

## George Orwell's Animal Farm

Rashid Hussain

*Research Scholar English (Teacher School Education Doda J&K)*

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**ABSTRACT :** *My research is about the imagination of George Orwell's Animal Farm which has been established between November 1943 and February 1944. In Animal Farm, the surface animal story casts a satiric light on early twentieth century's socio-political world itself. The meaning through this approach is intrinsic to the animal world created by Orwell. Such a world is self-contained; it reflects nothing specific outside of itself. We might find meaning in the very characters themselves as they help to illuminate the types they represent; or in certain passions and appetites conveyed that can be quite independent of anything political or in the psychological manipulation of one group by another. There might be meaning in the very transformation of animals into human types that is in the artistry it takes to make these animals convincing: in this approach the meaning is aesthetic or meaning for some might be found in being a spectator to life on Animal Farm.*

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### I. INTRODUCTION:

George Orwell wrote *Animal Farm* between Nov. 1943 and Feb. 1944. It was written at the height of Second World War (1939-1945). He had said about this book that it is, "the only one of my books I really sweated over" and that, "Animal Farm was the first book in which I tried, with full consciousness of what I was doing, to fuse political purpose and artistic purpose into one whole". George Orwell could not find a publisher for the book for something and it was in fact rejected by Gollancz, Cape and Faber & Faber; three of London's leading publishers. These publishers refused it on the ground that at that time (1944), it was not possible to print a book attacking a military ally like Russia. It was eventually published in August 1945 by Secker and Warburg, but not before George Orwell had thought of publishing it at his own expense. T.E. Eliot, who was the director of Faber and Faber at that time, summed up the attitude of the publishers unwilling to take the book. Faber he says, has "no conviction that this the right point of view for which to criticize that political situation at the present time".

The extraordinary commercial success of *Animal Farm* was to end the financial worries from which George Orwell had suffered as a writer, since that time of decision nearly twenty years earlier when he left the imperial police (in Burma). Written as a "Fairy Story" (Orwell titled the book "*Animal Farm: A Fairy Story*") the subject of *Animal Farm* was very much aimed at an adult audience. Orwell paints a vivid picture of a violent political revolution of Farm Animals against the farmer who owns all, works the Animal Population hard sends their offspring's to slaughter and feeds them little. Arguably not critical of revolution itself, Orwell describes an all-too-familiar corruption that undermines the goal of revolution: in which those leading the revolution rally the masses, not so much for the good of masses but so that the leaders can assume the role master, with all of the oppressive conduct that goes with an authoritarian regime.

***Lynette Hunter says that:***

*The complex satire of Animal Farm is built upon an awareness of the power that languages wield. The interactions between politics and language does not just establish one-to-one relationship between Animal characters and historical figures but creates an understanding of a particular act of rhetorical techniques that have a broad political application. Further, it does not simply criticize certain forms of government but suggests reasons for why they occur and what contributes*

*to their success. However, what limits the tale to satire, no matter how constructive it is in its suggestions, in the sense of inevitability, of describing an insoluble problem ending on a note of negativity and cynicism. At the same time through the reader cannot ignore the coincident tongue-in –check humor of the narrating voice.*

In the first consideration Animal Farm is like a fable in the sense that characters are animals with human attributes. Similarly John Wain has said that the beast fable was a natural choice for Orwell. Animal Farm is:

*So remarkable similar in its tone, and in the balanced fairness of its judgements, to the critical essays as to be, almost, seen as one of them. it is, after all a fable, and a fable is closer to criticism than to fiction in the full imaginative sense.*

The essential characteristic of beast fable is irony. The form provides for the writer, the power to keep his reader conscious simultaneously of the human traits satirized and of the animal as animals. The use of this form provided an approach to art that Orwell clearly needed one that differed from the conventional socially oriented novels he had been writing. The best fable is many ways the ideal form in which to articulate attacks. The presences of beasts provide a readymade vehicle for a tenor of the hatred in the essentially metaphorical mode. The correlation of a man, or a class often, as swine or sheep allows savage hatred on the sub narrative level and concurrently provides the coolness on impersonalness in the façade of the narrator. The animal with human attributes assemble and communicate with one another, they have a respected leader and develop aspirations, and each animals has its own unique personality, and as in many fables, animals are used to expose the follies, and ills of human ,kind. Similarly Jonathan Swift fit, in like manner in the last book of his *Gulliver travels*, “*Voyage to the Houghnhms*”, has horses, act as a foil to human pride and cruelty,. The use of animal as a reflection or representation of human condition is called Zoomorphism. Orwell furthermore, has employed another literary device to render more poignant his vision while keeping the reader entertained with a charming and artistically convincing surface reality, allegory. We may recall that Edmund Spenser’s *The Faerie Queene* is rich ion potential and religious allegory; and John Bunyan’s *The Pilgrims Progress* depicts the Christians’ struggle and victory against the background of a fascinating cast of fictional characters. Allegory then is the symbolic representation of one world for another; the surface world is as well the portals to the intellectually more significant world with in.

**Lynette Hunter says that:**

*The complex satire of animal Farm is greeted by the process of allegory out of a reductive satire about events in Russian history. Its positive nature is found on its broad applicability to politics and language. But it is still limited to the criticism and exposure of weaknesses, to saying what not to do rather than what to do*

What turns the writing into positive allegory is the establishment fo genre conventions that a shifted and reversed. In these changes the narrator takes a positive stances and constraints sharply with the satirical voice; and the primary and most obvious reversal is that to which we are alerted in the sub title of the book. ‘A Fairy Story’ the function of allegory depends on differences. Yet to repeat to part of the earlier discussion, what is commonly termed allegory is one-to-one use of representational emblems. Similarities: in a subtle genre. The dissatisfaction with it comes from the limited and reduced nature of stance. If acted well the movement can afford a similar pleasure to that of chess, but as with chess the more significant aspects of the game lie in the

battle between the players not that between the pieces on the board. Restricting themselves to these pieces and that they are capable of the player limit the scope of their interaction and the involvement of their audience. The supposed author of this kind of reduced generic allegory is limited by the overtly representational nature of his structure. It takes great skill to maintain the grounds of his alternative world and to avoid the sense of inevitability that arises from the associative links and habitual connotations that are established. At the same time simply destruction of these links can be just reductive; something needs to be suggested to open out the dialogue and make interaction possible.

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