



Symbolism of symbolism in Animal Farm Criticism

KEYWORDS

Symbolism and philosophy of Animalism.

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ABSTRACT

This paper depicts the concept of symbolism of symbolism in animal farm criticism. The novel explains that the cloudy areas will be paraphrase with a philosophy of stratifications among the people and the communities. One of Orwell's goals in writing Animal Farm was to portray the Russian (or Bolshevik) Revolution of 1917 as one that resulted in a government more oppressive, totalitarian, and deadly than the one it overthrew. Many of the characters and events of Orwell's novel parallel those of the Russian Revolution: In short, Manor Farm is a model of Russia, and old Major, Snowball, and Napoleon represent the dominant figures of the Russian Revolution. Mr. Jones is modeled on Tsar Nicholas II (1868-1918), the last Russian emperor. His rule (1894-1917) was marked by his insistence that he was the uncontested ruler of the nation. During his reign, the Russian people experienced terrible poverty and upheaval, marked by the Bloody Sunday massacre in 1905 when unarmed protesters demanding social reforms were shot down by the army near Nicholas' palace. As the animals under Jones lead lives of hunger and want, the lives of millions of Russians worsened during Nicholas' reign. When Russia entered World War I and subsequently lost more men than any country in any previous war, the outraged and desperate people began a series of strikes and mutinies that signaled the end of Tsarist control. When his own generals withdrew their support of him, Nicholas abdicated his throne in the hopes of avoiding an all-out civil war — but the civil war arrived in the form of the Bolshevik Revolution, when Nicholas, like Jones, was removed from his place of rule and then died shortly thereafter.

Introduction

Animal Farm is an excellent selection for junior and senior high students to study. Although on one level the novel is an allegory of the 1917 Russian Revolution, the story is just as applicable to the latest rebellion against dictators around the world. Young people should be able to recognize similarities between the animal leaders and politicians today. The novel also demonstrates how language can be used to control minds. Since teenagers are the target not only of the educational system itself but also of advertising, the music industry, etc., they should be interested in exploring how language can control thought and behavior. Animal Farm is short and contains few words that will hamper the reader's understanding. The incidents in the novel allow for much interactive learning, providing opportunities for students to dramatize certain portions, to expand on speeches, and to work out alternative endings. The novel can be taught collaboratively with the history department as an allegory of the Russian Revolution, allowing students to draw parallels between actual events and people and the imaginary ones created by Orwell. The novel can also be taught as a beast fable following the study of shorter fables by Aesop and James Thurber. Examining the work as a satirical comment on the corrupting influence of power, students should be able to trace the corruption of the pigs and perhaps relate their findings to individuals in our own government who have succumbed to the lure of power at any cost and by any means. Teenagers are especially influenced by peer pressure. In exploring the skillful use of peer pressure (along with the threat of death later in the book) used by the pigs to keep the other animals in line, the students can analyze their own lives and discover how peer pressure controls their actions. This teacher's guide contains a brief synopsis of each chapter, followed by teaching suggestions for use before, during, and after reading the novel. Activities, discussion questions, and topics for writing assignments are also included, most of which can be adapted easily for either slower or more advanced students.

Discussion

One night, all the animals at Mr. Jones' Manor Farm assemble in a barn to hear old Major, a pig, describe a dream he had about a world where all animals live free from the tyranny of their human masters. Old Major dies soon after the meeting, but the animals — inspired by his philosophy of Animalism — plot a rebellion against Jones. Two pigs, Snowball and Napoleon, prove themselves important figures and planners of this dangerous enterprise. When Jones forgets to feed the animals, the revolution occurs, and Jones and his men are chased off the farm. Manor Farm is renamed Animal Farm, and the Seven Commandments of Animalism are painted on the barn wall. Initially, the rebellion is a success: The animals complete the harvest and meet every Sunday to debate farm policy. The pigs, because of their intelligence, become the supervisors of the farm. Napoleon, however, proves to be a power-hungry leader who steals the cows' milk and a number of apples to feed himself and the other pigs. He also enlists the services of Squealer, a pig with the ability to persuade the other animals that the pigs are always moral and correct in their decisions. Later that fall, Jones and his men return to Animal Farm and attempt to retake it. Thanks to the tactics of Snowball, the animals defeat Jones in what thereafter becomes known as The Battle of the Cowshed. Winter arrives, and Mollie, a vain horse concerned only with ribbons and sugar, is lured off the farm by another human. Snowball begins drawing plans for a windmill, which will provide electricity and thereby give the animals more leisure time, but Napoleon vehemently opposes such a plan on the grounds that building the windmill will allow them less time for producing food. On the Sunday that the pigs offer the windmill to the animals for a vote, Napoleon summons a pack of ferocious dogs, who chase Snowball off the farm forever. Napoleon announces that there will be no further debates; he also tells them that the windmill will be built after all and lies that it was his own idea, stolen by

Snowball. For the rest of the novel, Napoleon uses Snowball as a scapegoat on whom he blames all of the animals' hardships. Much of the next year is spent building the windmill. Boxer, an incredibly strong horse, proves himself to be the most valuable animal in this endeavor. Jones, meanwhile, forsakes the farm and moves to another part of the county. Contrary to the principles of Animalism, Napoleon hires a solicitor and begins trading with neighboring farms. When a storm topples the half-finished windmill, Napoleon predictably blames Snowball and orders the animals to begin rebuilding it. Napoleon's lust for power increases to the point where he becomes a totalitarian dictator, forcing "confessions" from innocent animals and having the dogs kill them in front of the entire farm. He and the pigs move into Jones' house and begin sleeping in beds (which Squealer excuses with his brand of twisted logic). The animals receive less and less food, while the pigs grow fatter. After the windmill is completed in August, Napoleon sells a pile of timber to Jones; Frederick, a neighboring farmer who pays for it with forged banknotes. Frederick and his men attack the farm and explode the windmill but are eventually defeated. As more of the Seven Commandments of Animalism are broken by the pigs, the language of the Commandments is revised: For example, after the pigs become drunk one night, the Commandment, "No animals shall drink alcohol" is changed to, "No animal shall drink alcohol to excess." Boxer again offers his strength to help build a new windmill, but when he collapses, exhausted, Napoleon sells the devoted horse to a knacker (a glue-boiler). Squealer tells the indignant animals that Boxer was actually taken to a veterinarian and died a peaceful death in a hospital — a tale the animals believe. Years pass and Animal Farm expands its boundaries after Napoleon purchases two fields from another neighboring farmer, Pilkington. Life for all the animals (except the pigs) is harsh. Eventually, the pigs begin walking on their hind legs and take on many other qualities of their former human oppressors. The Seven Commandments are reduced to a single law: "All Animals Are Equal / But Some Are More Equal Than Others." The novel ends with Pilkington sharing drinks with the pigs in Jones' house. Napoleon changes the name of the farm back to Manor Farm and quarrels with Pilkington during a card game in which both of them try to play the ace of spades. As other animals watch the scene from outside the window, they cannot tell the pigs from the humans. Animal Farm as an allegory for the rise and decline of socialism in the Soviet Union and the emergence of the totalitarian regime of Joseph Stalin and is regarded as an insightful and relevant exploration of human nature as well as political systems and social behavior. After its translation into Russian, it was banned by Stalin's government in all Soviet - ruled areas [1]. In addition to that, Animal Farm is regarded as a successful book that remained unpublished for more than a year, because British publishing firms declined to offend the country's Soviet allies [2]. It has become a critical and popular triumph; it had been translated into many languages but was banned by Soviet authorities throughout the Soviet-controlled regions of the world because of its political content; moreover, it is considered as one of Orwell's most lasting achievements (ibid.). Besides repetition, allegory, agency, and simile, the most frequently used linguistic device in Animal Farm is personification. The latter is regarded one of the types of metaphor, which is considered as a cover term for different figures of speech. Personification is one of the well-known figures of speech. There are a

number of instances when this literary element is prominently used in the book Animal Farm. To begin with, personification can be defined in a general way as giving things which are not human some traits which are largely attributable to humans. These traits could include but are not in any way limited to characteristics, actions, feelings, and as well as qualities (ibid.). In other words, Personification is the attribution of human characteristics to something that is not human. The novel is a good example of in personification and symbols. The author George Orwell gives the reader another perspective of the problems that power, greed and evil bring to government. Using personification, the author tells us an important fact about communism and other types of government. In this story Mr. Jones the owner of the farm is in danger of losing his farm. The animals are planning a rebellion against humans because they are treating them badly. Old major the oldest animal and the wisest organize all of it. When Old Major dies Snowball, Napoleon and Squealer take the lead of everything because the pigs are considered the most intelligent animals in the farm. After that, Napoleon takes the head of the government; they call it animalism. Although the animals cannot speech, write, plan, read or drink alcohol, they behave like human and that what make the story more interesting and alive and Critics note that Orwell is underlining a basic tenet of human nature: some will always exist who are more ambitious, ruthless, and willing to grab power than the rest of society and some within society will be willing to give up power for security and structure. In that sense Animal Farm is regarded as a cautionary tale, warning readers of the pitfalls of revolution. The major part of tone and attitude is personification in this novel. Almost every character is a representation of an authority figure in Europe at that time that why the author George Orwell chooses to do that because he wants to show how animalistic the behavior of the people was. He also wants to depict the situation surrounding the Cold War without actually using those events or people [4]. This study has tried to distinguish between the literary device personification and other tropes such as metaphor, allegory, anthropomorphism and prosopopeia. This confusion occurs due to an overlap in definitions. For instance, personification is indeed a type of metaphor, and an allegory is a type of extended metaphor [1]. The author has various objectives behind the use of such a device. He uses personification to facilitate access to the narrative of Animal Farm and to send a message to the audience against the political systems which Orwell had seen in the 1930 and 1940. He uses the selected literary device to develop the plot and chooses animals and give them human characteristics to avoid problems during that sensible moment which is the Soviet War. Orwell may have a psychological motives in using this device, aiming at involving the reader in a cognitive mode with a view to enhance narration. Thus, the semantic creativity in personification is both linguistic and psychological. Thus, personification may be more functional than decorative.

Conclusion

Animal Farm has been adapted to film twice. The 1954 Animal Farm film was an animated feature and the 1999 Animal Farm film was a TV live action version. Both differ from the novel, and have been accused of taking significant liberties, including sanitising some aspects. In the 1954 version, Napoleon is apparently overthrown in a second revolution. The 1999 film shows Napoleon's regime collapsing in on itself, with the farm having new human

owners, reflecting the collapse of Soviet communism, appropriating the new political reality to the story. In 2012, a HFR-3D version of *Animal Farm* potentially directed by Andy Serkis was announced. A theatrical version, with music by Richard Peaslee and lyrics by Adrian Mitchell, was staged at the National Theatre London on 25 April 1984, directed by Peter Hall. It toured nine cities in 1985. A solo version, adapted and performed by Guy Masterson, premièred at the Traverse Theatre Edinburgh in January 1995 and has toured worldwide since

REFERENCE

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