

I. George Orwell's *Animal Farm* and Use of Symbols

George Orwell, whose real name was Eric Blair, was born in 1903 in Bengal, India, the son of a minor official in the Indian Civil Service. As was customary, his mother brought him along with his two sisters back to England when he was eight to be educated.

Orwell was sent to a boarding school on the south coast, a school whose students were largely sons of the wealthy. To attract such students, the school concerned mainly on "Cramming" boys for entrance to Harrow and Eton. Orwell was one of the few bright boys allowed to attend at a lower tuition, a practice followed to ensure the winning of scholarship for the honor of the school. He came from what he himself called "lower-upper-middle class" and hence was subjected to the snobbery of the other boys and the headmaster and his wife. He would later write that the psychological pressure set his mind for life and although many critics now feel that he tended to adopt prose in his autobiographical writing, the situation must have been oppressive for a sensitive child.

Orwell went to Eton in 1917 on a scholarship. The atmosphere was freer there, he made friends, and he read a good deal. He also encountered for the first time, popular liberal and socialist ideas. Such were common subjects of discussion at Eton, especially in this period immediately following World War-I. When he graduated in 1921, he decided not to go on to a university, though he could have instead he joined the civil service and went to Burma as a sergent in the India Imperial Police.

Orwell served in Burma from 1922-1927. As a policeman, he was of course the embodiment of British Imperialism to the natives, a painful reversal of roles in comparison to his life as a school boy. When he returned to England on leave in 1928, he resigned from his post. He then spent several years among poor and outcast of Europe and among the unemployed miners in the north of England. These experiences formed the basis for his first book an autobiographical work he called *Down and Out in Paris and London*, published in 1933. Although he had published some early writings under his real name, the first book used the name "George Orwell". He later explained that he took the last name from an English river near which he had once lived and the first as typically English. In any case it was probably a symbolic act signaling his choice of vocation as well as his attitude towards his own country.

His first novel, *Burmese Days* based on his experiences in Burma came out in 1934. In 1935 he published another novel. *A clergyman's Daughter*, which makes use, in part of his teaching experiences in England.

The novel, *Keep the Aspidistra Flying* published in 1936, was based on his experiences at this time as a clerk in a bookstore. He became an active 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. The results of his trip *The Road to Wigan Pier* published in 1937.

Meanwhile, the Spanish Civil War had broken out and Orwell took the side of republican and fought against the totalitarianism of the stalianist-Marxist

political system. Later, he left Spain along with his wife for fear of imprisonment and possible summary execution. He believed the communists actions there had betrayed a popular revolution that might otherwise have given the working class true freedom and status. The book he wrote from his civil war experience, *Homage to Catalonia* published in 1938, reflected this idea of the revolution betrayed, an idea that would find its ultimate form in *Animal Farm*.

Upon his return to England, Orwell published another novel, *Coming up for Air* in 1939. This was the first of his books to sell at all well. The war which he had predicted in this book was soon under way. During World War II he also worked for a time in the Indian Service of the British Broadcasting Corporation.

His two collections of essays, *Inside the Whale* and other essays and *The Lion and the Unicorn: Socialism and the English Genius* appeared in 1940 and 1941. In addition, during this time, Orwell did a great deal of political journalism.

In 1945, Orwell published the first of the two books for which he is generally known, *Animal Farm*. An Anti-utopian novel, like 1948, it is cast in the form of an animal satire. The obvious subject of the satire is Soviet Russia, but more generally it has to do with totalitarianism of any kind. The success of the book in Great Britain and the United States gave Orwell an income he had never before enjoyed.

Dickens, Dali and Others, another collection of essays appeared in 1946. his most celebrated work, 1948 was published in 1949. In it Orwell represents a

near future society that is an obvious projection of totalitarianism in the contemporary world. Orwell died in London, in early 1950, from poor health and exhaustion.

Two other collections of essays appeared shortly after his death: *Shooting an Elephant*, and other Essays in 1950 and *Such Such were the Joys* in 1953.

The face of literary genres in English literature was changing after the 40s. Modernist writers tried to find many ways of getting inside the minds of characters showing the reader what they were talking as well as what they did. During the second half of the century Fantasy Fiction has become one of the most productive and commercially successful of literacy genres in English. George Orwell (1903-1950) had greatest influence of the fantasy fiction.

The basic idea for the story *Animal Farm* occurred to him one day in the country when he saw a little boy of about ten years old driving a huge horse along a narrow lane whipping it whenever it tried to turn aside "It struck me that if only such animals become conscious of their strength we should have no power over them: and that is in which the same way as the rich exploit the proletariat." A simple idea, which he developed into a short book of not much more than 30,000 words.

Orwell's successful career as a novelist coincided with beginning of the great Depression, a term applied by historians especially in the Soviet Union. During the time of the World War I. Orwell was studying in Eton College. He

also encountered there for the first time, popular liberal and socialist ideas when he graduated in 1921 he joined in the civil service and went to Burma as a sergeant in the Indian Imperial Police. As a policeman he was of course, the embodiment of British imperialism to the natives a painful reversal of roles in comparison to his life as a school boy. He intensely disliked being the instrument by which power was exercised over the Burmese. So, he resigned from the post in 1927. His first novel, *Burmese Days* based on his experiences in Burma published in 1934.

During the Spanish civil war Orwell was appointed as an observer and a reporter but he was soon enlisted on the Republican side. By chance he joined a militia loyal to the P.O.U.M (Partido Obverode Unification Marxista) workers party of Marxist unification, a Marxist but anti Stalinist political party, rather than the better known (at least in America at the time) International Brigade, which was ultimately communist controlled. He was badly wounded on the front, and by the time he recovered form the wound, the Republican government was dominated by communist groups responsive to direction from Russia, and the purge of other political parties, including the P.O.U.M, was under way Orwell and his wife were forced to leave Spain for fear of imprisonment and possible summary execution. What he saw in Spain shocked him badly. He believed the communists actions there had betrayed a popular revolution that might otherwise have given the working classes true freedom and status. The book he wrote form his civil war experiences *Homage to Catalonia*, published in 1938, reflected this idea of the revolution betrayed, an

idea that would find its ultimate form in *Animal Farm*. Kingsly Martin, 1945 writes:

"He began as a civil servant honestly indignant with the misdeeds of the British Empire as he saw it in the far east. During the Spanish War, a sincere anti-fascist, he found like many others of his temperament, that of all the warring groups the most idealistic and least smirched were the anarchists."

He wrote many essays and novels on the rude and inhuman behaviours of soviet totalitarianism (Stalin). The novel was chosen by *Time Magazine* as one of the 100 best English novels from 1923 to the present.

The Plot is an allegory in which pigs in the farm play the role of the Bolshevik revolution arise and overthrow and oust the human owners of the farm, setting it up as a commune in which, at first all animals are equal.

The events and characters in *Animal farm* are similar honestly indignant with the misdeeds of the British Empire as he saw it in the far east. During the Spanish war a sincere anti- fascist, he found, like many others of his temperament that of all the working groups the most idealistic and least smirched were the anarchists. The fact that they would infallibly have lost the war while the republican coalition might, in slightly more favourable circumstances, have won it, did not affect his onslaught. At the outset of the World War he repented his past. Realizing that Nazi Germany was now an even worse enemy than the British Empire or the Negria Government he wrote

denouncing the left... Now that Germany is defeated, it seems almost accidental that his righteous indignation is turned not say to the history of Soviet Union Orwell makes this explicit in the case of Napoleon, whom he directly connects to Stalin in a letter of it on 17th March, 1945 to the publisher.

The other characters have their parallels in the real world, but care should be taken with these comparisons as they do not always match history exactly and often simply represent generalized concepts.

Orwell wrote the book following his experiences during the Spanish civil war, which are described in another of his books *Homage to Catalonia*. He intended it to be a strong condemnation of what he saw as the Stalinist corruption of the original socialist ideals.

On one important level *Animal Farm* is a satire of the Russian revolution. In this project I am going to analyze the satirical uses of symbols to refer to the soviet totalitarianism. In fact the novel is full of symbols which represent the certain real characters and the events that took place during the Russian revolution. In the novel Orwell uses several symbols which can be divided in to four different groups. They are humans as symbols animals as symbols places as symbols and other symbols.

Orwell uses human characters like Mr.Jones, Fredrick, Pilkington and Mr.Whympers in the novel. In the novel they play the minor role. These human characters in the novel symbolise capitalists especially or oppressors and status

quo in general. In the novel Mr. Jones represents the tsars of Russia, specially the last, Nicholas II (1868-1918) more important he represents the evil state of the world in general, the need for revolution. Fredrick in the novel represents Hitler, the cruel dictator of Germany of that time and Pilkington refers to the ruler of England of that time. In the same way Mr. Whymper represents the representative from America who collaborated to bolster Russia's economy. Orwell portrays the human characters superior than animal characters in the novel which is very natural. In the real life it is the human being who use the animals for their benefit and he is the cause of suffering the animals so do the human characters in the novel.

Orwell uses the bulk of animals in the novel like the pigs, horses, donkey, hens, goat, raven, dogs etc in the novel. In the beginning of the novel they refer to the innocent people of Russia who were suffering under the cruel dictatorship of the Czars. Later, these animals are united under the leadership of the pigs. They fight back against the human owners and succeed to establish the animal farm. When the animals take over the farm, they think it is the start of better life. Their dreams is of the world where all animals are equal and all the property is shared. But soon the pigs take control of the farm and one of them, Napoleon, becomes the leader of all the animals. One by one the principles of the revolution are abandoned, until the animals have even less freedom than before. It refers to the miserable condition of Russian people who fought against the dictatorship of Czar Nicholas II and established the republic but their condition remained the same. They suffered even more than before. It also indicates the failure of communism in Russia.

In the novel Orwell uses several places like the Manor Farm, animal farm, Foxwood farm and Pinchfield farm. Manor farm in the novel refers to the Russia before the Bolshevik Revolution of 1917 and the Animal Farm refers to the Soviet union after the revolution of 1917. In the same way the two neighbouring farms of the Animal Farm in the novel Foxwood Farm and Pinchfield Farm refer to the two neighbouring countries of Russia – England and Germany respectively.

Other symbols are associated exclusively with life in the society of Animal farm such as the green flag and the wind mill. The Windmill is so important in the plot of the novel, has several meanings. At first it represents, in snowball's eyes, the kind of success and good life which the animals will make for themselves. Then it comes to stand for the conflict between snowball and Napoleon and their factions. Later it represents the back breaking labour which Napoleon uses to keep the other animals busy. It also, of course represents what the animals must defend against the human enemy.

Moreover the title *Animal Farm*, is itself a major symbol. It stands for Russia and the animals in the farm represent Russian people of different classes and status.

Like any good symbols, those that Orwell uses are, to begin with, natural aspects of the story in telling. They take on meaning only because they are shown to be important in the reality he is depicting in the novel. To be too obvious and contrived is the sign of poor use of symbols, which Orwell never fall into in *Animal Farm*.

The Great World War marked the history of English Literature. The decades after World War I i.e. the modern period give birth to numerous

symbols. Writers like James Joyce, D.H. Lawrence, Dylan Thomas wrote about the social instabilities that the war had brought. During the 1920s, 30s till 40s the literary scene was set in such a way that every new counter was coming up with their experiences on the impact of war upon the society. Due to war effect not only Britain, America, Russia but almost all the nations all over the world had fallen into the prey of turmoil.

In order to study something, it is very important to select the method that is reliable, applicable and efficient to fulfill the objectives stated accordingly to the subject matter. Though, *Animal Farm* being a highly imaginative novel falling in the fantasy fiction genre, it is equally symbolic to the modern world dominated by power and industrialization. Thus, the attempt is made to solve the aforesaid aspect of the novel. In this project I would like to study about the satirical uses of symbols to show the evils of the Soviet totalitarianism. Therefore symbolism will be the main theoretical tool of my study. In addition to this internet surfing, library consultation and the guidance from the professors and lecturers will also be the sources of my study. In the same way, the critical writings available on the text will also be consulted so far the delimitation is concerned, the study will be concerned upon the uses of symbols in George Orwell's novel *Animal Farm*. Special focus will be given to the characters like Napoleon, Snowball and old major and their role in the *Animal Farm*. A brief survey on symbols and symbolic movement in English literature will also be done.

II. SYMBOLISM AS A MOVEMENT

Symbol is used as a part of the language. In general sense, by 'symbol', we understand "some entity or thing which suggests or stands for something else It is a sign or an object which gives meaning of something abstract" (Abrams, 311). The word "symbol" has been derived from the Greek verb 'symbollein', which mean 'to throw together and its noun 'symbolon', which means 'contact', token, insignia, and means of identification'. A symbol is a sign by which one knows or infers a thing or tint which suggests something else by reason of relationship, association, convention, etc.; especially, a visible sign of something invisible, as an idea, a quality; an emblem; as the lion is the symbol of courage (Cuddon, 671)

It is a complicated process to trace the origin, development and differentiation of a symbol. Many are derived from the objects of nature, and others are artificially constructed in a process of intuitive perception, and emotional experience. The world today is occupied with lots of common symbols a flag, a logo, a trademark, or skull and crossbones. All these suggest things beyond themselves.

Literature inevitably uses symbols and can not run away from its influence. In Literature, Symbols are implemented and defined in various ways. "A literary symbol combines image with a concept" (Cuddon, 671). Symbols clearly involve the use of concrete imagery to express the abstract ideas and emotions.

Defining symbol in general and literary sense, M. H. Abrams in his book, *The Glossary of Literary Terms* states:

A symbol, in the broadest sense of terms, is anything which signifies something, in this sense all words are symbols. In discussing Literature, however the term "symbol" is applied only to a word or phrase that signifies an object or event which in turn signifies something, or has a range of reference, beyond itself.

(311)

Hence, a literary symbol is a powerful entity, which unites an image and idea or concept. It is the power of symbol that the representation and what is presented in constant mutual exchange, incite and constrain the mind to hang on to penetrate more deeply. Therefore, in literature, symbol is generally supposed to be a word or a set of words that signifies something else. A symbol might be an object whether animate or inanimate, which represents or stands for something. A dove for example, symbolize peace; a goat, lust; the lion, strength and courage; the bulldog, tenacity; the rose, beauty; the lily, purity; the stars and stripes, America and its states; the cross, Christianity and the like. Furthermore, actions and gestures are also symbolic. The clenched fist symbolizes 'aggression'. Beating of breast signifies 'remorse'. In the similar fashion, Arms raised denote 'surrender'; Hands clasped and raised suggest 'suppliance', etc. Moreover, most religious and fertility rites are rich with symbolic movements and gestures.

Occasionally, religion is regarded as the origin and the product of certain established symbols. The historical study of religions has shown that it is fundamentally the symbol that mediates and forms man's religious consciousness the reality and the claim of the holy. The origin of many symbols clearly indicates the identity that was assumed to have existed between the symbol and the sacred or holy. Eg, The Greek god Dionysus as a bull, the Greek goddess Demeter as an ear of corn, the Roman god Jupiter as a stone, etc.

In Christian theology, every sacrament is an outward and visible sign or symbol of an inward and spiritual grace. The forms of Christian ritual, and the fabric and architecture of churches are full of symbolical meaning. This sort of representation of ideas by the use of symbols ushered the artistic movement called as Symbolist Movement.

In the broadest sense, the term 'Symbolism' refers to the use of symbols to represent ideas or qualities, especially in art and literature. Symbol is one of the finest devices to represent emotions and feelings of the artist in art and literature. A symbol is a concrete entity that stands for an abstract idea. More generally, it is anything, event or expression which cannot be interpreted literally rather it must be understood in terms of broader issues of idea of life and experience. The art of symbolism is the art of expressing feelings, not through direct description of definition, but by reacting feelings in the mind of the readers through the use of unexplained symbols.

In the process of creation of any work of art, an artist may confront with the problem of evoking his thoughts and feelings through direct words or the conventional language. Therefore, to make his thoughts and ideas flow out and reach his audience's or readers' mind and heart, an artist prefers the use of symbolism. In such a case, symbolism plays an important role in any genre of literature, whether it is poetry, drama or fiction.

When we try to dig out the history of Symbolism, we see that Symbolism as a literary movement came in the mid- nineteenth century in French Poetry. Symbolism emerged as the movement against naturalism and realism of the period:

There is plentiful symbolism in much 19th century French poetry. In *Ouvres Completes* (1891) Mallarme explained Symbolism as the art of evoking an object 'little by little so as to reveal a mood' or conversely, 'the art of choosing an object an object and extracting form it an 'erat d' ame'. (Cuddon 672)

Symbolism started in France during the second half of the nineteenth century. It started as a reaction against realism. In realism, common or ordinary events are presented as subject matter. Whereas, in Symbolism, these events are associated with emotional meaning. Objective world becomes no more realistic, but only reflection of some hidden meaning. Artist reveals reality through emotional and sensational response. Words are used as vehicle, by which an artist connotes the symbolic meaning. Charles Baudelaire is considered to be responsible to begin symbolism and he is often called as the

father of symbolism. Symbolism developed from his concept of 'Synaesthesia'. 'Synaesthesia' means the use of term usually applied to one sense to describe sensations of another.

Simplifying the concept of Symbolism, M. H. Abrams in his book *Glossily of Literary Terms* classified symbols into two types. They are; "conventional" or "public" and "private" or "personal symbols". He states:

Some symbols are "conventional" or "public": thus "the cross", "the red, white and blue" and "the good shepherd" are terms that refer to symbolic objects of which the further significance is determinate within a particular culture. Poets, like all of us, use such conventional symbols; many poets however also use "private" or "personal symbols". For example, the general association of a peacock with pride and of an eagle with heroic endeavor, or the rising of sun with birth and the setting sun with death, or climbing with effort or progress and descent with surrender or failure. (311)

The Symbolist Literary Movement began in France in the mid-nineteenth century. The Symbolist Movement in Literature has its root in 'Les Fleurs du mal' (The Flowers of Evil) by Charles Baudelaire. The aesthetic was developed by Stephane Mallarme and Paul during 1860s and 70s. During the 1880s, the aesthetic was articulated through a series of manifestoes and attracted a generation of writers.

The group of French poets like Charles Baudelaire, Stephane Mallarme, Paul Verlaine and Arthur Rimbaud launched the Symbolist Movement. Later on, Jean Moreas published the definitive manifesto of 'Symbolism' in September 1886 in an article 'Le Figaro'. Moreas was the one who founded the 'Symbolist School' whose ancestors were Baudelaire, Mallarme, Verlaine and Rimbaud. Moreas' version of Symbolism rejects all attempts to represent the observable world directly or instruct the reader straightforwardly. Moreas promotes allusive language that will allow the idea to be intuited by readers through a series of analogies. He makes clear that for Symbolism, the important subject matter lies beyond the observable world, "Baudelaire was the first to exalt the value of symbols, Verlaine used them instinctively, and Mallarme erected a metaphysic to explain and justify them. In his theory and his practice, Mallarme was the conclusion and crown of the Symbolist Movement' (Bowra,1).

Symbolism also represent a reaction against Realism and Naturalism in Literature, which sought to accurately represent the external world of nature and human society through descriptions of objective reality Symbolism left a profound influence on Twentieth-century literature, bridging the transition from Realism to Modernism. Symbolism strongly influenced the realm of arts, including theatre, painting and music.

In '*The Symbolist Movement: A Critical Appraisal (1967)*', Anna Balakian explains:

While Symbolism was technically a literary school that flourished in Paris in the 1880s and '90s, publishing manifestoes and gaining worldwide attention, its broader influence on European Literature involved these major conventions or characteristics: ambiguity of indirect communication; affiliation with music; and the 'decadent' spirit. (Spaeth, 12)

The credit for beginning Symbolist Movement goes to French writers. However, it was an American Romantic writer Edgar Allan Poe, whose writings provided fuel to gear up the art of Symbolism. The discovery of Poe by Baudelaire marked as the event of significance in the early history of the Symbolist Movement. Baudelaire "experienced a strange commotion" in Poe when he first read him in 1847. Poe's critical writings provided the first scriptures of the Symbolist Movement [...] (Wilson, 12).

Though, Symbolism as a literary movement took birth in the French land, later on its fruits or the technique flourished throughout English and American land. The poets and novelists of these places were immensely influenced by the tools and technique of Symbolism. Therefore, it seems to be fruitful to discuss the Symbolist Movement by categorizing it according to the place, different writers belong to.

The French Symbolist Movement

The Symbolist Movement flowered from France by Charles Baudelaire, and along with him other poets like Stephane Mallarme, Paul Verlaine and Arthur

Rimbaud. Supporting them, came other writers with the similar implementations in their works. They were Paul Valery, Jean Moreas, Gustave Kahn, Paul Fort and so on.

French Symbolism affected international literature of the nineteenth and twentieth centuries. The Literature of Russia, Germany, Great Britain, Japan, the United States, and Turkey was influenced by Symbolism. From France, Symbolism worldwide- notably to Russia, and had great influence on the shaping of the Twentieth century literature.

Anna Balakian sees in French Symbolism. “a catalyst which enabled poets of Britain, Germany, Hispanic lands and the most original of all, those of Russia, to discover and assert their own inspirations” (McCormick, 54). Though poetry dominated the Symbolist Movement, great works of fiction and drama were also written by the supporters of Symbolism.

Charles Baudelaire’s (1821-67) poetry greatly influenced the Symbolists, whose *Les Fleurs du mal* (1857; *Flowers of Evil*) embodied many of their literary ideals. In Paris, he first began to write as a critic and translator, introducing the works of Edgar Allan Poe to Europe through translations that have since become French classics:

Although Baudelaire did much of his writing as a critic, his critical pieces tended toward painting, where as the major contribution he would make to poetry developed from the

significant pattern of the repetition of images in *Les Fleurs du mal*, which turned them into complex poetic symbols. (Betz, 131)

The Symbolist Movement of the Nineteenth century in France was fundamentally mystical. It protested against the scientific art of an age which had lost much of its belief in traditional religion and hoped to find a substitute in the search of truth. Symbolists protested against the scientific realism and their protest was mystical, Baudelaire believed in 'ideal beauty', which he contrasted so poignantly with his own life. For him, the ideal of the 'beautiful' gave force and Purpose to his tortured and disordered soul. Baudelaire's poems are filled with subtle tones and with almost painfully delicate suggestiveness, "For Baudelaire, the visible and sensible world was full of symbols which fills man's heart with joy and sorrow and convey him through scent, colour, and sound to raptures of the spirit' (Bowra, 6).

Moreas' description of Symbolism refers most directly to Baudelaire's poem from his volume *Les Fleurs du mal* (1857, expanded 1861; *The flowers of evil*) a work that became a touchstone for symbolist artists and writers. Stephane Mallarme (As 1842-98) is one of the precursors or initiators of the Symbolist Movement. As Baudelaire developed the pattern of complex poetic symbols, it was Mallarme to exploit and codify the use of such symbols. Mallarme was the first poet completely discontent with the ordinary language of communication; he attempted to interpret an entirely separate language of poetry far more consistently than older cultivations of "poetic diction".

Paul Verlaine's (1844-96) Romances without words contribute significance to the Symbolist Movement. Poets of the movement of Symbolism were at first known as the "decadents", and Verlaine was willing to accept the term. The name "Symbolists" was suggested by Jean Moreas and the school derived primarily from Charles Baudelaire's poem "Correspondences", where mature nature is described as a "forest of symbols".

Another prominent symbolist writer is Arthur Rimbaud (1854-91) whose works like *A Season of Hell*, *The Illuminations*, etc. are remembered as his valuable works.

Paul Valery (1871-1945) is the true successor of Mallarme. He wrote a poem *La Feune Parque* under the influence of Mallarme. The poem shows many signs of a highly talented individual, which had been possible for Valery only by mastering the principles of Mallarme's art:

When Mallarme died in 1898, the movement of which he was the high priest and the foremost practitioner seemed to die with him. In the next few years French poetry found distinguished exponents in Jean Moreas, Francis Jammes, Henri de Regnier and Paul Claudel, but not one of these was really a Symbolist... But in one friend and disciple Mallarme had planted seeds of growth and development Paul Valery had as a young man known and revered him, written poems under his influence [...] (Bowra, 17)

Mallarme and his followers are called symbolists because they attempted to convey a supernatural experience in the language of visible things and

therefore every word is symbol and is used for its common purpose but for association which it evokes of reality beyond the senses. Indeed, any attempt to epitomize the symbolist view must end in distorting them, for they preferred to speak on particular issues not by describing them directly nor even defining them through explicit metaphors and similes but suggesting the exact nature of these ideas and emotions and by reproducing them through the use of symbols public or private. Thus symbolism became the subtle transformation on reality. The French Symbolism was not merely confined to France but also sailed to England and influenced many British authors.

English Symbolist Movement

In English Literature, Romantic writers were the first to emphasize the need of symbols in the sphere of literary works. Famous Romantic writers like Wordsworth, Blake, Keats, Shelley were the outstanding players of symbolic images in the field of poetry. They had perhaps more confidence in symbol as a means of effective Communication:

The tendency to rely on symbols in Modern Literature is an offshoot of the Romantic Movement. Not that the romantic poets themselves are used as models, though that they may often be true. What is certainly true is that the romantics shared with later writers an urgent need for symbolic expression, and they used symbols in analogous ways. (Perkins, 6)

Wordsworth, for example, uses the 'Wanderer' as a symbolic character in his poem "I Wandered lonely as a cloud". Shelley's manner of employing

symbols implies that the concrete has little correspondence with the "deep truth". In the poetry of Shelley or Keats, major poems are often organized around the symbols that are relatively fixed in poet's imagination. William Blake in his poem *The Sick Rose* presents the 'Rose' as a private symbol. The poem does not seem to be about a rose, but about what the rose represents.

These were the noticeable romantic poets who used symbols very smoothly in their poems to portray their ideas and moods. But these were not the ones to implement the principles of the Symbolist Movement that originated from France. The Symbolist Movement had a strong impact in the world at large, including writers like Pater, Symons, Wilde, Yeats, Eliot, Rilke and Stevens.

Arthur Symons (1865-1945) is regarded as a leader of the Symbolists in England. His critical work *The Symbolist Movement in Literature* (1899) proved to be considerable for the development of Symbolism in English Literature and for other writers who were interested in symbolism.

W. B. Yeats (1865-1939) acted as a significant person who managed to make Symbolism flourish triumphantly. Therefore, he has been regarded as the chief representative of the Modern Symbolists in English Literature. Yeats' deeper interest in the techniques of Symbolism grew after he met the French Symbolist Mallarme.

William Golding (1911-93), in his classic novel *The Lord of the Flies* uses many elements of Symbolism to help the readers gain a greater

understanding of his message. As one reads this novel, he or she will begin to recognize the way basic civilization is slowly stripped away from the boys as conflict between civilization and savagery arises.

The Modern Period, in the decades after World War I, is a notable era of symbolism in literature. Many of the major writers of the period exploit symbols which are in part drawn from religious and esoteric traditions and in part invented. Some of the works of the age are symbolist in their settings, their agents, and their actions, as well as in the objects they refer to. Instances of a persistently symbolic procedure occur in lyrics like Yeats' *'Byzantium poem'*, Dylan Thomas' series of sonnets (*Altarwise by Owl—light*), in longer poems (*Hart Crane's The Bridge, T.S. Eliot's The Waste Land*), and in novels like James Joyce's *Finnegan Wake*, and in other American Novels.

The author of memorable books like *Animal Farm* (1945) and *1984* (1949), George Orwell (1903-50) also finds himself inescapable from the symbolic elements. His satirical book *Animal Farm* is full of symbolism, which is a satire on the Russian revolution. Similarly, Orwell's another book *1984* is also the one which there are symbols everywhere. Symbols are used by Orwell to reinforce his major themes in the book.

Other significant modern writers like James Joyce (1882-1941), Dylan Thomas (1914-53) also let Symbolism flow freely in their stories. In James Joyce's *The Dead*, he utilizes his main characters and objects to impress upon his readers his view of Dublin's crippled condition.

American Symbolist Movement

The Symbolist Movement that originated in France greatly influenced the American writers. Similar to that of the English Literature, Symbolism in American Literature appeared from the poems and works of Romantic writers. Though the Movement is regarded to be originated in France, Symbolism has its root in the poetic theory of Edgar Allan Poe. Baudelaire's discovery of Poe proved to be the most significant event of the Symbolist Movement.

In the Nineteenth- Century America, a symbolist procedure was prominent in the novels of Nathaniel Hawthorne and Herman Melville, the prose of Emerson and Thoreau and the poetic theory and practice of Poe.

Nathaniel Hawthorne (1804-64), a skilled literary craftsman and a master of Symbolism, ranks among the greatest American fiction writers. In 1850, he published *The Scarlet Letter*, which made his fame, changed his fortune, and gave to the American Literature its first 'symbolic novel' Hawthorne's use of Symbolism in *The Scarlet Letter* is one of the most significant contributions to the rise of American Literature. Several symbols are obviously seen in the novel but the most important symbol which is carried throughout the novel is undoubtedly the scarlet letter 'A'. It initially symbolizes the immoral act of adultery but by the end of the novel the 'A' has hidden much more meaning than that.

Herman Melville (1819-91), has used various symbols in his novel *Moby Dick* In it, Melville examines both the exploitation of whaling and the reality of

being born outside of America. A robust and realistic novel of adventure, drawing upon the author's fascination with the whale and whaling, it achieves a compelling symbolism in the character of captain Ahab, whose fury against the whale sends him to his death.

Walt Whitman's (1819-92) poetry is considered to be highly symbolic. He believed that art is suggestive and that it requires great painstaking on the part of the reader, if he wants really to appreciate it. Similarly, William Faulkner (1897-1962) adopts the poetic language of the symbolists. In his short story *A Rose for Emily*, Faulkner has used symbolism as one of the literary tools to develop his theme.

In the similar way, there are many other writer who showed their profound interest towards Symbolism made it the same time became successful to handle it satisfactorily, Earnest Hemingway, John Steinbeck, Alice Walker, Wallace Stevens, Arthur Miller, and others used symbols in their works. Naturalists and Realists used the photographic methods to present the world they saw. They presented the things and happenings as they were. But Symbolists practiced the art of using symbols by expressing the invisible by means of visible or sensuous representations.

George Orwell's *Animal Farm* is highly imaginative heroic and at the sametime symbolic created a profound change in the notions among the readers and the critics. It proved that a fantasy can so powerfully symbolize the social pictures which otherwise were taken only as an imaginary work without any

concerns to the life and world. Being a fantasist, Orwell wanted nothing to do with the modern realist, adult literature which tried to copy the existing world rather than to recreate it. Realists sought to portray life as faithfully and accurately as possible whereas symbolists avoided direct stating their own ideas and emotions. Instead they try to suggest meaning through the use of collection of symbols. And hence they needed imagination to create various symbols for their work. Orwell was a man of imagination and therefore he might have bent towards symbolism where his imaginative power would come at work. Though Orwell doesn't have any connection with the symbolist movement and neither does he fall under the category of symbolists. Orwell seems to be fascinated towards the projection of the symbolists in his works which can be seen through his popular novel, *Animal Farm*.

Symbols may be of various kinds public or private. Some symbols are always associated with the definite meanings and are called conventional symbols like 'the red' symbolizing violence, 'the green' symbolising peace, 'the red rose' symbolizing love etc are the public symbols which refer to the same ideas everywhere in the world. Likewise other symbols may have special meaning in special use as the writer personally chooses certain symbols to mean something particular. These types of symbols with a particular meaning intended by the author are called private symbols. In the novel George Orwell uses the private symbols to satirize the events of the Russian Revolution. The symbols he uses in the novel convey the particular meaning which are relevant to this text only. To understand the novel one has to read it by keeping the characters and their relationship to the Russian Revolution into the mind. His

uses of personal symbols to satirize the Russian Revolution is really very artistic. Perhaps this may be his new experiment in the field of symbolism. By doing this in the novel Orwell tries to break the convention of using only the public symbols. His uses of personal symbols in the novel versus the use of private symbols.

Animal Farm is a satire on Russian Revolution and is one of the best 20th century examples of allegory, an extended form of metaphor in which objects and persons symbolize figures that exist outside the text. As its title suggests, the setting for this fable like novel is a farm and a bulk of characters are farm animals themselves, all of whom symbolize various revolutionary figures or political ideologies.

This thesis therefore, tries to unravel the significance of the uses of symbols to show the evils of the soviet totalitarianism. The history of symbolism shows that everything can assume symbolic significance: natural objects (like stones, plants, animals, men, mountain and valleys, sun and moon, wind, water and fire) or man made things (farm, houses, boats) or even abstract forms (number or the triangle, the square and the circle). In fact the whole cosmos is a potential symbol.

III. SYMBOLIC INTERPRETATION OF *ANIMAL FARM*

The novel *Animal Farm* is a satire of the Russian revolution and therefore full of symbols. The title of the novel *Animal Farm* itself is very symbolic. It refers to the Soviet union after the Bolshevik Revolution of 1917. He uses the bulk of animals in the novel which refer to the Russian people of different classes and status. Generally Orwell associates certain real characters with the characters of the book. He used animals, humans, places as well as different things to symbolize the Russian revolution.

Old Major is the first major character described by Orwell in *Animal Farm*. This "pure-bred" of pigs is the king, grandfatherly philosopher of change an obvious metaphor of Karl Marx. Old major proposes a solution to the animals desperate plight under the Jones "administration" when he inspires a rebellion of sorts among the animals. He inspires the animals to revolt against the cruelty of Mr. Jones in the following way.

It is not crystal clear, then, comrades, that all the evils of this life of ours spring from the tyranny of human beings? Only get rid of man, and the produce of our labour would be our own. Almost overnight we would become rich and free (16).

Of course the actual time of the revolt is untold. It could be the next day or several generation down the road. But old Majors philosophy is only an ideal. After his death three days after the barnyard speech the socialism he possessed is drastically altered when Napoleon and other pigs begin to dominate. It's interesting that Orwell does not mention Napoleon or snowball at

any time during the great speech of old major. This shows how distant and out-of-touch they really were; the ideals old major proclaimed seem to not even have been considered when they were establishing their new government after the successful revolt. It almost seems as though the pigs fed off old major's inspiration and then used it to benefit themselves instead of following through on the old major's honest proposal. This could be Orwell's attempt to dig Stalin, totally ignored Marx's political and social theory. Using old major's apparent naivety, Orwell concludes that no society is perfect, no pure socialist civilization can exist, and there is no way to escaping the evil grasp of capitalism. Unfortunately when Napoleon and Squealer take over, old major becomes more and more distant. Fragment of the past in the minds of the farm animals.

Napoleon is Orwell's chief villain in *Animal Farm*. The name Napoleon is very appropriate since Napoleon, the dictator of France, was thought by many to be the Anti-Christ. Napoleon, the pig, is really the central character on the farm. Obviously a metaphor for Stalin, comrade Napoleon represents the human frailties of any revolution. Orwell believed that although socialism is good as an ideal, it can never be successfully adopted due to the uncontrollable sins of human nature. For example, although Napoleon seems at first to be a good leader, he eventually overcomes by greed and soon becomes power hungry. Of course, Stalin did, too, in Russia learning the original equality of socialism behind, giving himself all the power and learning in luxury while his national and international status blossomed, the welfare of Russia remain unchanged. These lines express how incident go against what animals expected:

What is going on to all the milk? Said someone. "Jones used sometimes to mix some of it our marsh" said one of the hens, "Never mind the milk comrades cried Napoleon cried Napoleon, placing himself in front of the buckets. That will be attended to the harvest is more important Comrade Snowball will lead the way. I shall follow it in a few minutes forward, comrades! They hay is waiting." (30)

From the very point the deception to the animals by the leader, Napoleon, begins as the ruler of the farm. He is sweet at mouth but poisonous at heart. He tried to keep them at the net of his power. He forgets the motto of their revolution and starts to play the game of power to be the supreme dictator. Orwell also explains in the middle of the chapter ten:

Somehow it seemed as though farm had grown richer without making the animals themselves any richer - except, of course for the pigs and the dogs. Perhaps this was partly because there were so many pigs and so any dogs. (115)

The true side of Napoleon becomes evident after he slaughters so many animals for plotting against him. He even hives a pig to sample his food for him to make certain that no one is trying to poison him. Stalin, too was a cruel dictator in Russia. After suspecting many people in his empire to be supporters of Trotsky Stalin systematically murdered many. At the end of the book, Napoleon doesn't even pretend to lead a socialist state. After remaining in a republic and instituting his own version of England. Comrade Napoleon

quickly becomes more or less a dictator who of course has never even been elected by the animals.

Squealer is an intriguing character in Orwell's *Animal Farm*. He's first described as a manipulator and persuader. Orwell narrates in chapter two:

He was a brilliant talker, and when he was arguing some difficult point he had a way of skipping from side to side and whisking his tail which was somehow very persuasive. The others said to Squealer that he could turn black into white. (22)

Many critics correlate Squealer with the Pravda, the Russian newspaper of the 1930s. Propaganda was a key to many publications and since there was no television or radio, the newspaper was the primary source of media information. So the monopoly of the Pravda was seized by Stalin and his new Bolshevik regime. In *Animal Farm*, Squealer like the newspaper, is the link between Napoleon and other animals. When Squealer masks the evil intentions of the pigs, the intention can be carried out with little resistance and without political disarray. Squealer is also thought by some to represent Goebbels who was the minister of propaganda for Germany. This would seem inconsistent with Orwell's satire. However, which was supposed to be metaphorical characters in Russia.

Orwell describes Snowball as a pig very similar to Napoleon at least in the early stages. Both pigs wanted a leadership position in the "new" economic and political system, which is actually contradictory to the whole supposed system

of equality. But as time passes, both eventually realize that one of them will have to step down. Orwell says that the two were always arguing:

Snowball and Napoleon were by far the most active in the debates. But it was noticed that these two were never in agreement. Whatever suggesting either of them made, the other could be counted to oppose it. (48)

Later, Orwell makes the case stronger:

These two disagreed at every point disagreement was possible. Soon the difference, like whether or not to build a windmill, become too great to deal with, so Napoleon describes that snowball must be eliminated. It might seem that this was a spontaneous reaction, but a careful look tells otherwise.

Napoleon was setting the stage for his own domination long before he really began, "dishing it out" to Snowball. For example he took the puppies away from their mothers in an effort to establish a private police force. These dogs would later be used to eliminate Snowball, his arch-rival. Snowball represents Leo Dawidowitsch Trotsky, the arch-rival of Stalin in Russia. The parallels between Trotsky and snowball are uncanny. Trotsky too, was exiled, not from the farm, but to Mexico where he spoke out against Stalin. Stalin was very weary of Trotsky and feared that Trotsky supporters might try to assassinate him. The dictator of Russia tried hard to kill Trotsky, for the fear of losing leadership was very great in the crazy man's mind. Trotsky also believed in communism, but he thought he could run Russia better than Stalin. Trotsky was murdered in Mexico by the Russian internal police, the NKVD-the precursor of the KGB. Trotsky was found with a pick axe in his head at his villa in Mexico.

The name Boxer is cleverly used by Orwell as a metaphor for the Boxer Rebellion in China in the early twentieth century. It was this rebellion which signaled the beginning of communism in red China. This form of communism, must like the distorted Stalin view of socialism, is still present today in the oppressive socialist government in China. Boxer and clover are used by Orwell to represent proletariat, or unskilled labour class in Russian society. This lower class is naturally drawn to Napoleon because it seems as though they will benefit most from his new system. Since Boxer and the other low animals are not accustomed to the "good life" they cannot really compare Napoleon's government with the life they had before under the Jones. Here Boxer and clover represents working class people during the rule of Stalin who were hopeful at the beginning that their condition under Stalin would improve but later they suffer much than the previous rule of the Czars.

Also, since usually the lowest class has the lowest intelligence, it is not difficult to persuade them into thinking they are getting a good deal. The proletariat is also quite good at convincing themselves that communism is a good idea. Orwell supports the contention when he narrates:

Their most faithful disciples were the two carthorses, Boxer and Clover. Those two had great difficulty in thinking anything out for themselves, but having once accepted the pigs as their teacher they absorbed everything that they were told, and passed it on to the other animals by simple arguments. (23)

Later, the importance of the proletariat is shown when Boxer suddenly falls and there is suddenly a drastic decrease in work productivity. But still he is taken for granted by the pigs, who send him away in a glue truck. Truly boxer is the biggest poster child for gullibility.

Orwell uses the pigs to surround and support Napoleon. They symbolize the communist party loyalists and the friends of Stalin, as well as perhaps the Duma, or Russian parliament. The pigs unlike other animals, live in luxury and enjoy the benefits of the society they help to control. They consider themselves superior than other animals of the farm. At the end of chapter three Squealer explains:

Milk and apples (this has been proved by science, comrades) contain substances absolutely necessary to the well-being of a pig. We pigs are brainworkers. The whole management and organization of this farm depend on US. Day and night we are watching over your welfare. It is for your sake that we drink that milk and eat those apples. Do you know what would happen if we pigs failed in our duty? Jones would come back. (38)

The inequality and true hypocrisy of communism is expressed here by Orwell, who criticized Marx's oversimplified view of a socialist, "Utopian" society. Obviously, George Orwell doesn't believe such a society can exist. Towards the end of the book, Orwell emphasizes:

Somehow it seemed as though the farm had grown richer without making the animals themselves any richer except, of course the pigs and the dogs. (115)

Orwell uses the dogs in the book *Animal Farm* to represent in the book perhaps more accurately, the body guards of Stalin. The dogs are the arch defenders of Napoleon and the pigs and although they don't speak, they are definitely a force the other animals have to reckon with. Orwell almost speaks of the dogs as mindless robots, so dedicated to Napoleon that they can't really speak for themselves. This contention is supported as Orwell describes Napoleon's early and suspicious removal of six puppies from their mother. The reader is left in the dark for a while, but is later enlightened when Orwell describes the chase of snowball. Napoleon uses his "secret dogs" for the first time here; before snowball has a chance to stand up and give a counter argument to Napoleon's disapproval of the wind mill the dogs viciously attack the pig, forcing him to flee, never to return again. Orwell narrates:

Silent and terrified, the animals crept back into the barn. In a moment the dogs came bounding back. At first no one had been able to imagine where these creatures came from, but the problem was soon solved: they were the puppies from whom Napoleon had taken away from their mothers and reared privately. Though not yet full-grown, they were huge dogs, and as fierce looking as wolves they kept close to Napoleon. It was noticed that they

wagged their tails to him in the same way as the other dogs had been used to do to Mr. Jones (54)

The use of dogs being the evil use of force which helps Napoleon maintain power. Later, the dogs do even more dastardly things when they are instructed to kill the animals labeled "disloyal" Stalin, too, had his own special force "helpers". Really these are followers loyal to any politician or government leader, but Stalin in particular needed a special police force to eliminate his opponents. This is how Trotsky was killed.

Mollie is one of Orwell's minor characters but she represents something very important. Mollie is one of the animals who is most opposed to the new government under Napoleon. She doesn't care much about the politics of the whole situation, she just wants to tie her hair with ribbons and eat sugar, things her social status won't allow. Many animals consider her a traitor when she is seen being petted by a human from a neighboring farm. Soon Mollie is confronted by the "dedicated" animals, and she quietly leaves the farm. Mollie characterizes the typical middle class skilled worker who suffers from his new communism concept. No longer will she get her sugar because she is not just as low as the other animals, like Boxer and Clover. Orwell uses Mollie to characterize the people after any rebellion who aren't too receptive to new leaders and new economics. There are always those resistant to change. This continues to dispel the belief Orwell hated and according to which basically all animals act the same. The naivety of Marxism is criticized, socialism is not perfect, and it doesn't work, for everyone.

Moses is perhaps Orwell's most intriguing character in *Animal Farm*. This raven first described as the "especial pet" of Mr. Jones, is the only animal who doesn't work. He's also the only character who doesn't listen to old Major's speech of rebellion. Orwell narrates:

The pigs had an even harder struggle to counteract the lies put about by Moses, the tame raven. Moses, who was Mr. Jones especial pet, was a spy and tale bearer, but he was also a clever talker. He claimed to know of the existence of mysterious country called Sugarcandy Mountain, to which all animals went when they died. It was situated somewhere up in the sky, a little distance beyond the clouds, Moses said. In sugar candy mountain it was Sunday seven days a week, clover was in season all the year round, and lump sugar and linseed cake grew on the hedges. The animals hated Moses because he told tales and did no work but some of them believed in Sugarcandy Mountain, and the pigs had to argue very hard to persuade them that there was no such place. (23)

Moses represents Orwell's view of church. To Orwell, the church is just used as a tool by dictatorships to keep the working class of people hopeful and productive. Orwell uses Moses to criticize Marx's believe that the church will just go away after the rebellion Jones first used Moses to keep the animals working and he was successful in many ways before the rebellion. The pigs had a real hard time getting rid of Moses, since the lies about Heaven they thought

would only lead the animals away from the equality of socialism. But as the pigs led by Napoleon become more and more like Mr. Jones, Moses finds his place again. After being away for several year, she suddenly returns and picks up right where he left off. The pigs don't mind this time because the animals have already realized that the "equality" of the revolt is a force. So Napoleon feeds Moses with beer, and the full circle is complete. Orwell seems to offer a very cynical and harsh view of the church. This proves that Animal Farm is not simple an anti-communist work meant to lead people into capitalism and Christianity. Really Orwell found loopholes, and much hypocrisy in both system. It's interesting that recently in Russia the government has begun to allow and support religion again. It almost seems that like the pigs, the Kremlin officials of today are trying to keep their people motivated, not in the ideology of communism, but in the "old-fashioned" hope of an after-life.

Muriel is a knowledgeable goat who reads the commandments for clover. Muriel represents the minority of working class people who are educated enough to decide things for themselves and find critical and hypocritical problems with their leader. Unfortunately for the other animals, Muriel is not charismatic or inspired enough to take action and oppose Napoleon and his pigs.

Old Benjamin, an elderly donkey is one of Orwell's most elusive and intriguing characters on *Animal Farm*. He is described as rather unchanged since the rebellion. He still does his work the same way, never becoming too excited or too disappointed about anything that has passed. Benjamin explains:

Donkeys live a long time. None of you has ever seen a dead donkey. (33)

Although there is no clear metaphoric relationship between Benjamin and Orwell's critique of communism, it makes sense that during any rebellion there are those who never totally embrace the revolution, those so cynical they no longer look to their leaders for help. Benjamin symbolizes the older generation, the critics of any new rebellion. Really this old donkey is the only animal who seems as though he couldn't care about Napoleon and *Animal Farm*. It's almost as if he can see into the future, knowing that the revolt is only a temporary change and will flop in the end. Benjamin is the only animal who didn't seem to have expected anything positive from the revolution. He almost seems on a whole different maturity level compared with the other animals. He is not sucked in by Napoleon's propaganda like the other. The only time he seems to care about the others at all it's when Boxer is carried off in the glue truck. It's almost as if the old donkey finally comes out of this fall, his perfectly fitted demeanor, when he tries to warn the others of Boxer's fate. And the animals do try to rescue Boxer, but it's late. Benjamin seems to be finally confronting Napoleon and revealing his knowledge of the pig's hypocrisy, although before he had been completely independent. After the animals have forgotten Jones and their past lives, Benjamin still remembers everything. Orwell states:

Only old Benjamin professed to remember every detail of his long life and to know that things never had been her ever could

be much better or much worse, hunger, hardship and disappointed being, so he said, the unalterable law of life.

The rats and the rabbits, who are regarded as wild animals. Somehow represent the socialist movement, the so-called "Mensccheviki". In the very beginning of the Animal Farm Orwell states:

When Major was speaking four legs rat had crept out of their holes and were sitting on their headquarters listening to him. (17)

The pigeons symbolize Soviet propaganda, not to Russia, but to other countries, like Germany, England, France and even the United States. Russian had created an iron curtain even before WW-II. The communist government raved about its achievements and its advanced technology but it never allowed experts or scientists from outside the country to check on its validity. Orwell mentions the fact that the other farmers became suspicious and worried when these animals began to sing Beast of England. Many western governments have had similar problems with their people in this century. There was a huge "red scare" in the United States in the 1920s. In the 1930s in the United States Joseph Mc Carthy was a legislative member of the government from Wisconsin. He accused hundreds of people of supporting the communist regime, from famous actor in Hollywood to middle class ordinary people. The fear of communist became a phobia in America and anyone speaking out against the government was a suspect.

Mr. Jones is one of the Orwell's major villain in *Animal Farm*. Orwell says that at one time Jones was actually a decent master to his animals. At this time the farm was thriving. But in recent years the farm has fallen on harder times and the opportunity was seen to revolt. The world wide depression began in the United States when the stock market crashed in October of 1929. The depression spread throughout the world because American experts were so dependent on Europe. The US was also a major contributor to the world market economy. Germany along with the rest of Europe was especially hard hit. The parallels between crop failure of the farm and the depression in the 1930s are clear. Only the leaders and the die-hard followers ate their fill during this time-period. Mr. Jones symbolizes Czar Nicholas-II, the leader before Stalin. Jones represents the old government, the last of the Czars. Orwell suggests that Jones was losing his "edge". In fact, he and his men had taken up the habit of drinking. Old Major reveals his feeling about Jones and his administration at the beginning of the first chapter:

Man is the only creature that consumes without producing. He does not give milk, he does not lay eggs, he is too weak to pull the plough, he cannot run fast enough to catch rabbits. Yet he is the lord of the animals. He sets them to work, he gives back to them the minimum that will prevent them from starving and the rest he keeps for himself. (15).

From the very point the exploitation of poor animals by the leader of the Manor farm Mr. Jones is crystal clear. So, it is the most for the far the farm

animals to revolt against his tyranny. The animals started revolution and Mr. Jones and old government are successfully uprooted by the animals. Little do they know history will repeat itself with Napoleon and the pigs.

Frederick is one of Orwell's minor character in the novel *Animal Farm*. He is the leader of the Pinchfield farm. In the novel Frederick of Pinchfield farm represents Hitler of Germany. Frederick representing his own country. Germany is made as typical as possible even to his name.

Pilkington is also another minor character in the novel *Animal Farm*. He is the leader of the Fox woo farm. Here Pilkington of Foxwood farm represents England. Pilkington representing England is ah typical as his name so he has few recognizable individual traits. Pilkington, as England, is described as the typical English "Gentleman famer", easy going and disgracefully bad manager. Orwell referred to the England suffering from depression of 1930 through Pilkington. In the novel Pilkington passes his time by hunting and fishing.

Mr. Whymper, though not representing a country, does represent a group rather than an individual historical figure. He is the group of people who collaborated after the revolution to help bolster Russia's economy: engineers, scientist and businessman, many of them American. Because he is a composite figure, he is also made a typical figure: the solicitor of notary of nineteenth century England immortalized by Dickens. Whymper is the agent who comes to handle the business of Animal Farm with the outside world, and Orwell makes clear his contempt for Whymper's character and actions. It takes a clever and

unscrupulous man to recognize that *Animal Farm* will need an agent. Orwell describes him as:

... a sly-looking littleman with side-whiskers. (63)

Whymper's outstanding characteristic is slyness. Once having been introduced as the go-between, whymper falls out of sight: except as the unwilling accomplice of Napoleon in fooling the outsiders into believing that Animal Farm has a supply of food.

The title of novel *Animal Farm* is very symbolic. Though the farm building is the same it changes its name during the course of time. It stands for Russia. At first it is manor farm lead by Mr. Jones but later the animals made rebellion against Mr. Jones for golden future. They succeeded in overthrowing their enemy and Manor farm is converted into Animal Farm for their animalism. It refers to the change in the name of Russia into Soviet Union after the Bolshevik revolution of 1917 here the farm stands for Russia and the farm buildings stands for Kremlin. In the early days of the USSR there were sight seeing tours through the Kremlin. Later it became the residence of Stalin. In the same way the two neighbouring farms of the Animal Farm mentioned in the novel Foxwood and Pinchfield symbolize the neighbouring countries of Russia-England and Germany respectively.

The windmill has been presented as a symbol of Russian industrialization in the novel. In the novel the animals work hard to establish the windmill thinking that their condition will improve in the future after the establishment of the

windmill. At first it is proposed by snowball but Napoleon oppose it and it becomes the cause of quarrel between the two leaders of the farm snowball and Napoleon. Three weeks later when Napoleon chase snowball out of the farm by using his dogs. Napoleon again announces that the wind mill is to be built after all and it stands for the luxurious future of the farm animals so they labour hard for five years to accomplish the windmill. For snowball the windmill was the sign of the enlightened progress for which the community of animal farm was founded. For Napoleon it is a means by which the masses can be kept busy in definitely. To the other animals it is barely understood symbol of the better life to which they all aspire with it as a dream and the idea of the single scapegoat-snowball- as the only obstacle to achieving it they become more determined and more loyal to the dictator. Their wills and whatever intelligence they possess have been turned off, and the dictator can use their enthusiasm as one more tool to control them. When they set up the wind mill and ready to inagurate it is attacked by the Fredrick of Pinchfield and destroyed at last. Finally it stands for the cause of quarrel between the Animal Farm and the Pinchfield farm. The destruction of the wind mill by Pinchfield stands for Hitler's sudden invasion of Russia and also the failure of the first five years of plan. In this way the same object windmill symbolizes different issues in the plot of the novel. From this it is clear that the meaning or the message any object or idea is not same forever. The same object can be used to refer different things or ideas according to the situation.

In the novel animals formulate the seven commandments as the code of conduct of the farm just after they overthrow Mr. Jones out of the Manor farm and change it into animal farm. The seven commandments they formulate are:

Whatever goes upon two legs is an enemy.

Whatever goes upon four legs or has wings is a friend.

No animal shall wear clothes.

No animal shall sleep in a bed.

No animal shall drink alcohol.

No animal shall kill any other animals

All animals are equal.

Though the animals formulate these seven commandments and work hard for the prosperity of the farm the pigs consider themselves superior than other animals of the farm. Slowly they neglect the spirit of the commandments and begin to rule over other animals. They change the spirit of the commandments for their own benefit when they begin to lead more comfortable life. They change the commandment "No animal shall sleep in a bed." into "No animal shall sleep in a bed with sheets" when they begin to live in a house. They change the commandment "No animal shall kill any other animals" into "No animals shall kill other animals without cause" and begin to kill and execute the animals who disobey them. They change the commandment "No animal shall drink alcohol." into "No animal shall drink alcohol to excess." after the pigs acquire a taste for whiskey. The summary of the first two commandments, "four legs good, two legs bad." is changed when the pigs begin to walk on their hind legs into "four legs good two legs better." In the same way they changed

the last commandment "All animals are equal." into "All animals are equal, but some animals are more equal than others." when they consider themselves the brain workers of the farm.

The gradual change in the seven commandments by the pigs symbolize the nature of the modern political leaders who say one thing and in action do oppositely. They also change the constitutions or the rules and regulations of the country in their own favour. The distortion of the seven commandments is the distortion of the conception of the original vision. This also shows how the spirit of any revolution degenerates at the end.

In such a way in *Animals Farm*, Orwell has been successful to reflect the history of Russia under communist rule from the revolution in 1917 to the Teheran Conference in 1943 through the use of animals and other symbols. In the novel Orwell has used his private symbols.

IV. CONCLUSION

The novel *Animal Farm* is full of symbols. Orwell uses a number of symbols in the novel as part of the mechanism of his satire and as a way of embodying the ideas he intends to communicate. In the novel Orwell uses animals as the main characters of the novel which symbolize the Bolshevik revolutionaries of soviet totalitarianism. Orwell based the book on events up to and during Joseph Stalin's Regime. The plot is an allegory in which the pigs in the farm play the role of the Bolshevik revolutionaries and overthrow and oust the human owners of the farm, setting it up as a commune in which, at first, all animals are equal.

The events and characters in *Animal Farm* are symbolic to the history of the Soviet Union, Orwell makes this explicit in the case of Napoleon. Whom he directly connects to Stalin in a letter of 17 March 1945 to the publisher. Instead of speaking directly about human problems Orwell uses animal characters and personifies them to the certain real characters responsible to and also the victims of the Bolshevik revolution of Russia. Orwell choose to write *Animal Farm* in this form not only because of the difficulty of making a direct attack on Russia at this time, but also because the interest of an animal story and to make it humorous. Furthermore, he found it easier to arouse sympathy in his readers for the poor victims of the dictatorship when these were defenseless farm animals and it would be easier to arouse sense and hatred for the dictators when these were symbolically greedy pigs and ferocious dogs.

In the novel Orwell uses each and every characters and events to symbolize the Russian revolution. The name of the novel Animal Farm itself is very symbolic to the Russia. The different types of animals like the pigs, dogs, horses, cat, goat, donkey, rat and rabbits and also the birds etc are the major characters of the novel. Beside these animals some human characters like Mr. Jones, Frederick, Pilkington, Mr. Whymper etc are also the characters of this novel. Either they are animals or human beings all are used as symbols to refer to the history of soviet Russia.

In the novel Orwell uses pigs to refer to the people of soviet totalitarian like Napoleon, snowball, squealer etc. They are the leaders of the animal farm. They unite other animals to revolt against Mr. Jones of the Manor farm and finally they are able to expel Jones from the farm and establish their own farm, Animal Farm. Soon, however a new hierarchy emerges with the cunning, selfish pigs lording it over the more docile and less assertive animals. The high ideas of animals equality and sovereignty proclaimed at the beginning of the revolution are quietly dropped. The choice of pigs, for example is brilliant: they are general symbols of greed and self-indulgence.

In the same way Orwell uses dogs to refer to the army of Soviet Russia. Who are the safeguards of the totalitarians. In the novel dogs are the arch-defenders of Napoleon and other pigs. The uses of dogs as safeguard of the ruling class people is also natural because it is the natural instinct of the dog to safeguard and be faithful towards its masters.

Orwell uses horses to refer to the proletariat, working class people of Soviet Russia. In the novel Boxer, Clover and Mollie labour hard but get nothing more than bare ration to be alive. The uses of horses as hard workers by Orwell is also similar to their nature.

In the same way all other animals are used to symbolise the different classes of people of Soviet Russia. The animals symbolize the people having the similar instincts to them.

Orwell uses human characters like Mr. Jones, Fredrick, Pilkington, Mr. Whymper etc in the novel to create the hierarchy between the rulers and the general people. In the novel they symbolize the headmen of Soviet Russia, England and Germany. When these human characters do appear, none is pleasant or admirable. This is important because these men are taken also to symbolize capitalists specially or oppressors and the status quo in general.

Jones in the novel symbolise the tsars of Russia, specially the last, Nicholas-II (1868-1918). Although convinced of the divine right of kings, he was so weak that he abdicated quite easily when faced with revolt it is in 1917. He was associated in 1918. More important, Jones represents the evil state of the world in general, the need for revolution.

Fredrick of pinchfield farm and Pilkington of Foxwood farm are even more shadowy figures. They represent both more justification for revolution and the failure of the enemies of the revolution to act in such a way as they

prevent it or combat it effectively. Fredrick of Pinchfield farm symbolizes Germany and Pilkington of Foxwood farm symbolizes England. These two characters representing countries rather than historical figures, are made as typical as possible-even to their names- so that they have few recognizable individual traits. Pilkington, as England, is described as the typical English "Gentleman Farmer", easy going and disgracefully bad manager. He passes his time in the sports of fishing and hunting. Fredrick is described as typical German businessman: a tough, shrewd man, perpetually involved in law suits and with a name for driving hard bargains.

As we have already discussed that a symbol may be a person, an object, an event etc that stands for something else. Furthermore, a symbol can be a concrete entity that stands for an abstract idea. In the novel the gradual changes in the seven commandments made by the pigs which snowball originally pointed on the wall also symbolizes the inconsistency of the political situation. It symbolizes that the commandments are only the rules for keeping the common people under control by the authoritarian people and they can change the commandments for their own benefit. "No animals shall sleep in the bed" is the first commandment made by the animals at first but later when the pigs move into the house they add "... with sheet." The next is the rule "No animals shall kill other animal." But after Napoleon holds the trial and executes the animals this is added "... without cause." Then to the rules "No animals shall drink alcohol" is added "...to excess" after the pigs acquire the taste of Whiskey. The summary of the first two commandments "four legs good, too legs bad." Is changed when the pigs begins to walk on their hind legs." F our

legs good, two legs better." The most chillingly ironic change of all in that made in the last chapter to the commandment reading, "All animals are equal." The triumphant new dictator pigs add: ... but some animals are more equal than others." The change in the commandments symbolizes the charismatic nature of the corrupted politicians who say one thing and in practice do oppositely.

In the novel, animals work had to establish a wind mill. They are hopeful that after the completion of the construction of the windmill their lives would be easier. It symbolizes the luxurious future of the animals in the farm so, they work hard for five years and establish a wind mill but at last before they get the benefit of their hard labour of five years it is destroyed by the attack of the Fredrick of the Germany. The destruction of the windmill is a symbol for the failure of the five year plan. Here this event symbioses what Stalin did with Germany and other countries of Europe before World War - II. It also symbolizes Hitler's sudden invasion of Russia.

Thus the whole novel is full of symbols. Beside the animals, humans and places Orwell has also used many other things as symbols in the novel. Here, Orwell has used all the symbols to focus on the history of Russia under communism and Marxism in the representation of Manor farm, as Russia under the part feudal, part capitalist system of tsars and animals of the manor farm as the workers and peasants of Russia, in whose name the Russian Revolution's leader first struggled.

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