Therefore by applying the genetic structuralism theory writer able to analyze the novel and its connection with the real historical events and its impact on social life and how it shaped the political status during the beginning of the twentieth century (Hosseini 130).

This research is concentrated on intrinsic element of the novel *Animal Farm*, which is the characters and events and its extrinsic element which is the background of social life and during the political status during the beginning of twentieth century.

George Orwell's *Animal Farm* 1945 is satire fable and an allegory of the Russian Revolution of 1917, depicting major events and people during that time as well as also

explaining the foundation of communism, in this research I will explain reasons behind writing of this novella, the major research question is:

- Why did George Orwell write *Animal Farm*?

The method of this research is qualitative descriptive approach that guided by Lucien Goldman genetic structuralism analysis aims to reveal the world view of the author. And to underlying messages in the words by the author.

The research aims to answer the following questions:

- 1) To which extent does the structure present the social situation and the historical events in the first half of the twentieth century?
- 2) To which extent does the novel reflect Orwell' personal experience, his ideas and attitudes?
- 3) What are reasons that push Orwell to write *Animal Farm*?

The research method used to analyse data will include an overall reading of the primary source George Orwell's *Animal Farm*, as well as an intensive reading concerning the biography of the author and some historical materials to understand the surrounding conditions when he wrote this novel.

The first chapter is devoted to present review of literature and theoretical background upon which *Animal Farm* novel should be analysed. This chapter is divided into two sections; the first section explains Genetic Structuralism Theory guided by Lucien Goldman, through defining intrinsic elements: plot, theme, character and characterization and extrinsic elements: the author biography, description to social life of characters, and the second section will be about the previous works that the researchers used Genetic Structuralism Theory to analyze novels.

The second chapter is dedicated to analyze *Animal Farm* depending on the method that explained in the first chapter. Defining the intrinsic elements of *Animal Farm* is by presenting

elements of plot of the novel clarifying theme, and giving a description to the characters and method of characterization, since the extrinsic elements will be presented through highlighting Orwell's life, career and his social life to understand his conception and attitudes, in addition to reminding readers to the main events during the first half of twentieth century such as the Bolshevik Revolution and world war one.

Third chapter tackles the interpretation of the relationship between *Animal Farm* and reality through discovering the metaphorical aspects of real events which is Russian Revolution and characters in the novel, and revealing reasons behind creating such allegedly.

## **Chapter One: Theoretical Framework and Review of Literature**

### **1.0.Introduction:**

This chapter is devoted to present the theoretical framework and literature review. The researcher discusses Lucine Goldmann Genetic Structuralism Theory by defining the intrinsic and the extrinsic approach, through explaining what are plot, theme, analyzing characters and method of characterization as the intrinsic elements, and defining the biography and the social life of the characters as the extrinsic elements. In other words, this chapter answers the question to which extent does the novel reflect the reality? Additionally, the literature review section attempts to highlight the previous works that used Genetic Structuralism analysis on short stories to reveal the hidden world behind the words.

### **1.1 Theoretical Framework:**

#### **1.1.1Genetic Structuralism Theory:**

Genetic Structuralism, one of the 20th century critical methods, cannot be separated from the development of literary theories in the very beginning of the century. At the time, there was a contrast between structuralism, which emphasizes the autonomy of literary works, and literary sociology, which emphasizes the relationship between literary works and other forces outside of them. Such as the authors, the society, and the historical context Genetic Structuralism created to serve as a link between them. Lucien Goldmann, a French sociologist, developed Genetic Structuralism. Goldmann's thesis not only explains his theory, but also provides a way for analyzing literary works (Hosseini 118).

Lucien Goldmann was the founding Director of the Centre for the Sociology of Literature at the Free University of Brussels and Director of Studies at the School for Advanced Studies in the Social Sciences in Paris. Like Escarpit, Durkheim inspired Goldmann, who defined sociology as "the study of the facts of consciousness." But he was also intrigued by the idea of building a text sociology. He claimed that the essential role of the literary sociologist was to bring forth the objective meaning of a literary work by placing it in its historical context and studying it as a whole(Hosseini 126).

Goldmann develops two pairs of concepts. The first is the concept of 'whole-part' that means analyzing a literary work should start with the smaller parts and then be related to the whole hypothesis to find out the coherent and comprehensive structure that is, according to Goldmann, the worldview of the novel. The second is the concept of 'understanding-explanation' that is considered as the efforts to describe the structure of the literary work and find out the significance of the structure by combining it with the larger structure. The larger structure, in this case, represents the worldview as the decisive instrument because a literary work is considered as the expression of the larger structure. From the overall explanation, we can see that to understand Genetic Structuralism is to understand its basic concept. It is the basic concept that develops the other important concepts in this theory (Hosseini 127).

Luise Tremaine in his work "Literary Sociology and African Novel" where he used the theories of Sunday Anozie and Lucien Goldmann said "I believe that Goldmann's contribution to critical theory is itself a rich potential source of insights relevant to the special problems facing critics of African literature" .

Tremaine said that according to Goldmann, the underlying argument for studying literature is based on the belief that "culture creation" has a trait that is, by definition, common to all human behavior-motivation to respond. It contributes significantly to difficulties faced by

the outside world—and that it does so in a positive way. Only the completeness of its expression distinguishes it from other forms of behaviour response. Every human response is characterized by a particular "mental structure," or coherent unity. In a given social group, this mental structure rarely produces more than a tendency toward coherence. A work of cultural creation is capable of prolonging a given moment long enough for a relatively complete mental structure to emerge. A work of literature is not merely susceptible to sociological study but offers advantages over and above those of ordinary social phenomena. This is especially true as the work approaches the richness and coherence associated with "masterpieces" of the art-breathing world. The researcher selects a segment of reality which he believes to form a coherent and unified structural whole. He deduces from the surface content of the segment an implied structure of values and perception. If he is unable to do so, he must adjust his hypothesis until a coherent whole can be found (Tremaine).

To sum up Jamel Shaheed book: In Genetic Structuralism: A study in Lucine Goldmann Approach ; Genetic structuralism, a systematic phenomenon founded mainly by Lucien Goldman, attempts to analyze the internal structure of a text, linking it to the movement of social history in which it appeared, especially in his book "For a Sociology of the Fiction" and the book "The Hidden God", with which Goldman creating new ways for understanding Literary or philosophical text, and led to important discoveries that were overlooked by traditional criticism, which dealt with the same issues during tens of years, if not entire centuries. Hence, the need to return to the method of "Genetic Structuralism" and present what Goldman worked on in his various reflections on art and literature, to read our ancient and modern Arabic literature, which the author of the book, Dr. Jamal Shaheed, considers it as a new approach that leads to distinguished discoveries that ultimately lead to a new understanding. Because of our cultural heritage, a large number of fossilized sayings that are repeated par rotly on our tongues

are copied in it. For all of this, the author believes that the Genetic approach (formal or formal) enables us to reach a new understanding of our heritage, so he chose for us some expressive texts, which he translated from various Goldman works. for the Arab reader and researcher in heritage, literature and art in general to come into contact directly with the representative of Genetic Structuralism - Goldman - because of its importance in the prevailing culture, the changes taking place, and the historical development of human actions.

The book is divided into two parts: The first section was entitled: From the particulars to the holistic view, and the second section was entitled: Selected texts from Goldman's works, among which we mention: Sociology of Literature, Reification, the poem of cats by Charles Baudelaire, and Goldman's theoretical testament... and others (Shaheed).

#### **1.1.1.1 Intrinsic Approach:**

This approach led to a high level of attention to detail as well as an understanding for aesthetics such as metaphors and figures of speech. It requires intensive reading to find specific information in the text (Gerdin 24).

##### **1.1.1.1.1 Theme:**

Theme describes the central idea(s) that a piece of writing explores. Rather than stating this theme directly, the author will look at the theme using the set of literary tools at their disposal. The theme of a story or poem will be explored through elements like characters, plot, settings, conflict, and even word choice and literary devices (Gill 188- 189).

##### **1.1.1.1.2 Plot:**

It is actually a chain of events that creates conflict in the plot. The spine of a story is frequently referred to as the plot. Plots are the outcomes of character decisions: characters act

(or don't act), and events occur as a result. There are five elements that help create a strong plot, regardless of whether the story is about a quest, comedy, journey, or tragedy. These are the five stages of the plot: The story begins with an exposition, which includes foreshadowing the story's background. The story's next steps are rising action, climax, falling action and resolution or denouement, all of which follow the same basic plot structure. As a result, a sense of direction informs the plot of a story. It's made up of a series of events connected by a cause-and-effect relationship (Gill 166-173).

#### **1.1.1.1.3 Exposition:**

The beginning of the story is called exposition, and it provides a platform for the events that will follow. Primary characters are introduced, the backdrop is defined, and the story's major conflicts are exposed in this section of the plot. This is also where the character's past is revealed, allowing viewers to gain insight into why the major characters believe and act the way they do.

#### **1.1.1.1.4 Rising Action:**

It's at this point that the primary issue or disagreement emerges. The protagonist will struggle to face the conflict, which may be internal (protagonist vs. self) or external (protagonist vs. antagonist, protagonist vs. nature/society), and recounts how the main characters deal with the curveball that comes their way during the period of rising action .

#### **1.1.1.1.5 Climax:**

The climax is the story's pivotal moment, usually centred on the protagonist's most difficult challenge or darkest moment. The climax is the most dramatic section of the story and marks a significant turning point in the lives of the characters. The climax occurs when the protagonist is presented with fresh information, accepts it – realizes it and may or may not agree with it – and then acts on it.



**1.1.1.1.6 Falling Action:**

It's the point right after the climax that exposes the details of the good and terrible effects that the main characters must face following the turning point in the story. It establishes the context for the resolution (Identifying).

**1.1.1.1.7 Denouement or Resolution:**

The part of the story where the result of the incident and the fates of the protagonist and antagonists are disclosed, it is known as the resolution. Unless there is a sequel planned with dramatic sequences to allow additional growth in the plot line, this is when the protagonist resolves conflicts and the loose ends of the storyline are tied up (Gill189).

**1.1.1.1.8 Character and Characterization:****1.1.1.1.8.1 Character:**

The story's characters are the individuals that are the main part of the story. The author should provide enough information on the characters in the novel so that the reader can imagine them. This is accomplished by extensive descriptions of a character's physical characteristics, as well as personality traits, “Characters are the person presented in work narrative or drama who conveys their personal qualities through dialogue and action by which the readers or audiences understand his thoughts, feelings, intentions and motives” (Gill 127).

There are many types of the character in literature; major and minor, protagonist and antagonist, round and flat, static and dynamic, direct and indirect.

**Major and Minor Character:**

The major character is the most dominant character in the story, plays an important role, develops the story and appears in conflicts and the main events. While the minor character is less important, plays a role that completes the story and appears just few times.

**Protagonist and Antagonists Character:**

Protagonist is the central character in the story that fights to realize his or her goals, while the antagonist held the role that opposed the protagonist, and we cannot make a moral value judgment on protagonist and antagonist. The protagonist is not always a good character, and the antagonist is not always a bad one (Antagonist).

**Flat and Round:**

Characters, as depicted in a work of literature over the course of their development. Flat characters are two-dimensional in the sense that they are simple and do not change over the course of a story. Round characters, on the other hand, are more complicated and develop through time, sometimes to the point of surprising the reader (Flat).

**Static and Dynamic Character:**

Static characters are the polar opposite of dynamic characters; while static character remains the same throughout a novel, dynamic character changes dramatically on the inside. While the terms "static character" and "flat character" are commonly used interchangeably, they are not the same (Dynamic).

**Direct and Indirect Character:**

The direct method is one in which the narrator or author introduces a character through his explanation in the story. The indirect way is when the author takes a step back to allow the characters to present themselves, by way of dialogue and action.

**1.1.1.1.8.2 Characterization:**

Characterization is the method by which a writer presents a character's personality. Direct and indirect characterisation is both used to reveal characterization. It is a literary device that is used step-by-step in literature to highlight and explain the details of a character in a story.

-Direct Characterization informs the audience what the personality of the character is.

-Indirect Characterization shows things that reveal the personality of a character. There

are five different methods of indirect characterization, "STEAL":

- Speech
- Thoughts
- Effect on others
- Actions
- Looks

Character and characterization are significant elements in literary works that help to develop the tale (Gill 127).

### **1.1.1.2 Extrinsic Approach:**

Extrinsic elements are those that are not intrinsically related to the intrinsic components or literature. It generally becomes a causal explanation for any literary work analysis, and so has an impact on the plot. Extrinsic aspects are those that have an influence on the intrinsic or basic structure of a fairy tale (Extrinsic).

#### **1.1.1.2.1 The Biography of the Writer**

Thomas L.Hankins, in his work “In Defence of Biography: The Use of Biography in The History of Science”, said that Harold Nicolson uses the biography definition of the Oxford English Dictionary that defines it as “The history of the lives of individual men as a branch of literature”, and he shed light on three key words from this definition: ‘History’, ‘Individual’, and ‘Literature’, and makes them the main conditions for successful biography. People prefer to lie about personalities over events in biographies, but biographers are always interested in the historical aspect of their work (Hankins 1).

Biography is a genre of nonfictional literature in which the subject is a person's life. It is one of the oldest kinds of literary expression, attempting to re-create in words the life of a human being—as perceived from the author's historical or personal perspective. —By utilizing all accessible facts, including memory, written, oral, and visual information, early biographical writings, such as Philippe de Commines' *Mémoires* from the 15th century or George Cavendish's 16th-century life of Thomas Cardinal Wolsey, are examples of early biographical writings, have often been seen as historical material rather than literary works in their own right. Both biography and history, on the other hand, are frequently preoccupied with the past, and they are similar in terms of locating, analyzing, and selecting sources. In this way, biography might be considered a craft rather than an art: research procedures and general principles for

testing evidence can be learnt by anybody, requiring only a fraction of the personal commitment required by art (Kendall).

Lois W Banner as a writer, gave as an idea about biography notion, he said in the early 1970s, feminist historians were creating the modern field of women's history and he was inspired by the emerging feminist movement to start a new genre of history: biography. They emphasised the need of finding the life stories of women foremothers to serve as role models for defining themselves and their careers in a male-dominated, masculinized field from the beginning of their project. Gerda Lerner developed the notion of women's history in the United States in 1967, and Kathryn Kish Sklar began her illustrious career with a biography of Catherine Beecher. , He wrote Elizabeth Cady Stanton's biography for the Little, Brown Library of American Biography in 1979. Biography, on the other hand, is generally regarded as a lesser sort of history, by historians in general. They regard it as fundamentally limited because it only covers one life, is based on a belles-lettres heritage rather than a scientific or sociological history, and is frequently written by non-academic historians who draw a large audience but lack the rigor of Ph.D.-trained experts. Over the course of the twentieth century, scholarly changes have also contributed to the classification of biography as second-rate. The approach of the "new critics" in literary studies in the 1930s, who advocated studying writings separately from their authors' lives; the "new" social historians of the 1960s, who focused on demographics, statistics, and groups; and the deconstructionists all reflected this downgrading.

Biography, like history, is founded on archival research, links historical concepts and techniques together, represents political and theoretical interests, and poses difficult issues of truth and proof. It requires the analyst to go beyond simple platitudes and engage in "thick description," as Clifford Geertz famously put it. Psycho historical interpretations are still useful, especially since that the biographical application of psychohistory has advanced significantly

since its beginnings-Freudians, Eriksonians, Kleinians, and others' theories have been successfully employed to analyze lives. The "new biography," as it is commonly known, first debuted in the 1990s. Its practitioners have been influenced by feminist, postmodern, and race theorists. Jo Burr Margadant argues that there is no such thing as a "coherent self," no unified "I".

In Orlando, Virginia Woolf's spoof of the genre of biography, she tracked her central character through centuries of gender-crossing from male to female and back again. Woolf anticipates the deconstructive stance of today's new biographers in defining identity as multifaceted theorists view human personality in general and gender character in particular as roles that individuals play—roles scripted primarily by the surrounding culture. Individuals internalize these roles, on the one hand, and rebel against them, on the other, both policing and individuating themselves according to cultural conventions. From this perspective, studying the life story of an individual might be seen as akin to studying the history of a city, region or state as a way of understanding broad social and cultural phenomena. From Napoleon creating an empire to Eleanor Roosevelt lobbying for blacks and women during the New Deal, individuals influence historical development.

Biographers are detectives and interpreters, attempting to illuminate the past. Understanding a life may require that a biographer retrain in new kinds of historical investigation. The historian writing a biography may have to move beyond his or her geographic period or field of specialization.

Biography raises issues of ancestry, kinship, family, and friendship. It may involve the histories of ethnicity, class, race, medicine, religion, education, workforce participation. How the way a person seems is can be just as essential to understanding them as any other factor in their lives. Biography brings up important questions of revisionism and historiography in the

historical process. Important individuals, like important events, can produce a multitude of studies.

Biographies of U.S. civil rights leaders on the broad dimensions of that movement provide insightful histories of events (Banner).

#### **1.1.1.2.2. The Social Life of the Writer**

As we have seen, the question of clothing is intertwined with the issue of social standing. However, social standing is defined by more than just clothes. The problem of social rank is fundamental in many novels (especially in nineteenth-century ones), thus, the question that usually can be asked is about the class of the character (Gill 141).

The term "class" is difficult to grasp. We utilize it with so many assumptions that we run the risk of incorporating them into our thinking. To proceed, consider class as a form of rank, one that has been established by wealth, social status, and culture all play a role. With all of this in mind, a reader may have a few questions:

-How a class an evident?

Obvious answers to this question are:

-in dress

-in employment

-(sometimes) in names(Gill 141).

Authors can also use language to indicate a character's social status. In *Great Expectations*, for example, the haughty Estella mocks the youthful Pip during a game of cards; he 'calls the knaves, jacks'. (Incidentally, she also criticises him for what he dresses: 'and what thick boots!')

Other uses of language reveal class as well. Many novelists, for example, depict individuals from the "working class" as frequently conversing in proverbs and fables. It's worth noting, for example, that all of Hardy's beautiful stories about rural life are narrated by the rustics. The chapter in *Far from the Madding Crowd* set in Warren's Malt house, is a good example for that.

-Another question is: What kind of class or classes does the novelist interest in?

Jane Austen is generally claimed to have solely written about the middle and higher classes with which she was familiar. Lower-class persons do appear, however they are mostly in the background, such as when Emma goes to the poor's homes to distribute charity.

A novelist like George Eliot, on the other hand, is interested in people from different backgrounds of life. Silas Marner is a weaver, Adam Bede is a carpenter, and Dorothea Brooke is the daughter of a weaver, to name a few examples, Maggie Tulliver, a miller's daughter, is the son of a gentleman. Each of those in four novels is from background where there are rich families that are represented in the works in which such characters appear, both the middle class and the working class are referred to as "the middle class."

Dickens is a good example of this. There is a scene in the beginning of *Our Mutual Friend* in which a working-class youngster delivers a message to the home of a man who is fast ascending through the middle class. They don't meet (part of the deal point Dickens is making about social stratification), but the presence of representatives from both classes establishes the social dimensions of the story (Gill 141-142).

However, there are contrasts in how George Eliot and Charles Dickens portray their characters' social backgrounds. The best way to see this distinction is to ask our third question about the character class:



What is society view of class that emerges in the presentation of characters?

As previously said, Dickens is well aware of how social class divides people. It's always a difficulty for him, for example, when he wishes to marry off two characters from quite different social classes, (He sometimes achieves this by severely wounding the upper-class character, like in *Our Mutual Friend*, so that the lower-class character can't be claimed to be getting such a good deal.)

Because of class barriers, Dickens' characters are unable to see the most important thing - that we are all united in our common humanity. This is sometimes hilariously highlighted in novels; for example, in *Hard Times*, the wealthy Mr. Bounderby and the unfortunate Stephen Blackpool have issues with their marriages.

George Eliot is exceptional. She's far more interested in the links that bind social interests and rituals together. Indeed, one of the main goals of her narrative designs is to demonstrate how different levels of society are related together, they form what Middlemarch describes to as "the great web" (Gill 141).

## **1.2 Literature Review**

### **1.2.1-Agus Fajr Seddik:**

A research under the topic "Genetic Structuralism Study in Short Story Anis Mansour's *Small Shoe*" University Maulana Malik Ibrahim The Islamic State of Malang 2018. The results in this research are: the researcher sought to know the internal elements contained in the story "Small shoe" and the author's vision in this short story.

### **1.2.2-Al-Farah Al-Ala:**

A research under the topic “Genetic Structuralism In the novel Azazel by Youssef Zeidan” (Analytical and descriptive study), The Islamic State University, Dar Salaam - Banda Aceh 2017. The researcher focuses in this Research on:

- What are the basis of the structuralism of the society so that it obtains the worldview of The tragic novel “Azazel” by Youssef Zeidan?
- What are the conditions of worldview of the tragic novel "Azazel" by Youssef Zeidan?

### **1.2.3-Muhammad Amir Rijal Arifeen:**

A research under the topic "An Analytical Genetic Structuralism Study in the Short Story “ Show Me Allah” by Tawfiq Al-Hakim”. Maulana Malik Ibrahim State Islamic University of Malang 2015. This research deals with:

- How to use a genetic structuralism theory in the novel,” Show Me Allah” to Tawfiq al-Hakim?
- What are the elements that are included in a short story, may Show Me Allah” to Tawfiq al-Hakim?

### **1.2.4-Maysara Hosnia:**

A research under the topic “An Image to Muslim Judaism Woman in the novel “Do Not Leave Here Alone”” by Ihsan Abdel Quddus, (Genetic Structuralism study). Sunan Gunung Gate Islamic University Kumi Bandung 2017. The researcher focuses in this research on:

- An analysis to the image of the Jewish-Muslim woman that was presented in the novel Do not Leave Me Here Alone” by Ihsan Abdel Quddus.

- Analysis of the author's image on the image of a woman Muslim Judaism in the Novel "Do Not Leave Here Alone" by Ihsan Abdel Quddus.
- Analysis of the social conditions of the Egyptian society that are associated with the image of The Jewish Muslim Woman in the Novel "Do Not Leave Here Alone by Ihsan Abdel Quddous (Febriani).

### **1.3 Conclusion**

The first part of this chapter explains the basis of the theoretical framework of the research. The writer interprets and clarifies Genetic Structuralism Theory through the intrinsic and the extrinsic elements definitions that help the reader to understand the way the writer analyses the novel Animal Farm. The second part gives the reader an idea about the methodology of analyzing a novel using Lucine Goldmann Genetic Structuralism theory through previous works.

## **Chapter Two: Analyzing the Intrinsic and The Extrinsic Elements of The Novel**

### **2.0. Introduction:**

Literature, being a dynamic human expression, has always inspired a wide range of reactions. When approaching literature with a critical eye, one might go beyond the text and explore further into the author conception. It further seeks to discuss common sense interpretations of the meaning of a text. As a result, the historical aspect has become a vivid medium for distinguishing the literary world (Rexroth). Thus, this chapter is devoted to present *Animal Farm* events with analyzing the characters of the story and introducing the historical facts to understand this literary work.

### **2.1. Intrinsic Elements of Orwell 'Novel:**

#### **2.1.1. Theme:**

*Animal Farm* satirizes the Soviet Union by mirroring many events from its history in an allegorical fashion, Orwell shows how revolution turn to betrayal, This allegorical novella is retelling the story of the emergence of Soviet Union communism after the Russian Revolution of 1917. The following themes are the main themes that serve in understanding the message of the story.

##### **2.1.1.1 Totalitarianism:**

In *Animal Farm*, George Orwell argues that all totalitarian regimes are fundamentally the same: those in power care only about maintaining their power by any means necessary, and they oppress the individual and the lower classes. *Animal Farm* does not provide any viable solutions for defeating totalitarianism. In the story, Pigs start sipping whiskey and sleeping in beds, and

they form agreements with farmers that only benefit them. In the meantime, the lives of the other animals are becoming increasingly difficult. Despite the declining standard of living, they continue to support Napoleon and work harder than ever. The promises of heated stalls and electric lighting, which they've been striving for since the beginning, eventually become a fantasy .

Indeed, the novel's conclusion is dark, as both pigs and humans are found to be equally corrupt and interested in ruling totalitarian nations. The novel's presence, on the other hand, allows readers to comprehend how a totalitarian state emerges, gets power, and maintains it. Knowing how this process works and has worked in the past, as well as realizing one's own power to prevent it from happening in the first place, suggestions in the novel are the main things readers can do to avoid dictatorship in their own lifetimes.

#### **2.1.1.2. Revolution and Corruption:**

The novel *Animal Farm* depicts a revolution in progress. At the time, all of the animals on Mr. Jones's farm are committed to the idea of universal equality. But these high ideals gradually give way to individual and class-based on self-interest. The novel illustrates how a revolution can be corrupted into a totalitarian regime. *Animal Farm* shows how easily revolutionary ideas may be twisted and poisoned. The novel contends that those who defeat cruel and callous tyrants would inevitably resemble those former leaders after they have experienced what it is like to be in their position.

#### **2.1.1.3 Class warfare:**

*Animal Farm* depicts how differences in education and occupation result in the formation of a class hierarchy, which inevitably leads to class warfare. Though *Animal Farm* implies that the "mind working" or intellectual class will almost always win this battle, it also implies that

this is something that the working class allows to happen. The novel suggests that silence, combined with fear and a lack of education, is the primary reason for oppression and it argues that once class divisions are established, thus, it's very difficult to change them. The novel explains how the upper classes are able to maintain their power so effectively through repressing the lower classes

#### **2.1.1.4. Power of Language:**

In *Animal Farm*, George Orwell demonstrates how language can be a powerful instrument for gaining control and manipulating others through propaganda. While education and a corresponding grasp of the language can change someone into a manipulative authority figure or an uninformed, unthinking member of the working class. In the story;, the pigs reveal that Old Major's speech marked the beginning of their ascension to power in two way. First, in the three months between Old Major's speech and the uprising, the pigs Napoleon and Snowball spent formulating Old Major's beliefs into a theory they name Animalism; second, the pigs learned themselves to read. Taken together, these efforts transform the pigs into an intellectual class, allowing them to describe themselves as "mineworkers," or those who contribute to society by intellectual means rather than manual labor. The pigs' mastery of language is, in this sense, what propels them to power in the first place, this is one of the aspects of the power of language in *Animal Farm (Study Guide)*.

#### **2.1.2 The Plot**

In the first section of the book, all characters are rapidly drawn for the reader. So, it would be quite wise to give some information about the major characters before proceeding with the summarized story of *Animal Farm*.

Old Major is a respected old hog whose vision of a superior life also, his call for rebellion are the motivation for the establishing of 'Animal Farm'. Snowball is a youthful hog whose convincing powers and hypothetical knowledge make him a competitor for the authority of 'Animal Farm'. Napoleon is another youthful pig whose desire and direct way to deal with acquiring power make him win the battle for leadership of the farm. Boxer is a truck pony of extraordinary strength, dependability, and little insight who is principal in the ventures requiring actual work. Clover is a horse whose protective worry for every one of the animals makes a source of individual strength for all, particularly during troublesome times. Benjamin is a donkey who is skeptic about any sort of society and human instinct remaining parts unaltered. Moses is a raven entertaining the animals with tales about the better life on Sugarcandy Mountain. Mollie is a female horse with pointless attitude and individual vanity. Squealer is a porker utilized by Napoleon to make sense of the activities of the pigs. At last Mr. Jones is the human proprietor of 'Manor Farm (Baysoy).

### **2.1.3 Exposition:**

The tale of *Animal Farm* starts with the meeting called by Old Major, twelve year-old pig, a senior legislator, and a visionary. After every one of the animals of the Manor Farm ran by Mr. Jones accumulate in the animal dwelling place, Old Major starts his discourse. He talks about the despondent part of animals in England, gives many instances about Man's cruelty to them, and lets them know that he imagines a future cheerful time wherein Man has been eliminated. He even records the indecencies of Man and warns the animals that they ought to keep away from assuming that this future Free State is to be accomplished. All animals pay attention to him mindfully, and finally, Old Major shares his basic view: Man is bad, animals are good, and excitedly sing the song 'Beasts of England', expressing his vision for the animals'

future. The location of Manor Farm is an optimal setting, isolated from outside obstructions, and is accessible for laying out the peaceful life which Old Major dreams of.

#### **2.1.4 Rising Action**

The Rebellion comes suddenly; the animals break into a storage shed and start to eat their fill after Mr. Jones has left them unfed for a day. At the point when Jones and his men attempt to beat the animals with their whips, every one of them become exceptionally upset and assault the humans, what's more, drive them off the homestead. Accordingly, the change of the Manor Farm into Animal Farm realizes. After the Rebellion, they visit the house, they choose to safeguard it as a museum, and paint the Seven Commandments of Animalism on the stable. As the pigs roll out these improvements, Snowball and Napoleon are to be the heads of the farm. Then, the philosophy of Old Major, who is dead presently, rapidly turns into a way of thinking called 'Animalism', and is worked out only by Snowball, Napoleon, and Squealer.

When the Harvest time arrives, the animals understand that they should assume control over everyday activity of the homestead. Under the pigs' headings, they finish the gather in less days than Jones at any point had. Accordingly, their food is plentiful, and life is better. On account of Snowball's initiative, the animals very immediately assume the qualities of civilized 'human society. On Sundays, they hold meetings to plan the following week's work and to examine any choices. Although, Snowball what's more, Napoleon differ most of the times, and a real struggle for power starts between them. While the animals learn how to read and write, the pigs' honors as rulers increment and Napoleon purposely takes little dogs under his own care. Snowball works on the Seven Commandments into one slogan "Four legs good, two legs bad", while Squealer, the propagandist for the pigs attempts to legitimize the pigs' activities.



Coincidentally, there seem bits of gossip on different farms to *Jorn Animal Farm* and oppose the oppression of their lords, furthermore, their lords attempt to ruin this new society by flowing gossipy tidbits about unethical abundances in the animals ' way of behaving and their inability to oversee themselves. Hence, the Battle of the Cowshed is battled with humans. With Snowball in the front, animals bait the people into a snare and rapidly defeat them. After the triumph, they choose to recognize the fight and the Rebellion, by having two festivities every year.

### **2.1.5 Climax:**

After the triumphant battle, the building of the windmill and the safeguard of the ranch are the super two subjects to be managed. As Snowball makes sense of the need of a windmill which will give many advantages to every one of the animals, they choose to build it. Upon this, Napoleon calls his dogs - which he has kept stowed away, they attack Snowball, and he scarcely gets away from death, what's more, runs away. Then, Napoleon asserts that Snowball was an enemy, and that the designs for the windmill were his, and ultimately assumes control over the charge of Animal Farm, laying out a sort of dictatorship. He nullifies the open meetings of Sundays, and on second thought, lays out an assembly during which the animals are given orders for the week to come.

### **2.1.6 Falling Action:**

Presently, the animals ' life is a struggle. They work a lot, the work on the windmill continues slowly, thus, the second year isn't however effective as the first seemed to be, yet, they accept that their life is better than it was under Jones. Napoleon begins laying out trade with people, the pigs move into the house, sleep in beds, and encourage the utilization of titles when addressed to Napoleon. At the point when the windmill is blown down in a storm,

Napoleon obliges the animals turn out more enthusiastically for modifying it, and declares that Snowball is liable for the problem.

As any tyrant, Napoleon causes it to seem like everything is working out in a good way subject to his authority. Thus, albeit the colder time of year has been hard, and the provisions are running short, he makes it create the impression that there are a bigger number of provisions than required, and organizes to offer eggs to purchase important supplies to make due until spring. Furthermore, to demonstrate his power, under the guise of a insubordinate mentality, he executes four pigs, compromises the animals by decreasing their proportions, makes himself distant, and boycotts 'Beasts of England', the tune that led to the foundation of *Animal Farm*

Even though the animals are working extended periods and harder than at any other time, Squealer presents considerable arrangements of figures to demonstrate that things are better than they ever have been before. Whenever there are shocks or inquiries of the hungry animals, Squealer appeases them. At the point when one of the ranchers expects to assume control over Animal homestead, 'The Battle of the Windmill' happens, and the people annihilate the windmill which angers the animals and disregarding their firearms drive them away.

### **2.1.7 Resolution/Denouement**

In this way, life keeps on being hard, and apportions are again decreased for the working animals. Nonetheless, Squealer persuades them to continue with the life they lead. In the meantime, a school is to be worked for the pigs who start wearing strips, blending their own lager, appropriating all the grain become on the farm for themselves. Upon the occasions, animals protest a little, however at last accept them all. As time passes by, Napoleon is turning out to be increasingly more like Jones, and he makes Animal Farm into a class society with two groups: the governing and the working class (Animal Farm).

At long last, Napoleon becomes indistinct from Jones, and animals find truth when they watch the pigs and humans together in the farmhouse. Pigs have taken on more qualities of humans: they have started strolling upstanding, conveying whips, buying into papers, having a phone, and wearing human garments. The Commandments have been changed and ultimately supplanted by "All animals are equal however a few animals are more equal than others.

### **2.1.8 Character and characterization:**

#### **2.1.8.1 Characters:**

##### **The Protagonist and the Antagonist Characters:**

###### **A-The Protagonist Character:**

The protagonists of *Animal Farm* are the animals collectively. Their purpose is to realize Old Major's ideal of animal equality and freedom. They are at conflict with the realities of political power because of this purpose. To proceed, they must revolt against Mr. Jones and face authority. Later, they'll have to deal with a more subtle and dangerous sort of power: the pigs' manipulation and deception.

###### **B-The Antagonist Character:**

The corrupting reality of governmental power is the animals' antagonist. The various personalities who wield power at various times represent this abstract concept. The harsh, careless Mr. Jones represents the corruption of governmental authority at beginning. When Mr. Jones is defeated, the Farm's new rulers, the pigs, gradually become symbols of political authority. Pigs, like Jones, are now opposing animals by exploiting and oppressing them (*Animal Farm*).

**Major and Minor Characters:****A-Major Characters:****Napoleon:**

The primary antagonist of the novel; Napoleon is a pig who is one of Old Major's disciples, along with Snowball. Where Snowball is relatively idealistic. Napoleon is portrayed as a power hungry hog also, not a successful public speaker. The companionship between Napoleon and Snowball did not keep going extremely lengthy, in light of the fact that they started to have banter in each Sunday meetings. Until at some point, Snowball's idea to build a windmill was being to place on vote. As usual, Napoleon is in inverse with Snowball's idea. Then the two of them set forward their contentions about building the windmill. At the end, it appeared to be that the animals' vote would be on Snowball's side, since he is a splendid talker, which is generally excellent in convincing his companions to decide in favour of him. Understanding the circumstance, Napoleon, who laid his power on governmental issues power, let out a peculiar sound which out of nowhere made nine immense dogs pursue Snowball, prepared to nibble and kill him.

**Snowball:**

Snowball is portrayed as shrewd. Yet additionally a decent speaker and able to read and write. Snowball is a friend and companion of Napoleon at Animal Farm. They develop the theory of 'Animalism' from the ideas of Old Major's speech, and then distil these ideas down into The Seven Commandments. He is responsible for generating the maxim "four legs good, two legs bad". Snowball also proposes that the farm animals build a windmill in order to

generate electricity. On the day that the animals vote to build the windmill, Napoleon exiles Snowball by setting his attack dogs on him.

### **Boxer**

A huge and kind carthorse. Boxer, as a model of the low class, was utilized by Napoleon, a wick chief, to persuade different low classes that the arrangements were to help the working class themselves. Boxer isn't particularly bright—he barely knows the first four letters of the alphabet—but Old Major's speech and the Seven Commandments' equality appeal to his generous side. As a result, Boxer becomes one of Napoleon and Snowball's most loyal supporters as they attempt to propagate Animalism's beliefs to others, as Boxer is capable of delivering clear, understandable arguments to his peers.

### **Squealer:**

A fat pig who is a skilled orator, He's able to convince animals of anything, and he's very effective in his job. At the end of the novel, Squealer learns to walk on two legs and teaches the sheep the new maxim "Four legs good, two legs better!".

### **Old Major:**

Old Major is portrayed as a wise old pig thus profoundly regarded on the Manor Farm. The hopeless condition endured by the animals made Old Major accumulated his friends one night to pay attention to his discourse which spurred the animals to make a ground work for launching an insurgency one day against Jones and his men.

### **Clover**

A kind, motherly, and powerful carthorse. Clover supports the revolution, as she naturally takes it upon herself to protect those weaker than she is. When Animal Farm begins to descend

into a totalitarian state under Napoleon, Clover becomes dismayed. She doesn't have the will, personality, or education to resist the pigs.

**Benjamin:**

Benjamin is a skeptical donkey who believes that life will always be challenging and painful. His skepticism makes him useless since he refuses to speak up or do anything to prevent the pigs from gaining control. When Napoleon betrays Boxer and sends him to the factory, this comes back to haunt him.

**Mollie:**

Mollie is a vain, white horse who loves sugar and pretty ribbons. She abandons Animal Farm and enters into service for another human only a few months after the rebellion .

**Mr. Jones:**

Jones, the proprietor of Manor Farm, was described by Orwell as a brutal expert, who applied the totalitarianism framework over his animals. He pushed them to work difficult works in the field, let them live in their unfortunate slows down and took everything they produced. Consequently, Jones just gave them little food the right amount to keep them from starving. Jones himself remained in an overall quite agreeable farmhouse and lived in flourishing by appreciating what the animals have delivered. Under Jones' approval, the animals were treated as slaves .

**Mr. Pilkington:**

One of *Animal Farm's* neighbors, the gentleman farmer who owns Foxwood. He spends more time hunting and engaging in leisure activities than he does farming. He appears to get

into a great deal to acquire timber from Animal Farm. When Napoleon double-crosses him, he abruptly withdraws his backing.

**Mr. Frederick:**

He's cruel, harsh, and clever. Mr. Frederick purchases timber from Animal Farm after being abused by Napoleon, but pays for it with counterfeit money. He attacks Animal Farm and blows up the windmill a few days later.

**The sheep:**

They're receptive to propaganda and follow orders without questioning anything. They never become fully literate and can't remember the Seven Commandments, but Snowball teaches them the maxim "Four legs good, two legs bad," which they love and bleat all the time.

**The Cat:**

A greedy and self-serving farm cat. She's only interested in participating in the rebellion when there's no cost or danger. The cat disappears before Napoleon turns Animal Farm into an entirely totalitarian state. It's implied that she doesn't truly believe in the ideology even then .

**The Hens:**

Unintelligent laying hens on *Animal Farm*. Their rebellion is unsuccessful, and nine die over the course of their five-day resistance. They're initially fully behind the rebellion and the ideals of Animal Farm. But they become somewhat disillusioned—and terrified when Napoleon insists that they must surrender their eggs .

**The Dogs:**

The dogs receive special privileges and often sit close to the pigs. They don't rule, but they live comfortably and get enough to eat because they support the pigs as well as protect them (Study Guide).

**Muriel:**

A white goat; one of the few animals who becomes fully literate .

**B-Minor Characters:**

**Moses:**

A tame raven is Mr Jones's special pet. The animals dislike him because he doesn't work, but many do believe his stories. One of them is about Sugarcandy Mountain, a wonderful place where animals go when they die.

**Mr. Whymper:**

Napoleon employs a lawyer to represent Animal Farm to the outside world. He's cunning and smart, and by the conclusion of the book, he's made a name for himself .

**Minimus:**

A pig who writes propaganda poems and songs praising Napoleon and Animal Farm.

**Mrs. Jones:**

Mr. Jones wife (“Study Guide”).



## **Dynamic and Static Characters:**

### **A-Dynamic Characters**

**Snowball:** Changed in the story when he chased away.

**Napoleon:** His mind changed so much that he began sabotaging the idea of building the windmill, also he was blamed to milk the cows in their sleeping and take the chickens eggs, he changed in a big way at the end of the story when he became a human.

**Humans:** Humans are dynamic characters since they changed at the end of the story and became pigs, and pigs became humans, this is how the story ended.

Being a dynamic character does not mean only changing, it also means learning and the pigs learned how to do many things as well as the other animals (“Animal Farm”).

### **B-Static Characters:**

**Squealer:** He never changed, he always back Napoleon up or lie about him.

**Boxer:** He kept working and never stopped even when he was hurt he kept working until the point when he could not work anymore (“*Animal Farm*”).

## **Round and Flat characters:**

### **A-Round Characters:**

**Snowball:** He was a good leader that was looked up to. He would not take an advantage of his position, he would do the same amount of the work that any other animal would do (“Animal Farm”).

### **B-Flat Characters**

**Boxer:** He was an ignorant carthorse that was loyal and worked very hard.

**Napoleon:** He is both flat and round character.

### **2.1.8.2 Characterization**

George Orwell used direct characterization to present the characters, for instance, when he presented Old Major he said:” He was twelve Years old and had lately grown rather stout, but he was still majestic looking big” (Orwell), presented Napoleon and Snowball by describing their appearance before the readers saw them. The readers could know somewhat about the characters by the speech that they give (“*Animal Farm*”).

## **2.2 Extinsic Elements of Orwell’s Novel:**

### **2.2.1 Social Background of George Orwell:**

He was born and raised in the south of England, in a 'lower upper middle-class' family, which he defined as upper middle-class without money. He studied at the country's top public school on a scholarship (Colls 1). He grew up in a society where racial and class roles were clearly defined and hierarchical. His early schooling reinforced these orthodoxies, and his writing, including *Burmese Days* and other works, demonstrates that he recognized the coherence and importance of conventional attitudes in upholding the established order. Other encounters, on the other hand, sowed the seeds of heterodoxy and solidarity with the oppressed. In Burma, he received two types of training: one encouraged him to serve the Empire, while the other encouraged him to ultimately reject it. The Empire's crisis is explained, as well as how it coincided with Orwell's own unexpected personal crisis, as a result of which the imperialism's hollow tyranny became apparent. Burma was a turning point in his life, where experience defeated ideology, and he chose the former. Burma was the key to understanding the truth from myth, and his changing stance about Empire is explored in light of this. Orwell is said to have isolated the essence of racial oppression and identified it (and its implications) in various forms,

as seen by his two main satires. The irrationality of racial (imperial) myths is shown to share a lot of similarities with current political practice (Walton).

## 2.2 2 George Orwell Biography:

### **Life and Career:**

George Orwell, whose real name was Eric Blair, was born in Bengal, India, in 1903, the son of a modest Indian Civil Service official. He was brought to England at a young age and raised there. On a scholarship, he attended St. Cyprian's and subsequently Eton. For the first time at Eton, he met popular liberals and beliefs about socialism, which were frequently discussed here, particularly in the immediate aftermath of the First World War The Great War. Instead of enrolling in a university, he went to a community college. He joined the Indian Imperial Police after graduating from university. Orwell served in Burma from 1922 to 1927 until his dislike of imperialism induced him to resign. For many causes, he deliberately preferred to live among working-class people in Paris and among tramps in England for more than a year.

He had set out to be a writer and was nearly famished when he wrote *Down and Out in Paris and London* (1933), a little classic which shows the influence of Gissing, but which is already flavoured with his own individuality, strong independent personality, and power of objective description. He chose the pseudonym 'George Orwell' as the author of this first major work. Later on, he worked as a teacher, married, and kept a village pub and a general store. His income was small, and his first book brought him very little money. *Burmese Days* (1934), his first novel, based on his experiences in India, reflects his indignation over political injustice. Then, he wrote two more Gissing-like novels; *A Clergyman's Daughter* (1934), about a middle-class woman's brief period of freedom among the tramps and hop-hickers, and *Keep the*

Aspidistra From Flying (1936), the story of a young bookseller's assistant, whose aspirations and humiliations are closely paralleled the author's. He became a socialist during this period, and when his publisher encouraged him to visit a depressed industrial area and write about his personal reactions, he took the opportunity to put his political convictions into action, and wrote *The Road to Wigan Pier* (1937), a milestone in modern journalism which has become a classic of its kind. Meanwhile, the Spanish Civil War had broken out, and although Orwell went as an observer and reporter, he found himself enlisting on the Republican side.

He was seriously wounded in the throat, and on his return he wrote *Homage to Catalonia* (1938), in which he describes how Stalin's tactics had succeeded in undermining the loyalist cause. Under the threat of World War II, Orwell wrote *Coming Up for Air* (1939), a novel which reflected in the person of George Bowling, an insurance clerk, many of the frustrations and political concern which preoccupied Orwell throughout his life. In 1940 and 1941 two more books, collections of essays, appeared; *Inside the Whale and Other Essays*, and *The Lion and The Unicorn: Socialism and the English Genius*. From 1943 to 1945 he was literary editor of 'Tribune' and contributed many articles to it and other papers, including 'The Observer', 'The Manchester Evening', and 'New Leader'. By this stage, Orwell saw himself as a political writer, a democratic socialist who avoided party labels, hated totalitarianism, and was to become more and more disillusioned with the methods of communism: his plain, colloquial style made him highly effective as pamphleteer and journalist. In 1945, Orwell published the first of the two books for which he is generally known, *Animal Farm*; like *Nineteen Eighty-four*, an anti-utopian novel, in the form of a political satire. The obvious subject of the satire is Soviet Russia, but more generally it deals with totalitarianism of any kind. The American Professor, Malcolm Bradbury, in his introduction to *Animal Farm* states, " It's one of the great modern political allegories, and the story it tells, of innocent and necessary revolution turning into dictatorship

and betrayal, is not just a striking piece of political intelligence but a fundamental modern myth. In 1945, Orwell published the first of the two books for which he is generally known, *Animal Farm*; like *Nineteen Eighty-four*, an anti-utopian novel, in the form of a political satire. In 1949, he published *Nineteen Eighty-Four* in which he represents a society of the new future which is a protection of certain aspects of life in the contemporary world (Colls 1-7).

In early 1950, he died in London, from tuberculosis which he had suffered for many years. Two other collections of essays appeared shortly after his death: *Shooting an Elephant, and other Essays* (1950) and *Such, Such Were the Joys* (1953). George Orwell, English novelist, critic, journalist, essayist, socialist critic of communism, was a master of lucidity, of saying what he meant, of exposing the falsity of what he called 'double-think'. Few writers have been able to go as far as he did beyond their limitations. Woodcock, George (Encyclopedia Britannica).

### **2.2.3 The Main Events in The Beginning of Twentieth Century:**

#### **2.2.3.1 The Historical, Social and Political Events in The Beginning of Twentieth Century:**

In the last half of the 19th century, Britain had developed rich on free trade, its citizens were not yet persuaded of the positives of change, and there was a split in Conservative party which pushed the prime minister Balfour to resign, at the election of 1906 the Liberals, as champions of free trade gained more seats than the Conservatives.

The most recent twenty years of the nineteenth century had been a time of progressive logical disclosure, creation, and the new science and innovation, as well as different developments of the period, were reflected in writing: Huxley's free-thought in the books, verse of Thomas Hardy, communism in Morris' *News From Nowhere* and the early plays of Bernard Shaw, *Dominion* in the verse of Kipling, while Oscar Wilde derided working class norms and the youthful Wells composed hopefully about *The First Men in the Moon*.

Despite the reforms of the 19th century, there was little protection of the poor against the exploiter, of children, the old, the sick, disabled and unemployed. Under Campbell-Bannerman, and after his death in 1908, under Asquith, the changes came from the beginning, the new liberal government, counting revolutionaries and liberal radicals, left upon a program of social regulation. Between the years 1906 and 1909, free school dinners were made accessible to unfortunate youngsters, a school clinical benefit was established, a Children's Act was passed, minors were given a sculpture working day of eight hours, exchange barricades were set to fix compensation, and the labor trades were created to decrease joblessness (Carnevali et al).

Then, in 1909, Chancellor of the Exchequer, David Lloyd George's spending plan proposed the requiring of a land charge and a super charge, and the Lords dismissed it. At the overall appointment of January 1910, the Liberal larger part was incredibly diminished, and the overall influence in Parliament was presently held by Labor and Irish Nationalist individuals. After Edward VII's death in May 1910, his child George V wore the crown, and needed to make earth shattering choice. The Parliament Bill of August 1911 would deny the Lords of their denial and control of money, restricting their powers, and diminishing the greatest existence of a Parliament from seven to five. The Commons under Asquith passed the Bill, the Lords gave up and transferred ownership of their authority. Presently, the Commons became the legislative body.

Further changes followed, the old Chartist interest of instalment of individuals was conveyed, and a few common men could stand to sit in Parliament; it became legitimate for worker's guilds to utilize their assets to help Parliamentary competitors; a National Insurance Bill was passed, to give relief to the sick and jobless out of assets contributed by labourers and businesses.

In spite of this multitude of changes, there were strikes of excavators and railwaymen; the Suffragettes were battling for women rights. Noneconformists were requesting the disestablishment of the Church in Wales; and an opportunity to fulfill Irish Nationalists had come. In April 1912, Asquith presented another Home Rule Bill for the Irish, coming about with the resistance of the Protestants in Ulster and the Conservatives. By 1914 the Southern Catholics, among whom the radical Sinn Feiners were quickly acquiring ground, were about to start a major world conflict battle with the Orangemen of Ulster. This is a description to the English society problems that was facing before the First World War, and it is necessary to spot light on the international status during this period.

In 1901 the United Kingdom of 2000 was unconceivable. Two world wars accelerated massive societal transformation across the country, including significant improvement in health and education. The automobile swept across town country, altering both, and Britain imposed her control on a third of the world in that period.

The brief but unexpected successful reign of the flamboyantly enthusiastic Edward (r 1901-10) is frequently viewed as an untroubled “Indian Summer”, an extension to the Victorian era with large country residences at their apogee and an ever growing middle class. However, the urban and rural poor’s living conditions were frequently terrible, and forces of radical transformation were already at work. The liberal government’s social reforms from 1906 to 1914 established the groundwork for what would become known as the welfare state (Smith et al).

### The First World War

Two perplexing frameworks of arrangements and collusions - the Triple Coalition of Germany, Austria-Hungary and Italy, and the Triple Entente of France, Russia and Britain confronted one another in June 1914, when a Serb killed the main successor to the Austrian

Realm. Austria pronounced battle on Serbia, Germany on Russia what's more, France, and on August 4, 1914, when German soldiers had attacked Belgium, Britain pronounced battle to forestall the control of this domain. Basically Britain was in good company, yet upheld by Canada, Australia, New Zealand, South Africa, also, even by India where patriot feeling was rising, and Ireland where Home Rule was deferred .

The war endured four years and more countries were brought into it, Turkey on the German side, Italy and Rumania on that of the Partners. In 1917, the course of the conflict and the world history was changed by the Russian Revolution, and the United States gone into the European clash. The end came on November 11, 1918, when the Germans marked a truce .

During the four years of massacre, Asquith was debilitated and the disappointment with the public authority mounted, until him and a large portion of the senior liberal priests had to leave, and Lloyd George became Prime Minister with a bureau comprising generally of Conservatives. In the mid-year of 1918, George started to arrange for what he expected to be a wartime general political decision to be gone into alliance with the Conservatives. In any case, the unexpected truce of November 11, 1918 mediated, and the wartime political race turned into a triumph political race .

The general election of December 14, 1918, was a milestone in twentieth century British history, and may have assisted with setting the course of legislative issues through the interwar period. Individuals Act of 1918 gave the votes to ladies in acknowledgment of their significant conflict work, and to all men north of 21. In spite of the fact that the alliance was gotten back to office, the genuine champs of the political decision were the Conservatives, Lloyd George, the liberal State leader, stayed subject to them. To summarize, the political race had centered not upon the remaking of Britain, but rather on the discipline of Germany after the conflict, a matter that the government would have liked to concede .



The First World War brought the front line of the civilian population. London and other East Coast cities were targeted by Zeppelin and aircraft raids. North Yorkshire's Whitby Abbey and Scarborough Castle were both damaged. The wartime state imposed its control over people 'lives with conscription heavier taxation and censorship .

In the workshop, more than 1,6 million women replaced conscripted men . Wrest park in Bedfordshire Osborne on the isle of Wight were utilized as hospitals and recuperation homes for wounded servicemen (CENDARI Archival Research Guide). The first World War has been a catalyst for social and economic change of Britain. It blurred the frontiers between the classes and sexes, and finally, the old deferential Britain was nearly gone. Furthermore, the war changed the position of women, bringing political, and to some extent economic and social emancipation. Meanwhile, the country had been hurt economically; the balances of credit in foreign currencies providing the capital for the city of London's financial operations for a century were spent. At last, the Treaty of Versailles, punishing Germany for financial reparations insured that foreign markets would remain depressed (Ray).

George (r 1910-36) was extraordinarily effective at strengthening the royal family's appeal in war and peace time while the old order was changing and monarchs were falling around Europe.

The Anglo-Irish wars (1919-1921) started in Ireland after the end of the First World War in the continent. A brief post war economic growth was followed by the Great Depression. In 1926, strained industrial relations prompted the only general strike in British history.

In general elections, the labour party that was created in 1900 began to overtake the liberal party in the early 1920 s (Encyclopedia Britannica).

The depression that followed the 1929 Wall Street Crash hampered economic recovery and resulted in continued misery, particularly in industrial districts. Although some families, such as The Courtaulds at Eltham Palace in south London, were able to preserve their luxury lifestyle, many county home owners, such as those at Belsay Hall in Northumberland and Brodsworth in south Yorkshire, had to adjust to their new circumstances. Britain received mandates over a number of former German and Ottoman provinces during the post war territorial reorganization. However, closer to home, Ireland was partitioned and the Irish Free State became independent in 1922, extending British influence over more of the world than ever before .

Along these lines started the 1930's, perhaps the saddest ten years in Britain's set of experiences, and the introduction to a Second World War. While the jobless continued their craving walks, Japan attacked Manchuria, and left the League of Nations, and foundation that would encourage collaboration among the countries laid out after the First World War, as did Germany after Hitler's ascent to power in 1933. In 1935, Baldwin again succeeded MacDonald as the head of the National Government, and concurred in Italy's intrusion of Abyssinia. In 1936, Hitler invaded the Rhineland and the Spanish Civil War, in which the creator of *Animal Farm*, George Orwell battled with the POUM civilian army, broke out. Indeed, even in England there were conflicts among Communists and Fascists, and the writers of the period like Auden, Day, Lewis, and MacNeice challenged the status quo to calamity. Fears of a new European conflict grew as the 1930s advanced. The late 1930s were dominated by debate about the British government's attempts to satisfy Hitler. Edward VIII (r 1936), torn between decadence and duty abdicated the monarchy for a divorcee, creating a constitutional crisis and driving his young brother, George, to the throne (Ray).

## The Second World War

For the second time in a generation, Britain was at war with Germany in 1939. After the 1940 miracle of Dunkirk that prepared in Dover Castle 'Secret Wartime Tunnels, Britain stood alone, united behind Churchill, the Battle of Britain's victory lifted moral immensely, and future blitz air attacks on London, Coventry, and other cities failed to reduce it .

By 1943, Britain had confined itself to a secondary role in an alliance dominated by United States and Soviet Union. The 1944 D-Day landings and Allied bombing from British bases expedited Germany's long-awaited downfall. The bombing of Japanese cities Hiroshima and Nagasaki ended the war in the Far East and ushered in the atomic age .

If we somehow happened to inspect World War II from the British point of view, it had three unmistakable phases: The first, the fake war and the time of German triumphs in the West completion with the choice of France in June 1940, to request an cease-fire with Germany; the second, when Britain remained solitary to safeguard British Isles, finishing off with December 1941, with the effective Soviet protection of Moscow after Hitler's assault and the Japanese statement of war on the United States and the British Empire; and, at last, the third, the time of the Grand Collusion enduring from December 1941 until Germany's capitulation in May 1945.

Churchill, who had supplanted Chamberlain in May 1940, was not the person who consented to the Post dam Arrangement with Stalin also, President Truman. Lenient Attlee consented to the Arrangement, by which Germany was separated into four zones involved by the triumphant powers. In 1941; be that as it may, Germany went after Russia which battled fearlessly against it, and in 1943 Western Allies sat down with the socialists at the 'Teheran Conference' (Royde).

At the general election on July 26, 1945, the labor party had acquired a two to one greater part over the Conservatives, on the grounds that the electorate had not forgotten to remember the horrid decade of the 30's. Thus, Attlee turned into the Prime Minister with a larger part in the Commons, and work of reconstruction started .

Just after the 1945 election, on August 17, 1945, George Orwell published *Animal Farm*, unquestionably the most significant work of fictitious political parody and purposeful allegory, criticizing totalitarianism of any sort .

In the post war years, most of the hospitals, the Bank of England, railways, road-haulage, civil aviation, gas, electricity, and the basic industries of coal and steel were nationalized. An attempt to implement the Education Act of 1944 was made by raising the school-leaving age to fifteen, and providing grammar, technical and modern schools, and grants for students. Then, a series of acts provided insurance for forms of need, special care for children and old people, and a free health service for everybody (Josephson et al).

#### **2.2.3.2 .The Bolshevik Revolution:**

The Russian Revolution or The Russian Revolution of 1917, it is two revolutions, the first in February that overthrew the imperial government, the second in October (November), placed Bolsheviks in power. Hundreds of years of basically unrestrained Russian extension in Asia finished with a humiliating loss in the Russo-Japanese War (1904-05). This tactical converse broke Russia's fantasies about laying out authority over the entire of Asia, however it likewise added to a rush of home-grown turmoil. The Revolution of 1905 constrained Nicholas II to give the October Manifesto, which apparently changed Russia from a limitless totalitarianism into an established government. The Tsar's traditionalist arrangements, including an intermittent disintegration of the Duma, or Russian parliament, the main product of the 1905 transformation,

had spread disappointment even to direct components of the honour ability. The Russian Empire's numerous ethnic minorities developed progressively fretful under Russian control. In spite of certain changes that followed the Russo-Japanese War, the Russian armed force in 1914 was unprepared to battle a significant war, and neither the political nor the tactical administration depended on the standard required. Nevertheless the military battled courageously in World War I, and the both soldiers and junior officials showed remarkable qualities .

Corruption and failure were widespread in the imperial government, and ethnic minorities were eager to escape Russian domination. Peasants, workers, and soldiers finally rose up after the enormous and largely pointless slaughter of World War I destroyed Russia's economy as well as its prestige as a European power .

The October Revolution saw Vladimir Lenin's Bolsheviks hold onto power to the detriment of additional moderate social democrats (Mensheviks) and conservative "Whites." Russia's previous partners, who were all the still battling in World War I, before long recognized the Bolsheviks as a danger equivalent to that of Germany, and they dispatched troops to Russia. The Allies couldn't settle on their points in Russia, nonetheless, and Lenin exploited their conflict exhaustion. Following two years of battling, the Bolsheviks a rose victorious (Encyclopedia Britannica).

## **Conclusion**

In short, in the eighteenth century, Britain had achieved her first empire, when she dominated the whole of North America. A century later she had a second, and even greater empire, in the middle of the 19th century, had been the leading power of the world for half a century. However, all that has upended in the beginning of the twentieth century, and Britain

lost her material supremacy against the gigantic powers of U.S.A. and U.S.S.R., being a small, crowded island with few natural advantages, dependent on imported food and raw materials, which were, in fact, the consequences of the two World Wars.

## **Chapter Three: The Relationship between *Animal Farm* And The Russian Revolution:**

### **3.0. Introduction:**

Context is data that aids in the comprehension of a literary text's message. A piece of writing can be interpreted in a variety of ways depending on the contextual information you supply as the author, whether it's a book, a memoir, or a collection of short tales. Some context is evident, but others necessitate a deep study of the literary work, thus every writer should understand what context is and how to apply it in their own writing process.

If the reader didn't know immediately that *Animal Farm* novel was about the Russian Revolution and its leaders, he might have missed the metaphorical components unintentionally. It is written in such a way that Orwell's critique of the British government is reflected in it, and the presence of Stalinism isn't immediately apparent in the story. This will most likely lead readers to believe that the story is more important. since it concludes in a terrible way, it's more than just a fable about animals living in a farm, The story is appealing, for it is easily comprehensible due to the simplicity of the language. It is easy for the reader to feel sympathy for the poor animals, nonetheless, the reader sees how they live in a utopian environment and dream of Sugar candy Mountain without difficulty but the reader is objective and understands that they will fail (Aguirre).

This chapter is devoted to explain the relationship between *Animal Farm* and The Russian Revolution, and to present the historical and political background of the novel to answer the main question of the research which is the factors that motivated Orwell to write *Animal Farm*.

### **3.1.The Allegorical Characters**

#### **Old Major:**

Old Major, a wise old pig who gave a speech that inspiring his fellows to revolt, is a metaphor for Karl Marx and the Communist Manifesto.

Man is the only creature that consumes without producing. He does not give milk, does not lay eggs, he is too weak to pull the plough, he cannot run fast enough to catch rabbits. Yet, he is lord of all the animals. He set them to work, he gives back to them the bare minimum that will prevent them from starving and the rest keeps for himself. Our labour till the soil, our dung fertilizes it and yet there is not one of us that owns more than his bare skin. (Orwell 9)

Orwell metaphorized the animals' lives by connecting the tale to the life of the proletariat in the Soviet Union. The proletariat, or low-wage workers, were compelled to labor in the fields. While the kulaks (the better-off farmers) foreign capitalists and state employees, who owned the lands, had a good time over the proletariat's hard effort (Fajrina 1).

#### **Snowball and Napoleon**

Snowball, an eloquent public speaker, is a young boar as a metaphor for Trotsky, one of the Communist Party leaders involved in the struggle with Stalin to succeed Lenin as president of the United Soviet Socialist Republics after his death (USSR).

Napoleon, Snowball's rival for the position of Animal Farm's leader, is a less-intellectual young boar and a power-hungry leader. He ascended to power by the use of political weight. Napoleon is a metaphor for Stalin, the Soviet Union's president after Lenin's death, who won in the effort to replace Lenin's posts by political and administrative means.



Napoleon's battle with Snowball was a striking allegory for Stalin's battle with Trotsky. They were both leaders of the Bolshevik Party. They began to battle for Lenin's leadership role after his death. President of the USSR and Chairman of the Communist Party Stalin came out on top at the end of the competition to be victorious over internal party rivals Stalin's victory was not due to his own efforts, but to the efforts of others. He lacked the competence to rule Russia, but he was a big political manipulator who exploited Pravda, the official party newspaper, was used to urge the public to vote for Stalin. their upcoming leader Stalin deported Trotsky after becoming Russia's first man, he exiled Trotsky to Siberia, while those suspected to be in Trotsky's side, were prisoned, exiled or even killed by Stalin's men. In the story of Animal Farm, only sometimes after Snowball was expelled, there was an animal massacre because they were doubted to be on Snowball' side .

### **Squealer and Boxer**

Squealer, a talented talker porker, Napoleon used him to persuade his friends that Napoleon's policies were always in the best interests of the farm. Squealer is a metaphor for Pravda, Russia's largest-circulation printing newspaper at the time, which was utilized as media or propaganda by the dictator leader to defend his policies.

Boxer is a metaphor for the Soviet Union's proletariat (unskilled labor class), who easily believed that their leaders' policies were stated for the country's benefit. Boxer embodied the gullibility of the proletariat. He is the symbol of Chinese revolutionists who sent out foreign colonizers and they themselves were annihilated .

Stalin's new programs in Russia were all inspired by Trotsky's concepts. However, Pravda, being the largest printing newspaper in the USSR, quickly communicated those new policies throughout the country without tying them to Trotsky, and led people to believe that they were

Stalin's original ideas, because there was no television or radio at the time, At the time, the government's only source of information was the newspaper, the propaganda used to legitimize the conduct of the leaders, thus, it was not a difficult task to complete since in the Soviet Union, the proletariat, or unskilled labor class, was the dominating class. They were usually of the lowest intelligence level. It was not difficult to make them think that they have got a good deal through news spread in the newspaper media .

**Mr. Jones:** as the last human in the farm is a metaphor to the last ruler Nicolas II

**Frederick:** is a metaphor for a German who during the global depression, traded unfairly and illegally with Russia. (Fajrina 2-3).

**Mollie:** white mare: Metaphor of White Russia. Her pride and luxury is like general supreme of October Revolution.

**Moses:** tame raven: Manifestation of Orthodox Church, and later Catholic Church.

**The sheep:** Means of propaganda and slogan white hair and beard.

**Pilkington:** owner of Foxwood: Manifestation of Winston Churchill who defrauds others.

**Whymper:** Manifestation of vampire, pigs `procures (Fadée).

### 3.2 The Main Allegorical Events

Broad-minded characters of '*Animal Farm*' are Major, Napoleon, Snowball and Squealer....): Before the revolution, broad-minded figures, such as journalists, educators, and clergies leave off supporting regime and want to have some basic reformations.

The successful Animal Farm revolution that is achieved much earlier and more easily than anyone expectations, and so, almost animals know that the Rebellion is successfully carried through: expelling Jones and owning The Manor Farm: Falling of regime begin with political

crisis as the result of governments inability for solving political, economical and military problems.

After this short joyful period, disputes between animals appeared. Napoleon is an extremist and Snowball is a moderate who wants to do some reformations in the farm by building a windmill, but Napoleon disagrees with him. The whole farm was deeply divided on the subject of the windmill. The animals formed themselves into two factions under the slogan, "Vote for Snowball and the three-day week and Vote for Napoleon and the full manger: After the falling of regime, revolutionists found some internal disputes among themselves which resulted in the scattering of revolutionists unity. Therefore, they divide into two groups, moderate and extreme parties. The first want rapid changes and the second want moderate changes. So, these differences resulted in codetta or civil war.

Snowball' plans for the windmill are fully worked out: Moderate parties are the first ones who give the control of government.

Nine enormous dogs come bounding into the barn and dash straight for Snowball, who only sprang from his place just in time to escape their snapping jaws. At the beginning, no one has been able to imagine where these creatures came from, but they were the puppies Napoleon had reared privately and they do the same thing that they used to do with Mr. Jones : While moderate party intends to reconstruct society on the basis of reformations, extreme party appears in a new form to lay aside moderate party the executions of the animals for their confessions such as the four pigs who protested when Napoleon abolished Sunday meetings, and the hens who lead a rebellion over the eggs and other animals 'confessions: Disordering of revolution and governments violent controlling on people caused in compulsory orders. This period of revolution includes assassinate and execution.

All orders are issued through Squealer or one of the other pigs, and Napoleon is referred to in formal style as "Comrade" and the pigs invent for him titles such as Father of All Animals or Terror of Mankind: Disputes between these two groups let unknown people became the leader of the society.

### **3.3 Some Important Objects and Its Manifestations**

#### **Chapter 1:**

“...Man is the only creature that consumes without producing. Our labor tills the soil, our dung fertilizes it, and yet there is not one of us that own more than his bare skin...” (Orwell 10): Men are capitalists and animals are communists who must work hard for the first group.

-Comrades: Marx’s expression.

#### **Chapter 2:**

Revolution in the farm: Russian revolution.

When Moses came back and claimed to know about a mysterious country called "Sugar Candy Mountain: In spring, 1944, Stalin tried to compound with the popes of Catholic Church. He talks a lot with an America priest; named father Orleman sky to attract priests of Catholic Church from his policies in Wild animals and the Pigs): Mojiks and Belshoyks. Oland, but it did not have any results, so Stalin became the laughing-stock of people.

#### **Chapter 3:**

Wild animals and the pigs: Mojiks and Belshoyks.

when every animal worked according to his capacity: Marxist theory says that everyone must work according to his capacity and must receive on the basis of his needs Snowballs’

committees, as egg production committee for hens, the clean Tails League for the cows, the wild comrades reduction committee, and the whiter wool movement for the sheep): Trotsky's activities in "Politbureau", oratory, the establishment of reading and writing classes and his guidance in unbelievers committees.

#### **Chapter 4:**

Neighbouring farms: Western armed forces which protect Tezzar adherents against Red army.

The wave of rebellion which spread around: Wave of revolutions which penetrate to Poland and Germany in 1919 and 1923 respectively.

Head of the Allies: Stalin, Churchill, Roosevelt are the manifestations of Napoleon, Pilkington, and Fredrick respectively.

#### **Chapter 5:**

As usual, Snowball and Napoleon were at conflicts. What the animals needed to do, according to Napoleon, was to obtain guns and train themselves in their usage. According to Snowball, they need to send out more pigeons and urge the animals on the other farms to revolt. One claimed that if they couldn't defend themselves, they'd be conquered; the other claimed that if rebellions occurred everywhere, they wouldn't need to defend themselves: One claimed that if they couldn't defend themselves, they'd be conquered; the other claimed that if rebellions occurred everywhere, they wouldn't need to defend themselves. Ideological fights between Stalin and Trotsky; Trotsky insisted on industrializing the society and also the priority of production to agriculture. But Stalin believed in socialism and advocated the continual revolution.

When Snowball's speeches finished and Napoleon escaped: The fight between Stalin and Trotsky became severe in 1927. This time, Britain severed diplomatic relations with Russia, and the Russian ambassador was assassinated in Poland.. Also, Chian kaichek killed Chinese communists who were associated with him. Trotsky with Stalin's opponents, export a statement based on his defeat to disarm him, but Stalin anticipated and dismissed Trotsky (Fadde).

### **Chapter 6:**

Napoleon's transaction with Whympere and Willingdon markets: Rapalo contract which was signed between Russia and Germany in 1922 and Russian boycott was finished.

### **Chapter 7:**

"...Led by 3 Black Minorca pullets, the hens made a determined effort to thwart Napoleon's wishes. Their method was to fly up the rafters and there laid their eggs, which smashed to pieces on the floor. Once again it was being put about that all the animals were dying of famine and disease and that they were continually fighting amongst themselves and had resorted to cannibalism and infanticide..."(Orwell 82): Disastrous results of farms sharing by Stalin's order in 1929 to 1933. After this command, Mojiks killed all of their retainers and destroyed culture tools and fired the productions to show their objections. Therefore, people died of hunger and the culmination of famine was in 1933 in Ukraine, which about 3 millions of people died and began to eat each other.

"...Animals remembered that at the critical moment of the battle Snowball had turned to flee, but they did not remember that his flee was an intentional trick to catch the enemy in a net..."(Orwell 86): Blood Refinement Events in 1936 to 1938: Stalin's purpose in this event was to acquire the power and to exert indefinite arbitrariness. About the trials, it is said that they altered the real history with forgings. 21.--

“...Three hens had come forward and confessed that inspired by Snowball, they had entered into a plot to murder Napoleon...”(Orwell 90): In the trial of Karl Radek (one of Trotsky’s friends) in 1937, Trotsky was the one who organized sabotages in Russia, in coalmines, factories and railways, and wanted to poison labors and also to kill Stalin.

“The tale of confessions and executions went on, until there was a pile of corpses lying before Napoleon’s feet and the air was heavy with the smell of blood...”(Orwell 91): Confessions in the period of trials and blood refinement which about 9million were arrested and 3 million died.

### **Chapter 8:**

-Hoof and horn on green flag: Sickle and hammer.

-Order of the green banner: Leninns order.

Animals became surprised when Napoleon had a relation with Pilkington and Fredrick, but Napoleon was tricked. Fredrick’s bank-notes were forgeries and he attacked the animal farm without any preceding alarming and destructed the windmill...): Stalin’s politicians with Germany, which Hitler’s invasion to Russia put an end to in 1941. Stalin, after slaughtering and stabilizing his power against Hitler tried to propagate democracy.

-But after fighting with animals, Fredrick ordered his people to retreat and all frightened and escaped: Hitler is defeated in Stalingrad war in 1943.

-Fredrick’s bank-notes: Contract between Stalin and Hitler based on not having aggression.

### **Chapter 9:**

-Spontaneous demonstrations: Festival of Labors day.

## Chapter 10:

“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”(Orwell 149): Marx theory declares that the labors class in doing his duties must not have any feelings except that he is an animal (Fadde).

Animal Farm is a novel that records the whole scene in which a country is run politically. In Animal Farm novel, there are seven commands representing ideological and legal pillars. These pillars protect the state system against any violations, although commonly can be freely abused by the authorities to fulfill their needs. One of Orwell's primary pillars of his works is ideology. The writer attempted to demonstrate in Orwell's writings, ideology and revolution have an impact on the lives of the characters. This situation is depicted in the novel Animal Farm.

Marxist ideology is mentioned by Old Major. He made the pillar called as the seven commands to motivate the revolution action. Animal Farm gives us a comprehensive understanding on ideological systems. For the first time, ideology becomes a real tool for domination, a means by which people or animals can be enslaved (Siahaan 52).

### **3.4 The Factors That Motivated Orwell to Portray the Russian Revolution:**

George Orwell had joined the Indian Civil Service, lived among the tramps, worked as a teacher, and traveled much during his life, as detailed in his biography both World Wars were terrible for the country. Malcolm's case, in the words of Ray Bradbury said that he'd been homeless in Paris and London, fought in Spain, and followed the way to Wigan Pier and Catalonia was the subject of his homage "In a sense, a number of circumstances, as well as his



own, Orwell was inspired to create this powerful political satire by his own experiences. This is essentially a critique of the era in which he lived.

*Animal Farm* was first published on August 17, 1945, just after the Labor Party won the general election in the United Kingdom and in the same month as the United States launched atomic bombs on Hiroshima and Nagasaki. The bombings of Hiroshima and Nagasaki forced the Japanese to surrender, and putting an end to the dreadful World War II.

He was in an awkward position when he started writing *Animal Farm* at the end of 1943. Until that point, he had always assumed that the 1917 Marxist Revolution had been a success till Stalin had betrayed him, and Stalin's character, according to Orwell, was a tyrant as if an assassin had been revealed. His contempt for truth, consistency, and moral standards had been revealed by his hasty shift in propaganda toward Germany in 1939, as well as the events of that year when Germany attacked Russia in 1941, the shift was reversed however then, No one dared to condemn Russia since she was fighting valiantly alongside Germany, postponing a dangerous attack on England.

Orwell's Prediction about Russia were justified after the war when Russia took over several Eastern European countries, refused to work with the Allies, alienated the West, and retired behind the 'Iron Curtain'. It was ironic that the time he began writing the tale occurred at the same time with the Teheran Conference where the Western Allies sat down with the communists to plan the overthrow of Germany. A similar meeting is held through the end of the novel, when pigs and men sit down for a compromise, and the revolution of '*Animal Farm*' loses all its value.

Orwell mirrored Stalin's betrayal of the Russian Revolution in *Animal Farm*, including the cruel treatment of Trotsky, the fudges of the Nazi-Soviet alliance, and abuses for their own benefit and survival.

Undoubtedly, the Second World War and Fascist tyranny of the 1930s and 1940s were the key factors that motivated George Orwell, a socialist, to write the novel. Following that, most of Europe was a disaster after the war, with Nazi extermination camps covering the landscape, killing millions of innocent people. The post-war years were a period of crisis for the liberal conscience, which had shifted leftwards in the 1930s but had now realized many of its radical allegiances, and had been corrupted by the military-industrial complex. War, power, and terror are brutal truths during the Second World War, Britain had gone through a social revolution and was at a crossroads and now she had a new, weaker place in the world. Orwell, himself, resembled his country to a family with the wrong members in control.

In some ways, Orwell inspired to be a recorder of the economic, social, and political problems of his age. In his essay, "Inside the Whale", he said, "The literature of liberalism is coming to an end, and the literature of totalitarianism has not yet appeared and is barely imaginable. As for the writer, he's sitting on a melting iceberg; he's merely an anachronism, a hangover from the bourgeois age, as surely doomed as the hippopotamus" (Orwell 48).

Orwell believed that a totalitarian era had arrived, and that not only the artistic tradition of modern literature, but all moral independence as well, had come to an end. Orwell's work is a direct confrontation with authoritarian processes, and it underlines the power of fear, propaganda, and the process of revolutionary self-betrayal that its emphasis is the right to freedom of thought and expression can be claimed as transcendent Western legacy. In other words, the work is a complete reflection of the author's feelings and sorrow about his age.

Another reason motivated Orwell to write *Animal Farm* was to highlight the fact that revolutions frequently fail because their leaders neglect those whom the revolution meant to serve. Orwell shared the hope of the twentieth century for a socialist revolution that would change and reconstruct society. With his novel, he brought attention to the reality that those who

were supposed to benefit from revolutions were frequently the victims rather than the benefactors.

Orwell's greatest fear was that people would quickly forget what had happened in the recent past, which prompted him to write this political satire. Under this way, he rewrote history and moral precepts in the form of a fairy tale. And reminded people, and especially leaders of Western democracy, of the facts. Based on our discussion of the causes that prompted Orwell to create *Animal Farm*, we'll take a look at the author's own words, which will likely shed light on his aims and motivations and expectations:

Being in despair, fighting a battle against the left from within the left - as he stated In an introduction to a foreign language edition of *Animal Farm*, Orwell says that his major intention was to expose how wrong the widespread belief that Soviet Russia was a socialist state: He wanted to keep socialism from falling into communism's hands. *Animal Farm* has the qualities of a classical work of art as well.

Orwell believed that *Animal Farm* novel was the first book in which he tried, with full consciousness what he was doing, to fuse political purpose and artistic purpose into one whole.

Some critics read *Animal Farm* only as an allegory of the Russian Revolution of 1917, such as an American critic, Dwight Macdonald. In a letter to him, Orwell stated, "I meant the moral to be that revolutions only reflect a radical improvement when the masses are alert and know how to chuck out their leaders as soon as the latter have done their job" (Roar) (Baysoy 13).

## **Conclusion**

No one can deny that Orwell searched out and criticized injustice wherever he found it, and that if he did, he seemed to usually turn on that and those whom he claimed to support with criticism at least as harsh as that which he addressed at those he condemned. In a Marxist literary criticism of Orwell's work, the reality of the picture he conjures up and the conclusions he draws may and should be questioned. These are definitely the result of a person who is opposed to the idea of a socialist society succeeding. Furthermore, he is biased in believing that the lower classes have little prospect of rising beyond their position and eliminating the bourgeoisie and upper classes based on very little practical data. Whatever his political leanings, this is the opinion of a man who grew up in a middle-class family and whose attitudes and opinions about class are likely to have been formed against this backdrop. . Indeed, he coined the notion that the middle class is socialized to believe that the working class stinks, which got him into a lot of trouble (Shelden309). Orwell was a man who wrote with such sincerity and forthrightness that people couldn't help but trust him and believe that his words accurately depicted and sympathized with their position (Menard). The fact that he, according to Trilling (Menard) extolled and adhered to the virtues of what he believed to be his station and even came to love things material, belays the image that he wished to cultivate of a salt of the earth socialist. With all this in mind, it is clear that he was such a contradiction that it is hard to see that he truly championed any cause, let alone, given his background and his attitude towards the unintelligent and ill-educated, the working classes.

George Orwell has supplied wonderful material on which to apply Marxist criticism. A possible extension of this research would be to incorporate more of Orwell's work in the analysis. As a result, the analysis of his past and present becomes more comprehensive, deep

and detailed, thus, the term "personality" might be used to assess anything like his attempt to live as one of those who are poor in Down and out in London and Paris.

The novel is the consequence of external events that occurred before Orwell wrote it. He focused mainly on society and not on individuals. In general, Orwell wanted mankind to see how power corrupts and leads to despotism. Thus, equality is impossible.

## General Conclusion

Animal Farm by George Orwell is one of the most important modern political allegories, presenting the story of an innocent revolution that devolves into authoritarianism and betrayal. Though the story appears to be an allegory of the 1917 Russian Revolution, it is actually about any revolution. It examines the implications of tyranny and criticizes all forms of totalitarianism.

Orwell also noted that the failure of such revolutions is frequently due to the revolutionary process's leaders' disregard for those whom the revolutions were supposed to help. Those who were supposed to benefit from the revolution are frequently the victims rather than the beneficiaries.

Orwell's major goal, as he puts it, was to invalidate the widespread notion that Soviet Russia was a socialist society. Therefore he sought to preserve socialism from communism since he was a socialist. Orwell also sought to remind people, particularly leaders, of the immediate past, its effects, and the facts, by writing the novel.

The song “Beasts of England” and the “Seven Commandments” were the essence of the animals' revolution. However, in the end, the song is abolished, and the Commandments are reduced to an irrational and unfair slogan.

In a brief, the author's use of conceptual metaphor allowed him to compress and concentrate the information to the point that the essential events of nearly a two-decade period were condensed into a few pages.

The implied point of view of George Orwell on the Stalinist form of socialism in Russia, as well as his severely negative attitude toward totalitarianism, is demonstrated in the title's conceptual metaphorical model.

This novel is the best example of Orwell's writing style in acts: conveying a significant message to readers using the most powerful tool—the pen—in the most effective way—artistically. And, for sure, *Animal Farm* by George Orwell is a classic book that constantly reminds us that authoritarianism can be damaging to a society.

Therefore, the correlation between the literary work and the historical background is clearly reflected in the novel *Animal Farm*. That is the failure of such revolutions often lay within the revolutionary process since its leaders neglect those whom the revolutions was meant to serve as The Russian Revolution of 1917 which the novel stands for. And it can be analysed through the intrinsic and the extrinsic elements of the novel to understand the novel worldview.

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## المخلص

مزرعة الحيوان هي حكاية ثورة بريئة تتحول إلى خيانة. إنها قصة رمزية ليس فقط للاتحاد السوفيتي وتحوله الخبيث الطفيف من المثل العليا الشيوعية للمساواة إلى حكم شمولي، ولكن أيضاً لتحديات مخاطر الحكومة التي تواجهها الشعوب حول العالم. يهدف هذا البحث إلى الكشف عن العوامل الكامنة وراء كتابة هذه الرواية الرمزية، من خلال المنهج النوعي الوصفي باستخدام نظرية البنيوية الجينية للوسيان غولدمان. يكشف هذا البحث عن مدى الواقع الذي تعكسه الرواية، كما يدرس سيرة أرويل لفهم ما إذا كان العمل مستوحى من تجاربه الحياتية. أعاد جورج أرويل كتابة التاريخ من خلال هذا العمل الأدبي، حيث تعتبر رواية مزرعة الحيوان انعكاساً لتجارب أرويل وقضايا عصره، يظل كتاباً أسطورياً يحقق أهدافاً مهمة. إنها دراسة عن الاتحاد السوفيتي والثورة الروسية وهي رواية رمزية تهدف لتوضيح كيفية هيكلية الحكومات. هذا العمل الأدبي بشكل عام حكاية تحذيرية لمخاطر السلطة.

الكلمات المفتاحية: مزرعة الحيوان، الاتحاد السوفياتي، الثورة الروسية، الشيوعية، الشمولية، نظرية البنيوية الجينية.