

Chapter One

I. General Introduction

George Orwell's *Animal Farm* is a political allegory which tells the story of a political revolution that went wrong. This is a great satire upon communism where men are equated with stomach. It was a creative awareness of the world as a whole. Orwell regarded himself as a political writer and thought that all writing is political consciously or unconsciously. Born in 1903 in India Orwell was a well known down-to-earth writer of the 20th century who chose to direct his intelligence and literary skill to some of the things that matter to ordinary people as well as to bookish people: problems of war and peace, work and pleasure, and the politics of the time he lived in. His works are closely connected to the events of his life. He wrote only about things that he had actually observed, so he sought out material he could write about and used every experience of his life in books. He commented very directly on the society and times in which he lived, and his strong feelings about social injustice and oppression were the main motivating forces behind all his writings, whether essays, pieces of journalism, novels or semi-autobiographical documentaries. In *A Critical History of English Literature* David Daiches makes the following remarks:

His autobiographical works, *Down and Out in Paris and London*, *The Road to Wigan Pier* and *Homage to Catalonia*, cut through the sentimentalities of fashionable left wing reporting by stressing uncomfortable truths ignored by left as well as by right. There is an almost masochistic honesty in his works, for he insisted on living with ills he exposing them. (1169)

He belongs to world literature on the strength of his last two novels. In his time the two concepts, the concept of world society and the concept of world state, were much

recurrent. It is evident that *Animal Farm* and *Nineteen Eighty-Four* represent the movement from totalitarian state to totalitarian world. *Nineteen Eighty-Four* is a nightmare story of totalitarianism of the future among many hopeless struggles against it and the final defeat by acceptance this novel has also its target, totalitarianism and attendant evils and the authors attack is certainly most effective.

George Orwell was always a provocative writer. He had a keen insight into social and political situations. He was a skilful and entertaining novelist as well as an essayist. He was also a famous Pamphleteer and journalist. Describing Orwell as a man of versatile and wide ranging experience Jeffrey Meyers in his book *A Readers Guide to George Orwell* sums up his life in this way: "He was an Estonian colonial policeman, tramp, dishwasher, tutor, reviewer before he published his first book at the age of thirty. And during the next fifteen years he was a book dealer, soldier, farmer, broadcaster, war correspondent and all too frequently hospital patient as well as an author" (19). Meyers Says that Orwell's friend George Wookcock made a fundamental criticism of Orwell's weakness as: "The failure to penetrate deeply into the rooted causes of injustices and the lack of constructive vision for the future of man" (118).

His novels are marked by the general situation of the hero and, the general nature of the world against which he is confronted. In all his novels 'individual and trap' constitute the essence. From Flory to Wilson Smith it can be seen as recurrent pattern or motif. There is a trap of imperialism in *Burmese Days* (1934), the economic trap of *A Clergyman's Daughter* (1935) and *Keep the Aspidistra Flying* (1936). The trap resultant of the streaming and urbanizing forces in *Coming Up for Air* (1939) is evident. Finally there is political trap in *Nineteen Eighty-Four* (1949). We observe the confrontation themes in most of Orwell's novels. But much more striking is the

shifting of theme from imperialism to poverty; from socialism to an attack on communism and fascism.

Describing Orwell as a keen observer of the society Andrew Sander, in the book *The Short History of English Literature* says that Orwell is more at home with journalism than his novels as:

His early novels *Burmese Days* (1934), *A Clergyman's Daughter* (1935), and *Keep the Aspidochelone Flying* (1936), offer a little more than fictional analysis of the narrowness and idiocies of the British at home and abroad, as bring imperialists and even smugger domestic tyrants. It was an investigative social journalist that Orwell's true distinctiveness as a writer emerged. He is an acute observer and a generalization an opened-eyed crosser of class boundaries and a delineator of essentially English fudges and comprises. (461)

Orwell believed that national traditions condition personality and little sympathy for Marxist cosmopolitanism. His great importance lies in the fact that he tried and saw some truth beyond doctrine and theory about the English society of his time. In other words he saw and described convincingly the wide gulf that divided the English society, like all other, in the working class and the ruling class.

He is objective in the description of society, but as soon as he starts reflecting, he betrays signs of private feeling blurring his vision of public truth. He had feeling of the common man and the mind of intellectual. He differentiated himself from the intellectual and many critics do not find his mind mature, consistent and remarkable. He was not learned, nor did he have much respect for learning. The striking quality in his writing is that it unusually achieves a delicate balance between elite and mass appeal. Raymond Williams found a kind of conscious dualism central to Orwell. What

he meant was that Orwell's attitude to the common people of England kept changing. He is highly critical of Orwell's consciousness which is ambiguous.

Orwell took novels because that was the genre popular in 1930's writings. Throwing light on George Orwell as a novelist, Tom Hopkinson, in his book *George Orwell and British Writers* says as: "George Orwell was the best writer of reportage and documentary in a gift of a novelist. He adopted the novel form as it is very close to the newspaper report" (275). He expressed his self in his novels. He concentrated too much on himself which had two unsatisfactory results. First of all, his novels are alike they are all tales of solitary characters, each in one way or another expression of Orwell himself, seen against backgrounds which are the sections of his own experience. Secondly, Orwell's concentration on himself leads him to see the outside world as an enlarged projection of his own personal problems. He was from childhood, hampered by lack of money, and he sees the world as a succession of money rackets. In this connection, M. H. Abrams makes a remark in *The Norton Anthology of English Literature* that "It was at Eton that he first became conscious of the difference between his own background and the wealthy background of his schoolmates" (266).

He wanted to write in order to expose lie and to draw the people's attention and his initial concern was to get a hearing, he expressed in "Why I Write". Bernard Cricks states in his book *George Orwell: A Life* as: "Orwell was not simply a novelist but an essayist and a journalist who dealt with private morals in an autobiographical vein quite as much as he dealt with public issues" (39).

Down and Out in Paris and London gives us Orwell's account of eking out a dire life, ill paid jobs and common lodgings. The main subject of both *Down and Out in Paris and London* and *The Road to Wigan Pier* is not a comfortable and familiar

England but a singularly uncomfortable and unfamiliar one. The latter was to become the outcome of the couple of months that Orwell in the north of England. The book reveals a profound insight into the squalor and demoralization of the working class life that he saw there. The book also describes the experiences Orwell shared with the unemployed. He chose to put himself into the condition of servile poverty because of a desire and a personal need to experience degradation and hardship. Later in *The Road to Wigan Pier*, he explained his motives as: "I felt that I had got to escape not merely from every form of domination over man. I wanted to submerge myself to get right down among the oppressed to be one of them and on their side against the tyrants " (122).

Propaganda and false reporting, deception of the people and the theme of the revolution betrayed were finding their most convincing expression in *Animal Farm* and *Nineteen Eighty-Four*. The Spanish War had a profound effect on Orwell and his beliefs.

In the essay, "The Fatalism of George Orwell", D.S. Savage has evaluated George Orwell as a novelist as following:

As a novelist Orwell is severely limited by his obvious inability to transcend the view point of his central character. Empathizing with naïve directness with his heroes, he implicitly invites his readers to do the same. Yet these Orwellian figures must be shown not only as sensitive and well-meaning beings, but as loutish, splenetic and subject ones – and this not because Orwell has unusually subtle insight into the grey areas of human nature. But because of his depleted ability to distinguish between the normally 'good' and the 'bad' in character and

behavior that this might well be connected with a degree of moral ambiguousness or indifference is not difficult to see. (131)

Orwell's essays are obviously more subtle, and in them he had doubtlessly elucidated more satisfactorily the object of his reflections. In this connection David Daiches writes as: "The compulsive honesty is seen in his essays also, where again and again he cut throughout generations of accepted judgments or ways of thinking by relating the subject directly to the personally realized facts of human experience" (1770).

Orwell appeared as a powerful writer of satire after the Second World War. His experience in British imperial police service in Burma, war experience in Spain and working class origin in England all impressed him that human life in the 20th century was far from wanton wickedness and authoritarian menace loomed large from both the left and the right. His satire is intended as warning to all mankind with the message that simple ordinary people must resist authoritarianism or face total domination by mechanical zealots of abstract ideas. R.J. Rees in his *An Introduction to English Literature* sums up and opines as: "Unfortunately Orwell did not live to see the success of the television and film versions of this frightening piece of satire – a negative utopia intended as a warning that no modern society can afford to shut its eyes to the dangers of totalitarianism" (175). Raymond Williams found a kind of conscious dualism central to Orwell. What he meant was that Orwell's attitude to the common people of England kept changing. He is highly critical of Orwell's consciousness which is ambiguous. In his book *Orwell* Williams remarks as: "Theoretically a member of the ruling class and sharing its and man like him were in practice on the outer edge of the system, in several ways" (18-19).

More specifically, Orwell wished to warn the English speaking nations that they also could face dictatorship of lunatics like Hitler or Stalin in their countries if they slackened vigilance and readiness to resist the evil. Orwell's satire has a clear message to the effect man can easily fall prey to the abstraction of ideas and humanity may be sacrificed to sustain power in the hand of few zealots.

II. George Orwell and Fatalism

George Orwell's concentration on himself leads him to see the outside world as an enlarged projection of his own personal problems. He was from childhood hampered by his bad luck and he sees the world as a succession of money rackets. He was by birth an upbringing - or rather through an upbringing strangely ill suited to his birth - actually sensitive to close distinctions, and he supposed everyone else to be as painfully affected by them as he was himself. Protagonists bear the stamp of his creator, a tact which cannot be avoided.

Orwell's intensive criticism reveals the truth that his natural self and his natural writing were invaded by an inevitable social and political reality which is termed as fatalism. The literal meaning of fatalism refers to the subordination of man to fate either consciously or unconsciously. Determinism of fatalism is a concession to unknown and unconscious forces operating in life and society. An examination of Orwell's novels makes it more transparent.

Most of Orwell's heroes suffer from the problem of conformity to fate, for example Flory in *Burmese Days* who became the victim of the isolation of his life which has undermined his will without destroying his capacity for self criticism. Eventually he (Flory) commits suicide, his action being his terrible protest against his failures. Dorothy in *Clergyman's Daughter* who finds that in the process of sinking to the bottom of society her religious faith has inexplicably gone. Gordon Comstock in *Keep the Aspidistra Flying*, who is a solitary young man of literacy learning, has given up an opportunity in an advertising firm and taken a job as bookshop assistant at two pounds a week in order to have time for writing. Inevitably his poverty so dominates his thoughts that he cannot get on with his real work. George Bowling in *Coming Up for Air* who is an insurance agent, nagged by his wife, irritated by his

children, worried endlessly about money, but resilient, nor broken the storms but still riding them taking what he can get out of life. In the novel, *Animal Farm* all the animals united for rebellion with Old Major's guide in which he had said ". . . the whole of the produce of our labor is stolen from us by human beings. There, comrades, is the answer to our problems. It is summed up in a single word - Man. Man is the only real enemy we have. "Remove man from the scene and the root cause of hunger and overwork is abolished forever"(4). They succeeded to establish animalism but when they were on the way of progress at that time they were drawn back because of the conflict of two ideas between two peak leaders Napoleon and Snowball. The animals were divided in two factions under the slogans "Vote for Snowball and Three-day Week" and "Vote for Napoleon and the full manager" (3). In *Nineteen Eighty-Four* Winston Smith's sudden starting of dairy writing, falling in love with Julia and believing O'Brien are the incidents which emerged unconsciously. Savage writes as: "Invariable with Orwell conscious decision is pre-empted by the influence of unconscious determinism signifying a failure to rise psychologically, from a sub-personal level of existence" (131).

Mr. Jones, in *Animal Farm*, is driven by the animals from Manor Farm. In the same novel, Snowball, a philosopher and well planner has also been chased by nine dogs. Winston Smith in *Nineteen Eighty Four* emerged as a creative character but tortured for surrender. Thus the major characters of Orwell's novels have surrendered themselves to fate. In the essay, "The Fatalism of George Orwell", D.S.Savage observes as: "Each tells the story of single lonely individuals disaffection from his society, his partially successful retreat or escape from it, and his final return, leading either to resigned conformity or death. The philosophy is fatalistic" (130).

A vital fatalistic and deterministic pattern operates in *Animal Farm*. It operates in the novel with the sudden removal of Mr. Jones from his farm and property. The story in the novel *Animal Farm* is presented directly and in a straightforward manner. Old Major's speech in which he presents his vision of a better future is the first event presented, and it is the first event to happen in time; it provides the impetus for all of the later actions in the novel. The party during which pigs and the humans become indistinguishable is the last event to happen in time, as well as the last event presented; it is the culmination of all the things that have happened before it. *In the Introduction of Animal Farm*, Robert Wilson says as: "It too concludes with a meeting, between the leading pigs and the humans from neighboring farms" (XXV).

Although the obvious subject of the novel is Soviet Russia, but more generally it has to do with totalitarianism of any kind. Here in this novel Orwell has shown that ruled is always fated to lie on the ruler because of their fate. Had Orwell not been deterministic, the revolution of animals would never have been a failure? Consciously Orwell wanted that revolution was necessary for the social changes. But it was soon overtopped by his negative notion that ruling power must not go in the hand of the proletarians because of his fatalistic and deterministic temperament. In the *Introduction of Animal Farm*, Robert Wilson says:

. . . Orwell shifts the tone from seriousness of the philosophy to the farcical confusion that results from the dogs closing the rats. It is funny because it is entirely predictable animal behavior but it is also a criticism of an over idealistic philosophy that fails to take account of instinctive urges and individual needs. All animals are comrades, is a ridiculous assertion as the ensuing incident proves. (XXVII)

The ruled, shown by the Orwell are tortured because of fate not only by the power of leader. Napoleon came in absolute power after the expulsion of Snowball and wanted to change the law and order of the farm according to his necessary. He also abolished the Sunday Meetings. This was protested by four Pigs. Napoleon made conspiracy against them for revenge and ordered the dogs to torture ". . . the dogs bounded forward, seized four of the Pigs by the ear and dragged them, squealing with pain and terror to Napoleon's feet. The Pigs' ears were bleeding, the dogs had tasted blood, and for a few moments they appeared to get quite mad" (51).

Napoleon called upon the animal's of the farm to confess their crimes. They did not try to defend or save their life. They confessed without any further prompting they had been secretly in touch with Snowball ever since his expulsion; they had collaborated with him in destroying the windmill and that they had entered into the agreement with him to hand over. They were destined to confess but when they had finished their confession, the dogs promptly tore their throats out and in a terrible voice Napoleon demanded whether any other animal had anything to confess. The other animals also confessed but they were also killed. If the fatalistic agents were not in existence, the animals would not confess and would not be killed.

His most celebrated novel *Nineteen Eighty-Four* published in 1949 is a terrifying vision of a possible future. In this book Orwell projected into the future the questerity, shoddiness, and sheer ugliness of war-time Britain and the tyranny, ruthlessness, and dishonesty of the communist state which had come to power in so many countries in Eastern Europe, besides Russia. We are moving towards a state, Orwell says, in which the individual will be crushed by the machinery of the one party state, when man will be unable to distinguish between truth and falsehood, and when the ordinary human emotions will have been altogether extinguished. The main theme

of the novel is totalitarianism and its evils. In this way the theme of the novel is a profound, terrifying and wholly fascinating. The book is the fantasy of the political future and serves its author as a magnifying device for an examination of present. Dr. S. C. Mundra and Prof. V. N. S. Chowdhary have stated as:

In *Nineteen Eighty-Four* (1948) George Orwell sees the danger to human freedom in politicians rather than scientists. In Britain Ingsoc controls its citizens by totalitarian methods which include monitoring by two way television screens and the suppressions of subversive thinking by the "thought police". Even the English language has been replaced by Newspeak in which philosophical or political thinking is no longer possible. The rebellion attempted by its central character, Winston Smith, and his girl friend Julia fails completely in face of the collective of the state. (568)

The novel has been described as chilling, absorbing, satirical, momentous, prophetic and terrifying. It is all these and, more. Orwell's intention is mapping out a possible future was to prevent it. Mundra and Chowdhary have further stated as:

“*Nineteen Eighty-Four* is the most important book published since the war. It is a story of a possible future which convinces and appeals, and of love, danger and terror, laying its clutch on the mind from the first page. It is no doubt with the intention of preventing his prediction from coming true that Orwell set it down in the most valuable, the most absorbing, the most powerful book he has written" (569).

The ending of the novel is extremely pessimistic. If such is the really the fate waiting for the human race, it would be a disaster of which has never before been experienced in the history of the world. In this novel Orwell represents a society of the near future which is a projection of certain aspects of life in the contemporary

world. Orwell's fatalism is obvious in the novel. The creation of the hero is imprisoned, beaten, and tortured until all resistance is burned out of him. Betrayed and imprisoned he finds himself forced to betray the girl Julia, whose love has first inspired him to rebel. In this way, the rebellion fails because of imprisonment and torture. He betrayed the girl Julia, who inspired him to rebel, but learnt that she had already betrayed him. Winston does not continue his struggle instead he surrenders his freedom. He hardly knows why he had rebelled. The end of the novel is pathetic. The defeat of Winston is the example of his bad luck. At the last of novel *Nineteen Eighty-Four* Orwell has written as:

He gazed up at the enormous face, forty years it had taken to learn what kind of smile was hidden beneath the dark moustache. O cruel, needless misunderstanding! O Stubborn, self-willed exile from the loving breast! Two gin-scented tears trickled down the slides of his nose. But it was all right the struggle was finished. He had won the victory over himself. He loved Big Brother. (256)

At first he revolts, undergoes physical torture and brainwash and finally resigns and confirms to the will of Big Brother. Had Winston been an integrated character, he would have died for his principles and would not have surrendered before anarchy. D. S. Savage remarks as:

Emphasizing with naive directness with his heroes, he implicitly invites his readers to do the same, yet these Orwellian figures must be shown not only as sensitive and well-meaning beings, but as loutish, splenetic and abject ones-and this not because Orwell unusually rustle insight depleted ability to distinguish between the normally 'good' and

the 'bad' in character and connected with a degree of moral
ambiguity or indifference is not difficult to see. (131)

The best way to see the flow of fatalism in Orwell's writings of literary works is to imagine that we do indeed have some sort of contra-causal free will which is according to our wish but against our fate and see if it could improve on the deterministic situation we actually find, ourselves in his effective fatalistic turning.

Chapter Two

I. Concept of Fatalism

The word 'fatalism' is derived from fate. The doctrine in which every thing is subjected to fate is known as fatalism. According to this theory, power, knowledge, property, personality or success in human life always depends on fate. If fate does not favor us we can not get success. There fore, fatalists do not believe on effort and work. They do not believe that success depends on enough preparation and failure is certain with out it. They take their failure as their negative working of fate. A more closely connected term with fatalism is determinism. Lexicographically, fatalism means a brief that events are decided by fate. In other words, the word fatalism has been explained in terms of submission to all that happens as inevitable. Fatalism has been defined in *Encyclopedia Americana* as follows:

Fatalism is the belief that the course of events is fated that is, decreased or lay down independently of the wills and acts of individual men. It applies not to every day affairs but to greater affairs, our souls salvation, war and peace, or social revolutions which are fated, not matter what we may do. Fatalism may be negative, a more conviction of importance, or an affirmation that some metaphysical power has decided the issues: fate, destiny, necessity, or even chance: God or gods; or the historical dialectic. Fatalism is most at home in the orient.

(Vol-II, 54)

The considering that fate in an inevitable necessity and that all events take place due to 'divine influence', believes on fatalism. If we accept God's modes of operation, and believe that natural force should thus govern all things, it is called

'fatalism'. When God is identified with natural law, he may obtain resignation attained may conceal beneath it.

Fatalism holds that all events come to pass through the working of a blind, unintelligent, impersonal, non-moral force which can not be distinguished from physical necessity, which carries us helplessly within its grasp as mighty river carries a piece of wood. In this concept the idea of final causes is excluded. It snatches the reins of universal empire from the hands of infinite wisdom and love, and gives them into the hands of a blind necessity. It attributes the course of nature and the experiences of man-kind to an unknown, irresistible force, against which it is vain to struggle and childish to repine.

Our characters are not self made, they are past made. The actions which we perform are the fruit of our complexes, and that our interest in impersonal things, our hobbies, our holidays, our choice of a profession, and all the steps of our lives are ways of resolving them. It is to hold that we are not free. Even our efforts to correct, the tendencies we regret are the expression of forces for which we are no more responsible than for the tendencies. C.E.M. Joad, in his book *Guide to Modern Thought* opines on it as follows: "If the will is not really the freely exercised faculty that it appears to be, efforts at self-control are not within our control. If our characters are made for us, not by us regret for our deficiencies is as idle as pride in our virtues is unjustified" (273).

We are powerless to control the future. Therefore, we can neither build our characters nor mould our lies. Fatalists believe that the future is not only unknown but beyond our control. It is the part of wisdom we can describe and analyze the contents of knowledge but we cannot explain why there is wisdom and 'knowledge'. Man is not, however, an altogether separate and peculiar being. He bears the marks of his

origin in his organism, his fragile body, limited life and bounded mind. He has grown out of the physical, vital and animal life into the power of manhood. He is a part of human nature, a whole carved out of nature continues. But man is not simply the animal gone up any more than an animal is a man gone down. Between the two there is a gulf. No amount of scientific observation can help us to explain the astonishing change. In psychoanalysis, we seem to have an opposite story where mental phenomena are causal factors and physical behavior can be explained in terms of personal history. We are unconscious in this condition to accept the fatalistic incidents. This unconscious situation is also known as a type of fatalistic emergence. An objective treatment is not of much use and we have to cross-examine the individual about his dreams and associations. S. Radha Krishnan in his book *An Idealist View of Life* has opined as: "The greatest part of our mind is hidden from us. It is buried or repressed and yet affects our waking consciousness. It is not possible to equate the 'unconscious' of the psychologists with the 'biological' of the behaviorist. It suggests that the unconscious and the conscious are parts of one whole" (264).

According to the doctrine of predestination the freedom and responsibility of men are fully preserved. In the midst of certainty God has ordained human liberty. But fatalism allows no power of choice, no self-determination. It makes the acts of men to be as utterly beyond his control. Abstract power has no room for moral ideas. Fatalism has no place for and offers no incentives to religion, love, mercy, holiness, justice of wisdom while predestination gives there the strongest conceivable basis. Nevertheless fatalism leads to skepticism and despair.

It is emphatically repudiated that the 'fate' is a term given by the stoics to their doctrine of necessity, which they had formed out of a labyrinth of contradictory

reasoning, a doctrine calculated to call God himself to order and to him laws whereby to work.

‘Determinism’, the theory that human action is not free, is another parallel word for fatalism. A determinist believes that all events are caused and, therefore, no freedom of free will exists. These causes do not allow for any human control. We may have choices but our history, which includes our personal make-up and the environment, causes you to make certain determined choices. In other words we are programmed to choose and act in certain ways while ‘fatalists’ believe that all events are irrevocably fixed and, thus, are predetermined. If these events are fixed, then they cannot be altered in any way by anyone when one looks at the future, one does so knowing that it is always beyond their control.

In the view of determinists we are not responsible for our conscious thoughts and desires. Our thoughts determine what we think our desires what we do; therefore we are not responsible for what we think and do. If, in short, consciousness is regarded as a by product of unconscious process, it is clearly determined by processes which produce it. C.E.M. Joad in his book *Guide to Modern Thought* has quoted the view of Freud and says:

Freud holds that the origin and explanation of all conscious events is to be found in the unconscious. Our conscious thoughts and desires are, therefore, the reflections more or less distorted and more or less sublimated of unconscious elements in our nature. We don not know what is going on in the unconscious; if we need, it would not be unconscious, but, in respect of our knowledge of it conscious; therefore we cannot control it. (251)

Here we can also talk about self determination which means not determination by any fragment of the nature of self but the whole of it. Unless the individual employs his whole nature, searches the different possibilities and selects one which condemns itself to his whole self, the act is not really free. According to S. Radha Krishnan: "When at a later stage life had to work out its destiny and self betterment by its own efforts consciousness and human reason were devised" (313).

In the *Introduction of Animal Farm* Robert Wilson says:

. . . Orwell shifts the tone from seriousness of the philosophy to the facial confusion that results from the dogs closing the rats. It is funny because it is entirely predictable animal behavior but it is also a criticism of an over-idealistic philosophy that fails to take account of instinctive urges and individual needs. All animals are comrades, is a ridiculous assertion as the ensuing incident proves. (XXVII)

The ruled are shown by Orwell to be tortured because of fate not only by their power. Fatalism is pretty obviously false, but we want to make sure no one gets demoralized by naturalism that understands all our behavior as fully a function of environment and heredity. What is it that some people imagine they lose should their actions turn out to be a deterministic unfolding of conditions, not a 'freely willed' choice? There is a sense that some sort of possibility is given up, that one's power over the world is relinquished. Since things couldn't have turned out otherwise, why make any effort to bring about a desired outcome? If we do not have free will is often suggested as a reason why we must have it? But such fatalism is misguided: therefore it cannot be counted as a motive to reject the conclusion that we do not have free will.

The best way to see the flaw in fatalism is to imagine that we do indeed have some sort of contra-causal free will and see if it could improve on the deterministic

situation we actually find ourselves in. If indeed the free will is uninfluenced by ones circumstances, such as desires and motives, then it simply has no reason or capacity to act. Fatalism must concede the power of hunger, thirst and other basic motives of self-preservation and the compelling, fated nature of their motives is not ordinarily thought to constitute an infringement of autonomy or a reason not to actively pursue them. Fatalists with the desire to live will look both ways before crossing the street. Likewise higher level motives, as they win out over competing desires in fatalist rational deliberations, are equally determining. And say what they like, fatalists can not help but engage in such deliberations. After all there are actually very few, if any consistent of committed fatalists those who ignore the prompting rationality- that survive or prosper very long.

The fatalist supposed that it is useless to act upon higher level motives, since the future is already fixed. But he should take into account the argument above, he will see that having an independent platform of action would do nothing to his power. His power, in short, resides solely in the strength of his desire and his skill in fulfilling it to give up one's projects because one believes their outcomes are already determined irrational, since it is only acting in very specific ways that are realized.

C.E.M. Joad writes as:

It (determination) represents human beings not as down from in front but as pushed from behind; as motivated, that is to say, not by a rational desire to achieve ends and to fulfill purposes envisaged by the imagination as desirable, but as implied by a drive from behind whose strength is derived from forces which are both incalculable and irrational. In so doing psychoanalysis undermines the reason no less than the will. (259)

There is no agent acting independently of desire and rationality which can do otherwise in the situation that unfold. But desire and rationality-unlike the independent, freely willing agents are not powerless, far from it. By being embedded in the casual matrix they inevitably have far-reaching effect, indeed. The fatalistic response to the non-existence of free will then can be seen as the quelling or damping of desire by the irrational supposition that it makes no difference what action or whether any action is taken.

If action is believe to be rendered important by determinism, and then naturally desires are less likely to be acted upon and may fade away. But this fatalistic response is only a possibility to those who imagine mistakenly that being an independent, freely willing agent gives us power over circumstances that would otherwise be missing. If instead, one embraces the conception of oneself as a locus of motive and rationality, whose “world line” unfold in space and time, then the knowledge that this unfolding is determined does not undercut desire as it might if one were disappointed by not being a ‘first cause’. The more or less predicable sequencing of actions and their rewarding outcomes is, after all what gives us hope that our motives can be fulfilled, and this hope- the opposite of fatalism- in tern spurs desire. We do not independently choose ourselves of motives, and the strong, effective pursuit of our goals does not hinge in the least upon supporting. We act in any sense independently of the cause that produced us or now surrounds us. We simply need to know and appreciate the deterministic connections between action and outcomes to realize as desire arises in us. So too its fulfillment can arise, if we act smartly and decisively. Seeing the flow in fatalism makes its voice likely that we act smartly and decisively even thought we cannot have contra-causal free will.

Since fatalism, as a response to the non-existence of free will, is a deeply mistaken response, one that confuses determinism for powerfulness. We need not pretend to have free will just to avoid it. Rather we must see that the traditional notion, the freely willing agent does nothing to give us real, casual powers- the power of desire, rationality, and skill- that we do not already have in some measure. Actions do make a difference, in that they have effects and the fact that we do not autonomously choose our course of action. Our course of action independent of circumstances does not lessen its causal efficacy. Seeing this we accept our place in nature without falling into passivity. Indeed we have no choice but to respond to the promoting of desire, sometimes modulated by the national consideration of consequences, sometimes driven straight to its objects. Either way, we are inevitably moved to action, and no philosophy, or philosophical mistake can prevent it.

In religious point of view 'fatalism' is always governed by God because he is all knowing and almighty, he knows and has already predetermined all events. In historical and cultural point of view 'fatalism' is the product of mind because 'reality is mental'. The physical is a manifestation of mind which is trying to achieve perfection. This is true for all previous periods of history. We have no responsibility as we cannot control the culture we are in or those before because mind is controlling us.

In Freudian point of view 'fatalism' is the emergence of unconscious because unconscious motivations drive humans to act in certain ways. According to this theory society and mores drive people to repress natural urges.

Chapter Three

I. *Animal Farm*: A Background

Animal Farm is a profound commentary of one of the most influential political philosophies of the 20th century. The main thematic emphasis of this novel can be stated in several ways such as: the betrayal of the revolution; the development of a dictatorship; the pressure of the status quo on ideas that would change it and the fate of ruled decided by the ruler. Each of these general ideas is accurate enough to serve as the starting point for a discussion of the theme of this novel, but it must be recognized that each of these ideas emphasizes only one aspect of the content of the novel while ignoring or diminishing the importance of other aspects.

Different writers have observed the novel differently. T. S. Eliot had found fault with the negative quality of the book and discounted what he called its positive point of view as unconvincing. In his "Letter to Orwell" T. S. Eliot praised the literary merit of *Animal Farm* and called it 'a distinguished piece of writing' that the fable is very skillfully handled and that the narrative keeps ones interest on its own and a good writing of fundamental integrity.

G. C. Thornley and Gwyneth Roberts have written in *An Outline of English Literature as*:

. . . perhaps his most famous work is a political allegory, *Animal Farm* (1945), which tells the story of a political revolution that went wrong. The animals on a farm, led by the pigs, drive out their master Jones and take control of the farm, but the purity of their political ideas is soon destroyed, and they end by being just as greedy and dishonest as the farmer whom they drove out. (157)

The novel begins with the presentation of Old Major's vision of what life could be like for all the animals, on the farm. The discussion about the theme of this novel should begin with an examination of that vision. The animals make the visions, the principal maxim and succeed to achieve their goal but fail at last. This novel really is the failure of the animals because of their fate. Their struggle against exploitation and dictatorship became useless. In the novel Old Major's vision for better future is the first event and it provides the impetus for all of the later actions. The party during which the pigs and humans become indistinguishable is the last event to happen in time as well as the last event presented is the culmination of all the things that have happened before it.

In his essay "Why I Write" George Orwell himself has told as: "*Animal Farm* was the first book in which I tried, with full consciousness of what I was doing, to fuse political purpose and artistic purpose into one whole" (29). Orwell has raised the incident of the novel very artistically which has grown up and got chance to increase only because of fate.

The animals of Manor Farm of *Animal Farm* were not fed properly. The wise boar known as Old Major by his name calls the secret meeting of animals and evokes them to revolt against their exploiter with the vision of his dream. The rebellion begins but Old Major dies. They succeed in overthrowing their enemy and Manor Farm is converted into animal farm for their animalism. They formulate the seven commandments as the code of conduct. All of them start to work except the pigs that command and inspect the farm. The leader pigs Napoleon and Snowball have the rivalry because the first emphasizes agricultural production and the second industrialization and the construction of the windmill. Centrally Snowball is driven out of the farm by Napoleon with the help of the brutal force of the dogs. Then he

becomes the sole leader and he assassinates those animals who are supposed to be his opponents. They start building windmill. Boxer, a cart-horse owned by Mr. Jones worked beyond his strength. The farm was invaded by Mr. Jones again but in the battle the animals became victorious. Then Napoleon turns a dictator and appears as a lucky and symbol of horror and terror of power for other animals. Although the animals struggle for freedom and partly achieve it, they again fall in the same trap because their fate is against them. Through the description of the failure the writer has shown that everything is decided by fate, nothing can escape. We are only small toys in the hand of fate. If fate was not in existence, Boxer would not be sent to the knackers instead of veterinary. In spite of his loyalty and strong determination of making Windmill in time, he was sold. This incident shows vividly that everything in our life is decided by fate and chance as it happened in the life of Boxer.

Boxer fell ill and was sent to Willingdon in the hands of human being supposedly for treatment but in fact he was sold to a slaughter house. The animals intended to revolt against Napoleon but they could not do so and they were also persuaded not to do so by Squealer, the spokesperson of Napoleon. By his speech the truth was converted up Napoleon did what he was forbidden to do. He erased all the seven commandments except the last one which was also changed from the original one. He exploited the animals in the same way as much as the former ruler Mr. Jones who was driven away of the farm as their only enemy. He forgot the motto of their struggle for revolution which was for bright future, equality and justice. The purity of the idea of the animal leader is destroyed by greed and dishonesty that develops as soon as the animal leaders come in power. All other animals suffer more adversely that under Mr. Jones authority and their dream of equality fades. This hopeless situation is the outcome of the fate these animals are destined to act under.

The failure of animals' motive and revolution depicted by Orwell is the matter of destiny. The beast fable is a form that is used to remove a sequence of actions from the day-to-day world so that we can see it in some kind of perspective that we might not otherwise find. In this particular case, the beast fable allows us to view the rise and fall of a change in society with some detachment, to see more clearly what happens to the social ideal and how it fails. If the characters had been human beings, a greater emphasis would have been placed on the characters themselves, and the reader's reactions would have focused on the human destiny rather than on the forces, and activities involved in the failure.

Generally we accept everything that befalls on us guided by natural political change or the contemporary situation because it is known to us that the world is run by fate and we have to accept it as there is no way to remove it. It is because of such composition of human beings, different types of principles, theories and philosophies have emerged. As they have different origin, they focus on different aspects of life. Marxism focuses on economic equality with the power of discourse of politics which has to be believed unquestionably as domination. What happens daily to the characters in the novel is the result of their fate and it is unalterable. All the animals' dream of equality after the overthrow of bourgeoisie rule, but another form of dictatorship under the leadership of Napoleon emerges and the class distinction between the bourgeoisie and the proletariat becomes more vivid than ever before. The class distinction is not the cause of authority or the power but it is caused by the direct working of destiny or fatalism.

The fate is more effective than the power and activities of the animals. The class war takes place not because of the view of only abolishing the authority but because of the fate that offers the convincing belief of formation of new classless and property less society. This kind of illusive expectation is the result of the fatalistic turn which works like a drug and provokes the class of people. In the beginning, the animals were ruled by man and felt that they are exploited. Therefore, they planned to struggle for bright future when Old Major persuaded them with his speech, but again they were fated to be ruled, exploited and governed by the clever pigs. This is the direct example of fate which shapes an individual structure of the society and the whole circle.

All the faults and misdeeds are turned to be right and appropriate by tactful and effective use of speech by which even the opponents and enemies happen to be sympathetic and friendly and forget whatever faulty and wrong concepts had been previously formed in their minds. The concept of the dismissal of family, religion and the formation of stateless world is of course an illusive vision of future. However, the people at moments believe it without a word of denial. This faith is not their forgetfulness, but the effect of fatalism. The psychological aspects of sentimentality of passions, emotions and love of joy and power have been ignored and forgotten in the presence of fate by which everything is made possible and the ignorant animals are tortured.

The domination of the intellectuals who think themselves brain workers and assume to have God-given right to rule over the ruled is the result of the fate of the ruled class. The lower class accepts their every instruction as their duty and religion.

The ruling class does not surrender without use of force. The revolution is to take place either because of physical force of the intellectual power or the force of fate by which the belief of people is to be changed.

The vision for bright future of Old Major, the wise boar, provokes all the animals to come into action of rebellion in opposition to their only enemy, Mr. Jones, who does not work but gets absolute pleasure of their toll. This is also a very remarkable example of how animals are destined to work and Mr. Jones privileged to enjoy all the luxuries.

II. Fatalism in *Animal Farm*

In the novel *Animal Farm* fatalism operates with the philosophical vision of Old Major's speech. The animal's agreement for rebellion, their success and removal of Mr. Jones from the Manor Farm are the major fatalistic incidents in the novel. In addition to this the chasing of Snowball, separation of the Pigs from other animals, selling of honest, hard worker and loyal horse, Boxer to knacker instead of his treatment in veterinary and the pigs wearing of man made clothes, eating nutritious food, sleeping in beds and taking alcohol are shown as their fatalistic occurrences.

The animals on the farm were united for freedom from slavery. They got success in the rebellion. The seven commandments were made for the operation of the farm. All animals worked hard as they knew that the farm was the farm of animals not of Man's. But "The Pigs did not actually work but directed and supervised the others with their superior knowledge. It was natural that they should assume the leadership" (167). The Pigs persuaded the animals that the farm would be run for the sake of animals' well being not for the sake of money making. But the pigs involved in conspiracy to enjoy nutritious food for the nourishment of their brain because they thought themselves as brain workers. The situation of animals became worse than before which is clearly noticed at the end of chapter three from Squealer's speech. He says:

Milk and apples (this has been proved by science, comrades) contain substances absolutely necessary to the well-being of Pig. We Pigs are brain workers. The whole management and organization of this depend on us. Day and night we are watching over your welfare. It is for the sake that we drink that milk and eat those apples. (22)

In this way the simple and honest animals were cheated by clever Pigs from the beginning. The animals were deprived of the nutritious milk and apples.

According to Squealer "milk and apples, contain substances absolutely necessary to the well-being of a pig" (22). This statement states the selfishness and cleverness of Pigs. They were not disturbed by any other substances because of their good luck.

Orwell emphasized the fate of the animals as one of the main causes of their exploitation. He approved freedom, bravery, and courage but suspected loyalty, discipline and obedience for the later prompted slavery and dictatorship. Marginal roles like Benjamin (a neutral philosopher) and Minimus (a state poet) are important as reflecting Orwell's attitude to the virtues and qualities they represent. Squealer mentions tactics and strategy as to be good, but Orwell makes this term questionable and it becomes clear at the end of chapter five as: "The animals were not certain what the word meant, but Squealer spoke so persuasively, and the three dogs, which happened to be with him growled so thrillingly that they accepted his expectation without further questions" (37).

Orwell's criticism of the tactics and strategies of the dictator (Stalin) is unmistakable. And the atmosphere of hatred and suspicion is created mainly against Snowball after his exit. The animals feel that their dream is shattered. The dream of a society free from hunger in which all are equal each individual should work according to his capacity, and weak should be protected by the strong completely shatters. The opening chapter can serve as mirror of the clear cut use of language in which none can have the difficulty for getting the meaning of the construction of the animals in the farm. When Old Major spoke on the condition of animals, their suffering and their fate to follow the owner, the animals in the farm started to rebel against Mr. Jones. In this sense, each and every character, whether it is animal and human being in the

novel has been driven by the fatalistic agents. Mr. Jones in this regard stands for the control of power that he has accumulated in the span of time. On the contrary Old Major makes a vision for the bright future of animals in the farm. His vision incites animals to rebel against the ruler. The downfall of the existing ruler, the emergence of new ruler, who turned to be in no sense better than Mr. Jones and the continual suffering of animals even under the new rule suggest that everything was predestined.

The role of the fate is shown in the beginning chapter of the novel through vision of golden future of Old Major who is philosophical and majestic looking wise boar of the benevolent appearance. The revolution of the animals comes into action because of the fatalistic dream vision or the concept where everybody is expected to be equal to another in every aspect of life. Old Major calls the secret meeting of all the animals on the farm and assures them of their bright future and the complete liberation from their miserable condition. He tells the animals that their lives are laborious, short and sinful. "No animal in England", he says, "knows the meaning of happiness, and leisure and they have to spend the life of slavery"(3). His speech is obviously stated in the naked form of language, which convinces all the animals unquestionably. He addresses them in the following manner:

Now, comrades, what is the nature this life of ours? Let us face it: our lives are miserable, laborious, and short we are born we are given just so much food as will keep the breath in our bodies, and those of us who are capable of it are faced to work to that last atom of our strength; and the very instant that our usefulness has come to an end we are slaughtered with hideous cruelty. No animal in England knows the meaning of happiness or leisure after he is a year old. No animal in

England is free. The life of animal is misery and slavery: that is the plain truth. (3)

This speech by Old Major reflects the fate of the ruled class which is determined by the ruling class. Old Major incites them for justice and throws light on the troublesome condition of animals' that live under the dominant authority of Mr. Jones. The animals are exposed to the misery and slavery because of their fate. They agree to participate in the rebellion against Mr. Jones. Although Mr. Jones was free and powerful he comes in the grip of fate. Old Major mirrors out that the fruit of their labor is stolen from them by human beings. He declares that man is the only real enemy they have. So, they have to remove man from the scene and if they do so, the root cause of hunger and overwork will be abolished forever. They were persuaded and shown good vision on the future. Therefore, they agree to make rebellion to construct their fate. Thus by the use of convincing language, the idea of rebellion against Mr. Jones is activated. The following philosophical linguistic discourse of Old Major prepares animals for rebellion and projects how animals have fallen victims in the hands of their owner, which is, in turn, their fate:

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, and he cannot run fast enough to catch rabbits. Yet he is lord of all the animals. He sets them to work, he gives back to them the bare minimum that will prevent them from starving, and the rest he keeps for himself our labor tills the soil, our doing fertilizes it, and yet there is not one of us that own more than his bare skin. You cows that I see before me, how many thousands of gallons of milk have you given during this last year? And what has happened to that milk which should have been breeding up

sturdy calves? Every drop of it has gone down the throats of our enemies. (4)

Major's impressive use of language in this extract manifests the pleasure and prosperity of Mr. Jones as a ruler. It is a mere luck for him. Mr. Jones is manifested in search of fate. He also offers the idea to get rid of Jones for which they have to work night and day and with body and soul. His vision for shaping their future world is that the future generation shall carry on the struggle until it is victorious because they all know that sooner or later justice on them will be formed and maintained. Old Major still confirms them to have the strong resolution that they should not believe if the men tell them that both men and animals have the common interest because for them all men are enemies. His concept is that whatever goes upon two legs, is an enemy of them whatever goes upon four legs, or has a wing is the friend whom they should trust and open their hearts of strategies of their plans. He also tells them that they should be strong enough not to break their resolution. His vision of resolution is expressed in these lines as:

And remember, comrades, your resolution must never falter. No argument must lead astray. Never listen when they tell you that man, and animals have a common interest that the prosperity of the one is the prosperity of the others. It is all lies, man reserves the interests of no creature except himself and among as animals let there be perfect unity, perfect comrades. (5)

The Utopian dream of Major was of equality of the common man or the workers and the master. "Beasts of England" may be an echo of 'workers of the world' animalism may be equaled with Marxism. Major's speech is a simple statement of Marxist political theory. In addition to it the above speech gives a completely new

outlook on life. It is with the use of simple and understandable structure of language. The power to struggle against the man is created. He advises that in fighting against men. They must not believe whatever the convincing actions they do to them.

He presented man in such a disgusting way that he convinced that the animals should not resemble man because the man is considered an evil. So they must not adopt any habits of men. When they conquer him, they should neither wear clothes nor live in a house nor drink alcohol nor engage in trade nor shall any animal kill other because they are all brothers and equal. He states as:

Even when you have conquered him, do not adopt his vices. No animal must ever live in a house, or smoke tobacco, or touch money and engage in trade. All the habits of man are evil. And above all, no animal must ever tyrannize over his own kind, weak or strong, clever or simple, we are all brothers. No animal must ever kill any other animal. All animals are equal. (6)

This sort of clever use of language wins the heart of the animals since it is for their welfare. The idea of equality and brotherhood happens to be exciting one in which none of them disagrees. This is a very good vision for the future and towards the construction of fate.

Old Major narrates his dream which recalls the past and reflects the vision of the future life and the importance of fate to the animals on earth. It is in the song which is called "Beasts of England".

The tone of the song is fatalistic, optimistic and democratic. The poem shows the future of animals on the farm after the achievement of freedom. Old Major persuades the animals to hear his dream which is full of floods of joy for their golden

future. The phrase ' golden future ' is very apt and suggestive for the fate of the animals. This phrase also works here as a key term of fatalism.

The second stanza reflects the fatalistic vision of the writer clearly. The writer is very optimistic. He says as:

Soon or late the day is coming,
Tyrant man shall be O'rthrown,
And the fruitful fields of England
Shall be trod by beasts alone. (7)

Here the writer shows the fortune of the animals, it may be soon or late but certain that the animals get freedom from a tyrant and they will certainly be free to utilize the fruitful fields of England without obstacles. The writer is much optimistic and fatalistic in the above stanza.

The third stanza of the poem has foretold about the golden future of the animals. It has also explained to the animals that they will have no compulsion for work. Old Major says as: "Rings shall vanish from our noses, And the harness from our back" (7).

The above lines show the feeling of relief from tension and responsibility of the animals. Old Major has also told the animals that they will be free from 'bit and spur' and 'cruel whip' forever.

In the fourth stanza Old Major has foretold that the animals on the farm will not have scarcity of food. The field will be full of wheat and barely, oats and hay, clover, beans, and mangel-wurzds. Here the writer is much clear towards the fate and golden future.

Old Major has drawn a picture of his dream-land for the animals on the farm. According to him the fields of England will shine bright and there will be purer water and fresh air on the farm for the animals which is very optimistic view of Old Major.

Finally Old Major has given an energetic feeling for the freedom in the field to the animals. The vision of Old Major encourages the animals for the rebellion on the farm. The repetition of first stanza shows the cohesion of theme of the poem with the dream and feeling of Old Major.

Throughout the poem the novelist is highly fatalistic. Many lines of the song "Beasts of England" carry ample load of fatalistic tone with the feeling of optimism. Orwell's optimistic and fatalistic vision is revealed in the following lines as:

Of the golden future time

Soon of late the day is coming

Tyrant man shall be O'erthrown,

And the fruitful fields of England

Shall be trod by beasts alone

Rings shall Vanish from our noses,

And the harness from our back,

Bit and Spur shall rust forever,

Cruel Whips no more shall crack

Bright will shine the fields of England,

Purer shall its waters be,

Sweeter yet shall blow its breezes

On the day that sets us free. (7)

Old Major's view of life is simple: man is bad; animals are good. His vision for the future of the animals is also simple: it is nostalgic and pastoral, as is shown in the song "Beasts of England", to which the animals respond enthusiastically and sing five times in succession, waking Mr. Jones, their master, from his drunken sleep. Both, Old Major's view of life and his vision of the future are, as the reader quickly sees, oversimplified. Old Major's visionary ideals are the strength of animal farm in the beginning, but they become its major weakness as time goes on. For the purpose of Orwell's satire however, everything in the novel grows out of the views, the vision and role of fate presented in this above song.

The above song of Major is a philosophy of politics similar to Marxism. The singing of this song threw the animals into the widest excitement. Almost before Major had reached the end of the song, they had begun singing it for themselves. Even stupidest of them had picked up the tune and a few words. The whole farm burst out into the tremendous voice. The song is in such a form as if the song is speaking about the fate of animals which they feel will be bright.

The philosophical vision of Old Major is brought under trial by the intelligent and tactful leaders, Napoleon and Snowball. It is because they are profoundly affected for his dreamy world of future. They come to action in opposition of Jones as they were determined to act out according to Major's principles. Mr. Jones fails to hold the centralized power as his fate devastates him in the hand of animals.

Napoleon and Snowball including all the animals destroyed everything that reminded them of Mr. Jones when he was driven away under the leadership of the pigs. Napoleon served them with double rations of corn and all of them sang the song "Beasts of England" and slept peacefully as they had never slept before. Napoleon's service to the animals is a sort of 'tactics of obtaining the power presenting him as the

devoted and honest leader for the betterment of the animals' life. He tries to show himself, generous in the beginning as:

In a very little while the animals had destroyed everything that reminded them of Mr. Jones. Napoleon then led them back to the store-shed and served out a double ration of corn to everybody, with two biscuits for each dog. Then they sang "Beasts of England" from end to end seven times running, and after that they settled down for the night and slept as they had never slept before. (13)

It is understood that the leader, Napoleon, knows how to impress others to capture the absolute power of leadership. The animals rebelled for freedom but their fate brought them under the domination of new leadership again. They hoped for freedom ever enjoyed before in Mr. Jones farm, but they were trapped under the new leadership inescapably and subjugated as never before. They turn on the humans and drive them off the farm, locking the gate against their return. Their celebratory gallop around the perimeters of the farm and their burning in a great bonfire, the implements symbolizing man's tyranny are spontaneous and fatalistic. Even their tour of the house, which they leave untouched, except for burying some hams and destroying the beer barrel, and which they decide to preserve as in a museum, provides them with sense of what they have accomplished even though they take this tour rather reluctantly.

According to the theory of 'fatalism' the golden fate of the animals lies in the seven commandments which are formulated by Napoleon and Snowball as an unalterable law by which all the animals in animal farm must live happily forever

after. The commandments of animalism are painted in large letters on the barn which could be read from thirty yards away and they are in the following form as:

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 animal.

All animals are equal. (15)

All the animals fully approve of these commandments which are so persuasive. The commandments are in the form of slogans with the repetition of word structure of 'whatever goes upon' in the first two commands and 'no animals' in the rest of the four commandments except the last one. These slogans like commandments touch the heart of all the animals and they are highly affected inwardly. So, they come in complete agreement and begin to learn the commandments by heart. They were settled for the golden fate of the animals, but it becomes easy to get the power of leadership to Napoleon. These commandments are taken as the continuation of animalism, and by the formation of drug like power of law, all the animals dream the future world of their paradise life and they are forced not to doubt over Napoleon and other pigs.

The difference among the animals which distinguish them and which make possible the direction the plot takes are vividly shown. Obviously, Snowball and Napoleon will be the leaders of animal farm, even before the rebellion they have set to work planning for the time when it will occur. There is a kind of unthinking acquiescence to their natural abilities in the part of the other animals. But the

different temperaments and views of life of Snowball and Napoleon--shown, for example, in the way Snowball corrects Mollies mistaken ideas during the discussion of animalism.

The cows of the animal farm were not milked for twenty-four hours, and their udders were almost bursting. The pigs sent for buckets and milked the cows fairly successfully and it was decided that the milk and the apples which they got, would be shared but later on these two items of food were preserved for pigs but other animals did not have any share on them. Fate transfers the power of leadership to Napoleon but when the animals found that the milk and apples were stored and used by the pigs, Squealer was sent to make necessary explanation to other animals because he was a brilliant talker, he had the persuasive power of his argument by which he could turn black into white and convert falsehood into truth. He deceives all the animals with his convincing speech and takes the name of Mr. Jones coming back to the farm again if the Pigs do not manage the farm properly. This is the way Napoleon handles everything successfully and all the animals follow him. Following him is what is destined to the ignorant animals. Squealer was sent to make the necessary explanation to the others. He addressed them thus:

Comrades, he said, you do not imagine, I hope, that we pigs are doing this in a spirit of selfishness and privilege? Many of us actually drink milk and apples. I dislike them myself. Our role object in taking these things is to preserve our health. Milk and apples (this has been proved by science, comrades) contain substances absolutely necessary to the well-being of a pig. We pigs are brain workers. 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 milk and eat those apples. (22)

The disposition of the milk and the apples foreshadow the increasing privileges which the pigs are taking-in every way making themselves into a ruling class. The animals in the farm fall in the grip of another power of clever pigs and it shows that the fate of the ruled who are never independent determined by the ruling class. Orwell reveals how fate determines future course of life of animals. Squealer offers trustworthy logic and argument with a powerful linguistic argument. He knows the psychology of the animals that they do not want Jones back and they have to say nothing about it. The importance of keeping the Pigs' good health is too obvious because they believe that their fate depends on their good health. So, it is agreed without further argument that the milk and apples should be preserved for the pigs alone. This is the role of brilliant linguistic discourse of Squealer by which the faults are covered up and made right and necessary. It is , of course, Squealer who is the propagandist for the pigs, justifying their every action and making it seem as though the pigs are being purely altruistic. His constantly raising the threat that Jones will return is one thing that consistently and almost universally motivates the animals. It is a great help to him in his task.

The pigs did not work, but directed and supervised the other working animals with their superior knowledge. It was natural that they should assume the leadership because they knew how to handle the instruments used by human beings. Hence, they gave the instruction of their use, and other animals like Boxer worked from morning to night. Almost every animal on the farm was literate in some degree but some animals, such as the sheep, hens, and ducks were unable to learn the seven commandments by heart. So Snowball reduced the seven commandments to a single

maxim: "Four legs good, two legs bad" (20). He thought that it contained the essential principle of animalism. At this, the birds objected since they had only two legs but Snowball proved that it was not so because the birds had wings which could be taken as legs and they did not have the hands like human beings. Snowball explained them as: "A bird's wing comrades, he said, is an organ of propulsion and not of manipulation. It should therefore be regarded as a leg. The distinguishing mark of man is the hand, the instrument with which he does all his mischief" (21).

It was his ability of tactful use of language that convinced the birds to take wings as legs. It is the evidence that his brilliant speech is the innate power of his life. Thus every episode easily and clearly shows that the fate of the ruled is always determined by the ruling class according to the time and necessities of the ruling class.

The farm is attacked by Jones and his men because the fruit of power or the post troubles him. He was driven from the farm because of his bad luck. It is because of his destiny that he did not pay attention to the farm and animals which were not fed that day. After his removal from the farm, Mr. Jones prepared for the struggle and the control of the power on the farm. On his attack, the animals fought bravely and courageously with the human beings. The victory of the animal is because of Snowball's policy and better military management. Snowball gets the title of animal hero, first class. He is highly honored. He also brings the new idea of constructing the windmill. Many meetings are held in the barn. At the meetings, Snowball often wins over the majority of the animals by his brilliant speeches. So the rivalry between two leaders goes to the extreme point because both intelligent and brilliant leaders of the animals known as Napoleon and Snowball dominate the scene of the novel. Napoleon is cunning and shrewd in making the strategy of gaining the power not by fair means

but by brutal use of force because he is not good enough in linguistic discourse which is the best weapon to win the heart of the others in favor. But the second one, Snowball, is philosophical and excellent in the use of the language and he controls the power of discourse by which the majority of animals support him. His quick and inventive speech becomes most effective and helpful to acquire the power. It is decided to have the voting to pass the issue of windmill which was brought by Snowball. The animals that were in the favor of Napoleon the day before support Snowball the next day. Snowball's plan of building the windmill for the industrialization originated by his rival. Napoleon was going to be passed in his favor through the voting system of animals. Napoleon as a dirty politician used his power of physical force of his secret nine dogs to chase his opponent. Snowball, because Napoleon was weak in speech, was being defeated by Snowball's art and skill of his power of linguistic discourse. By the time Snowball had finished speaking there was no doubt as to which way the vote would go. So Napoleon uttered a high pitched sound by which the nine enormous and fierce looking dogs came and drove Snowball out of the farm and was never seen again.

Napoleon was likely to fail but Snowball is destined to leave the farm. He was driven in spite of his good behavior and creativity. In spite of weak speech skill and less creativity, Napoleon became successful in controlling the power by chasing the opponent. The speed with which Napoleon takes matters into his own hands shows the great care which he has taken, to prepare for this moment. As in all such coups, the combination of his planning and the animals' surprise enables him to seize power with almost no resistance at all. His well worked out plans-- first, the abolition of the Sunday debates and the communal planning of the work and later the decision to build the windmill, strengthen his fatalistic position. Snowball, the rival to leadership is

discredited with fabricated evidence and specious arguments that he was an enemy all along. The disagreements between Snowball and Napoleon, for instance, are used by Napoleon at the right time to attempt to seize power. The animals are not even sure they are being used when the moment comes. At this moment Snowball's powerful and stronger linguistic discourse became less powerful because his fate was against him. But Napoleon's physical force of the dogs became more powerful as a sign of his luck which helped him with the flow of time. Snowball was removed as:

. . . nine enormous dogs wearing brass-studded collars came bounding into the barn. They dashed straight for Snowball, who only sprang from his place. Just in time to escape their snapping. In a moment he was out of the door and they were after him. Too amazed and frightened to speak, all the animals crowded through the door to watch the chase. (33)

The conflict between these two leaders is nothing but for the power. It is general tendency of society in which pull and push is the controlling element of power, which is cyclical. But here it is fate which has played a very important role for and against the two peak leaders of the farm. None of them wants to lose the power for which even sins and crimes are not spared. Napoleon has played the game of power and stood as cruel and autocratic ruler and an opportunist. Fairness in gaining power is out of imagination in his action because he gains power not on his own, but with the help of Snowball whom he drove out of the farm. Other animals who wanted to protest against him were changed into helpless powers. However, four young porkers uttered the shrill of disapproval, and all four of them sprang to their feet and began speaking at once. But suddenly the dogs sitting round Napoleon let their deep,

menacing grows, and pigs fell silent and sat down again. At this Napoleon was also in the crisis of controlling his power alone by himself.

Napoleon's takeover of animal farm is a clear sign that events are moving to the state of falling after a rise to a kind of peak. The windmill for example, was proposed by Snowball as a pinnacle of success for the community of animal farm. The dogs act towards Napoleon as they acted for Jones or would act for any human being. Of course, the fact that the animals cannot discern the force shadowing of their fate under Napoleon, as he continues to be one of the major ironies of the meal.

In the case of Napoleon, fatalism is very explicit. He did not have the oral power of linguistic discourse. He admitted Squealer as his spokesperson and sent him to put an end to any change of discussion and disagreement of Snowball's removing from the farm. Squealer, who is brilliant to control the power of discourse by which he is able to turn the black into white and vice versa, explained that Napoleon was the only good leader of them and it was only he who was serious about the equality of them, but Snowball was no better than a criminal. It is a mere chance that Napoleon becomes the leader despite his inability to communicate well. It is merely his luck that favors him. If fate favored, Squealer he would become the toppest leader instead Napoleon because he had very good expression power. He was able to turn black into white by his speech. When Squealer addresses, he commands the favor of the mass to Napoleon as:

I trust that every animal here appreciates the sacrifice that comrade Napoleon has made in taking this extra labor upon himself. Do not imagine, comrade, the leadership is a pleasure ! on the contrary, it is a deep and heavy responsibility. No one believes more firmly than comrade

Napoleon that all the animals are equal, He would do only too happy to let you make your decisions for yourselves. But sometimes you might make the wrong decisions, comrades, and then where should we be? suppose you had decided to follow Snowball, with his moonshine of windmills

Snowball, who as we know, was no better than a criminal? (34-35)

Thus Snowball is proved a criminal but Napoleon, the only right leader by Squealer. It was not so easy to hide the truth from their eyes. So the animals were unsatisfied with the saying of Squealer. Power lies in the discourse of truth. So, the animals told him that Snowball had fought at the Battle of cowshed bravely and got the heroic quality and the honor of respect. Then again Squealer persuaded them with the logical discourse that the rod of measurement of his good does not depend on bravery but on the iron discipline, and Snowball's fate was against him but Napoleon was proved superior because of his good luck. Squealer convinced the animals thus:

Bravery is not enough, said Squealer, loyalty and obedience are more important. And as to the battle of the cowshed, I believe the time will come when we shall find that Snowball's part in it was much exaggerated. Discipline, comrades, iron discipline! that is the watchword for today. One false step and our enemies would be upon us, surely, comrades, you do not want Jones back? (35)

It is Napoleon's luck that makes the animals silent. They are much worried for their bright future and fate. Therefore, they do not want to hear and see Mr. Jones. By recalling the name of Mr. Jones, the opposing voice of animals was silenced. The argument of Squealer was unanswerable because they did not want Jones back. Then Boxer said that Napoleon was always right and his motto was that he would work

harder. Boxer may be regarded as a symbol of self-sacrifice. He appears to be an impressive tragic hero, evoking the feeling of pity, not of fear. Except this he also symbolizes Orwell's liberalism. But he is a defeated figure.

The power of critical position of Napoleon lasts long with the physical force of his dogs and by the power of linguistic discourse of Squealer who is his blind supporter. In addition to it his fate is always in favor of him. So he has not been defected. Napoleon wanted to appear as a fair power holder in the eyes of all animals. So after Snowball's expulsion, he announced that the windmill was to be built. The animals were surprised to hear this announcement because he had opposed the issue, which was the idea of Snowball. Squealer explained them that it was the idea of Napoleon but it was his 'tactics' to oppose the windmill only to get rid of Snowball, who was a dangerous character. He convinced them with the use of the word 'tactics' which the animals could not understand. Squealer persuaded the animals with such use of language. Despite his well wishes, Snowball fails and this failure can be attributed only to his destiny.

Squealer is a political type, a propagandist with reasoning, a mouth-piece of the new regime. He is an effective connecting link between the government and the public. He remains central to the story. The dogs of Napoleon are the symbol of fear for the animals. Even the unacceptable idea is made acceptable by the use of the force of the dogs that are brought up and trained as he needed. So they are devoted to him and carry out his commands promptly. They act as his body guards. Napoleon would have lost his autocratic power if he had not got the Pigs and Squealer to control the discourse. Squealer helped Napoleon and he proved everything right and what Napoleon did was appropriated by the logical discourse.

By the assistance of Squealer's speech Napoleon became completely powerful. Napoleon killed four of the pigs who had opposed him. He also finished off those who confessed the agents of Snowball due to the fear of his force. He assassinated all of them who were supposed to be his opponents. All the animals who were suspected as Napoleon's opponents also were killed. This is the very clear reflection of fatalism. They were slaughtered because the fate was against them. After slaughtering the suspected animals, Napoleon ordered Squealer to change one of the commandments and it was like *No animals shall kill any other animal without cause* the two words *without cause* were added. So the animals thought that those who were killed by Napoleon might have been killed for some cause. Napoleon needed Mr. Whymper to have the trade with human beings between animal farm and outside world.

Napoleon and Squealer stands in contrast. Snowball is a clever theorist and idealist concerned about the welfare of the animals whilst Napoleon has from the start, lust for power and self indulgence like his great historical name shake. Snowball's emphasis on industrial development is reminiscent of Trotsky's own. Whereas Napoleon's advocacy for the growth of agriculture corresponds with Stalin's planning policy. Snowball pleads for the Marxist ideal of world wide revolution. But Napoleon wants to concentrate on developing national strength.

The revolution of the animals was not to be engaged in monetary affairs but Squealer asked them shrewdly thus, "Are you certain that this is not something that you have dreamed comrades? Have you any record of such resolution? It is written down anywhere?" (40)

After changing the sixth commandment according to the need of Napoleon, Snowball's linguistic discourse works to bring the faith and confidence of others. The doubt of the animals have been killed by the speech of Squealer since their doubts of

resolution not to be engaged in monetary affairs by the animals was not excited in the record of writing any where. Then they were counted that they had been mistaken. This is fate that compels animals to accept the change and situations. The fatalistic turn also takes place. The farm is invaded by the neighboring farms and the animals defeated them. Napoleon himself gets various honorary titles as: "Father to All Animals, Terror of Mankind, Protector of the Sheep-Fold. Ducklings' Friend, and the like" (57).

His general feeling on the farm was well expressed in poem entitled "Comrade Napoleon", which was composed by Minimus. This poem shows the reflection of determinism to cover all the misdeeds of Napoleon and to project him the sole leader in which absence the life of the animal is supposed to be destroyed. It is written:

Friends of the fatherless!
 Fountain of happiness!
 Lord of the Swill bucket! Oh, how my sole is on
 Fire when I gaze at thy
 Calm and commanding eye,
 Like the sun if the Sky,
 Comrade Napoleon!

Thou are the giver of
 All that thy creatures love,
 Full belly twice a day, clean straw to roll upon,
 Every beast great or small
 Sleeps at peace in this stall,
 You watchest over all,
 Comrade Napoleon! (58)

The general feeling of the farm is expressed in the above poem with the fatalistic vision of George Orwell. Although this poem is a flattery of Napoleon by Minimus, it shows the fortune of Napoleon which is the product of the author's theory of fatalism. Napoleon is praised "Like the sun in the Sky". It means his fate always favors him to move forward on his way of life. The poet proves Napoleon the most superior on the farm through the above poem.

In spite of the fact, that, Napoleon proclaims a great victory and orders several day of celebration and state funerals. This event and the recent purges are further steps in the shattering of the animals' hopes. Still, Old Major's vision of the good life so persists that most of the animals are unwilling or unable to see animal farm as much to eat now as during the time when Jones owned the farm.

The above poem was composed to conceal the wrong deeds and to give reflection of the faith of animals on the farms. It is far the appreciation and the glory of Napoleon; all the animals become his blind supporters and worshipers. It is Napoleon' fate which always works in his favor. The poem was approved by Napoleon himself and its order was to be inscribed on the wall of the big barn, at the opposite side of the seven commandments so that everyone could read it. In this way different ideas and techniques are supplied and applied to control the autocratic and dictatorial power of Napoleon and his fate is never against him.

In dictatorship, the manipulation of thought and belief must be constant. Human nature, if left alone, will react to hollow-sounding words in the way Benjamin does. But Napoleon like all dictators must make his power constantly felt by every animal. He does so very skillfully. All his activities are accepted blindly without any reaction as Napoleon's luck favors him.

The term 'fatalism' is often applied to mean 'determinism', the view that everything, and every act of will is the inevitable affect of causes. This asserts the universality of causation. Fatalism may be negative, a more conviction of impotence, of an affirmation that some metaphysical power decides the events. In *Animal Farm* it works positively for the ruling class but it is always against the ruled class.

The betrayal of fate is very clearly seen at the conclusion of the novel. The first maxim of the animals was "whatever goes upon two legs is an enemy" but the novel concludes with a meeting between the leading pigs and the humans from neighboring farms. The animals on the farm were very curious about Old Major's vision of their fortune. This novel contains a network of language and its power and any sort of cunning or clever use can destroy the total structure of the outcome of animals' revolt. It is through the power of discourse that the revolution is realized. Because of determinism the revolt is made unholy.

The idea of revolution is for the establishment of heavenly life of equality and freedom. The concept of deception of revolution is that in course of time those, who lead the revolution with their ideals of freedom, equality and comradeship, create another form of anarchy and totalitarianism. The idealist visionary dies before the revolution takes place. There is a great disparity between the ideals of the revolution and the reality which is gained through revolution. Napoleon is the autocratic ruler and he does not know how to utilize his power of leadership and turns to be the symbol of horror and terror to other animals. But Napoleon gets rid of all his suspected opponents and becomes the sole power holder to control and threaten the animals with the help of his luck. It is his fate or the fate of the ruled that brings him to the position of the former ruler, Mr. Jones.

Common animals are cheated with the clever use of power of leadership by Napoleon and with the use of the weapon of discourse. After formulating the code of conduct of animalism in the farm, Napoleon milks five buckets of milk from the three cows and some animals ask where the milk would go and Napoleon tells them that it will be shared among them and now it is time to go to work in the field. The animals work seriously, actively and hope to have the equality and justice of their earthly life, but later on they find that the milk and apples are preserved for the pigs only. This shows the fate of a ruler is always in his favor but it always against the ruled. These lines express how incidents go against what animals expected.

What is going to all the milk said someone. Jones used sometimes to mix some of it in our mash, said one of the hens. Next minds the milk comrades, cried Napoleon, placing himself in front of the buckets. That will be attended to the harvest is more important comrades Snowball will lead the way. I shall follow it in a few minutes. Forward, comrades! The hay is waiting. (16)

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 tries to keep them in the net of his power. he forgets the motto of their revolution and starts to play the game of power animals, but about his pleasure of power which could be gained by the united force of revolution of all the animals and by the application of Old Major's vision of future world of classless, and property less regime of the proletariat. Napoleon himself turns into a cruel and heartless dictator and continues his dictatorship. Squealer assisted him with logic of linguistic discourse. As the animals protested against preserving those two items of food, Squealer was sent to

explain the reason. He convinced them that the pigs were the brain workers and they needed to have their better health so that they can manage the farms position better.

It is fate which helped Napoleon to reach at the highest position of dominant power by which he could do whatever he liked. None could challenge him. He killed the four young pigs that had protested and finished many of the animals whom he doubted as his opponents. He was mad with the power that got with the marks of the best leader of the animals. He did not hesitate to have the crimes mercilessly. He announced that the song "Beasts of England" was not worth singing because it was the song of rebellion of the past and how the rebellion was completed. The society that they had planned was already established. He banded the song "Beasts of England". The banning of the song seems designed to cut the animals off from the earlier vision, the one that gave rise to the creation of animal farm. They had to change the song "Beasts of England" since there were no enemies both internally and externally Squealer beautifully expresses that revolution is no more useful and states:

It is no longer needed, comrade, said Squealer stiffly.

"Beasts of England" was the song of the Rebellion. But the Rebellion is now completed. The execution of the traitors this afternoon was the final act. The enemy both external and internal has been defeated. In "Beasts of England" we expressed our longing for a better society in the days to come. But that society has now been established. Clearly this has no longer any purpose. (55)

In this way animals are cheated by the pigs. The dream of their revolution establishing their own just and impartial regime has been shattered and broken into pieces. Was it the motto of their revolution to establish the sole dominated power of

Napoleon? Was not the song of Major about the future will of equality, justice, freedom and heavenly life, free from exploitation and exploitators? Does not it obviously reflect the fate of animals about their revolution? By deceiving animals, Napoleon proved himself the fortune maker for himself and for the other animals on the farm.

Though they were frightened, some of the animals might possibly have protested, but at this moment the sheep set up their usual bleating of 'Four legs and two legs bad.....' which went on for several minutes and put on for several minutes and put on end to the discussion. The "Beasts of England" was heard no more. The sheep were trained to bleat in that process as soon as the heated discussions of the animals would take place because they were the blind supporters like the nine dogs of Napoleon. Is it not the policy of controlling the absolute power of fate of Napoleon? What can these unfortunate and helpless animals do more than this in presence of their unfortunate moment?

This shows that the animals in the farm became plaything in the hands of their fate. The new song does not remind the faults of Napoleon like the first song of the animals. Napoleon dreams to be 'Mr. White', in his appearance by which he wants to be different from Mr. Jones. But he is only trying to hide his weakness by doing so. The animals did everything to make their future bright but their fate was always against them. So they were tortured by the dictators. Through this description Orwell has told that everyone always remains a plaything in the hands of fate because none can get victory on fate. Animals in *Animal Farm* resemble dry leaves in the forest which are driven by wind in indefinite directions.

The most striking and the visible deception of revolution is in the episode of Boxer's sickness. One of the many fatalistic incidents in the novel is the way in which

Boxer is used by the pigs and is then discarded when he is no longer able to work.

Boxer is, above all, loyal, and he is devoted to hard work—even though he is bothered a great deal by the wounds which he received in the Battle of windmill. He pushes himself to get more and more done. He tries to do whatever Napoleon says to do, and thus he is admired by the other animals and is praised by Napoleon.

Boxer is one of the most honest and devoted animals. He works about the completion of the windmill and works beyond his strength. His two devoted friends, Clover and Benjamin, suggest him to have the rest but Boxer replies as "...horse's lungs do not last for ever" (68). But one day while working in the construction of windmill, he falls down and cannot get up. Boxer sustains a serious injury. Napoleon on coming to know of the mishap, says that he would send Boxer to a veterinary hospital in Willingdon for treatment. A van comes to take Boxer away. But the animals discover, to their dismay, that Boxer is not being taken to the veterinary hospital but has been sold to a knacker and is being removed to the slaughter house to be slaughtered. Afterward Squealer tells a lie to the animals, saying that Boxer had died at the veterinary hospital and at the time of dying Boxer had said as: "Long live comrade Napoleon ! Napoleon is always right" (71). The pigs have now started drinking whisky regular and in a few days time the pig intend to hold a memorial banquet in Boxer's honor.

In this way, Napoleon, in the name of sending the sick and injured animals in the veterinary, sells them when they are worthless for continuing the physical work in the farm. He and his other pigs of his group drink whisky by the money that comes from the sale and tells a lie to those innocent animals that trust him without questioning. The cruel use of this power exploits them more dangerously than the old ruler. The well wisher of Boxer's friends have seen and read this sign board of the van

themselves and they know that he is taken out to them not for treatment but to be slaughtered. Animal's fate thus leads them to slaughter houses when they should be taken to the hospitals. This is the way through which the short and sample life of innocent beings is exploited by clever aristocrats.

As the code of conduct of animalism, animals are forbidden to sleep in the bed of human beings. They are also not allowed to wear the clothes but the pigs sleep in the beds of farmhouse. When the animal protest about it. Squealer delivers such a powerful speech by which they are persuaded again but they do not get the chance as the pigs do. Squealer addresses them as :

You have heard, comrades, he said, that we pigs now sleep in the beds of the farmhouse? Any why not? You did not suppose surely that there was ever a ruling against beds? A bed merely means a place to sleep in. A pile of straw in a stall is a bed, properly regarded. The rule was against sheets which are human invention. We have removed the sheets of farmhouse beds, and sleep between blankets. And very comfortable beds they are too ! But more comfortable than we need, I can ; tell you comrades ? You would not have comrades ? You would have not too tiered to carry out our duties? Surely to carry out our duties? Surely none of you wishes to see Jones back. (42-43)

This speech is only to cool down the complain because they can do nothing against their fate and the power of Napoleon. Then a few days afterwards, it is announced the pigs would get up an hour later than the other animals and no complain is made about it either. At last all the pigs walk with their hind legs as the human beings walk. The animals are surprised to imitate the walking style of man and Squealer has given a week training to the sheep to bleat our "The four legs good, two

legs better" (83) which they do to disturb any protest by animals. Thus the pigs entirely betray the life of animals and exploit as much as Napoleon can.

Napoleon deviates from the seven commandments. He establishes commercial and trading relationship with human beings of the neighboring farms through a solicitor, Mr. Whimper. He negotiates with Pilkington of the Foxwood farm to sell the timber but he sells to Mr. Fredrick of Pinchfield farm which he can think he can get more favorable terms so that his power would remain out of fear from getting lost.

The change got through the revolution is exercised as the best weapon of controlling and torturing others by the power holder, Napoleon. Had the power been used for positive and formative use of welfare and betterment of animals' lives and not for domination, horror and terror the aim and expectation of their revolution would have been achieved and the death of the animals would not have been associated to their fate. The fate was against the animals, but it is in favor of Napoleon. he is never disturbed by fate instead he is always supported by it. The nature and the composition of the universe as well as the things placed individually come to prove certain theoretical base. *Animal Farm*, though a book of fiction, bases itself over a set of some doctrinal principles such as principles of equality, equal distribution of power and economy and revolt against injustice. However the major turns and twists in *Animal Farm* come as the result of betrayal of the doctrine. The primary principle "all animals are equal" (15) is changed into "ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS" (83) and it surprises all animals.

In *Animal Farm* the idea that man exploits the animals and denies them the fruits of their labors is simplistic for several reasons. The first is that it ignores the fact that someone--whether it be pig or human being, must plan and coordinate the

activities involved in producing goods of any kind. It may be true that man takes a larger share of the goods produced than his work would actually merit, and he returns less to the animals than they should receive. That, however, is not the question. The question is whether or not any managerial class exploits the animals, since someone must make the decisions. The answer that Orwell provides seems to suggest that anyone, whether animal or human, who makes the decisions reserves a primary portion for himself and for others like him.

The betrayal of revolution is general political truth. *Animal Farm* repeats itself in political-social institution from family to government or state. Betrayal seen in *Animal Farm* is a general fatalistic political truth which is taking shape in different contemporary institution, whether the institution state or family. So, political institution ignores power as hegemony. Fate and power in this set up do not lie in centralization but rest in the dynamism of positioning itself in the relationship of two, the subjects and objects, master and slave and ruler and ruled. This is what nakedly seen in the story of the novel *Animal Farm*.

In *Animal Farm* when the power comes in the hands of the leader, Napoleon, it is limited in use. He deviated from the commandments because he is out of control. The mishap in the life of the animals arrives with the dictatorship and centralization of power by Napoleon alone. He executes many of the animals who are suspected as his opponents. He appears as the source of fear for others. He consumes all the comforts that are available in the farm. Since he removes his opponents and the only rival Snowball, there is no one to condition and confine his authority.

Thus, *Animal Farm* suggests that the revolutions are betrayed by the lust of "centralized power" and the theory of fatalism. The power of revolution is not purifying but corrupting; it is not just an opportunity to overthrow an unjust law but to

give autocratic power to the lawless. It is an occasion of necessary violence but it gives power to violence. The novel invites us to ask: if revolution affects a society for a permanent change for better and brings the moral change that is necessary for the society? The message of the novel is that revolution is not the answer of problems of hunger, hardship and disappointment, which are the alterable laws of life. The various types of revolutionary leadership have a common root viz., personal ambition or desire for power in one form to another. It is also conveyed that a revolution in the name of liberty and injustice always results in the rise of an opportunist who can exploit the new situation for his own needs by deceiving in the faith of common supports as it is mirror like pictures between the opportunist, Napoleon and the common believers animals in the event of the novel. What would be more dreadful and sinful act of deception than that of belief, which is clear in the last scene of the novel? In the last scene the animals are first seen living under a human being who has drunk too much and has started the animals badly. As this final party shows, the animals are ultimately dominated by pigs that are indistinguishable from human beings, who drink too much and treat them badly.

In the novel, the final shock comes when a pig walks on hind legs. The novel concludes with the animals looking from pig to man and man to pig and pig to man again. But it was impossible to say which was which. Pigs become the exploiters of the socialist states and have more in common with the capitalists of the capitalist state than with the workers. The name 'Manor Farm' was restored. The story of degeneration is that rulers turn managers or brain workers and workers are reduced to slave. But the animals do not give up hope or faith. Orwell says "None of the old dreams had been abandoned. The Republic of the animals which Major had foretold, when the green fields of England should be untrodden by human feet, was still believed in.

Chapter Four

Conclusion

The novel *Animal Farm* begins with the presentation of Old Major's vision of what life could be like for all the animals on the farm. The discussion about the theme of this novel begins with an examination of that vision. The animals make the visions, the principle and succeed to achieve their goal but again fail at last. This novel projects the failure of the animals because of their fate. Their struggle against exploitation and dictatorship became useless as the animals were destined to be exploited and suppressed. In the novel Old Major's vision for better future is the first event and it provides the impetus for all of the later actions. The party during which the pigs and humans become indistinguishable is the last event to happen in time, as well as the last event presented is the culmination of all the things that have happened before it.

Animal Farm is a brilliant fable of success, betrayal and ultimate failure of the Russian Revolution. Under the brutal regime of farmer Jones, the animals are miserable. They revolt, and expel Jones from his farm and try to run things themselves. Soon, however, a new hierarchy emerges with the cunning, selfish pigs ordering over the more docile and less assertive animals. The high ideals of animal's equality and sovereignty proclaimed at the beginning of the revolution are quietly dropped. Under the oppressive rule of the scheming, fatalistic and power hungry pig, Napoleon, the animals have again fallen under the brutal regime as they were under Jones. In this novel fatalism operates with the philosophical vision of Old Major's speech, the animal's agreement for rebellion, their success and removal of Mr. Jones from other animals, the sale of honest hard worker and loyal horse Boxer to knacker instead of his treatment in veterinary and the pigs wearing of man made clothes,

eating nutritious food, sleeping in beds and taking alcohol are shown as the fatalistic occurrences. Each and every incident or philosophy of the novel is the product of determinism. It is fate that dominates everything and brings the entire happiness and comforts to the leader Napoleon where as Snowball is banished. In addition to this, Boxer, the most loyal horse is sold to the knacker rather than being treated and many beasts are killed in spite of their loyalty.

It is only through the golden vision of Old Major, the autocratic and dominant power of Mr. Jones of the Manor Farm is shifted into the hands of animals after the succeed of their rebellion. But the fate obtained by the vision of Old Major is again disturbed in the same autocratic form in the hand of fortunate leader of the animals, Napoleon. Because of his fortune, Napoleon is always shown superior by his spokesman, Squealer. He is an expert in shaping a convincing discourse of whatever the faults and misdeeds are done by Napoleon. In this sense fate is supreme by which every attempt and labor is affected. Napoleon succeeded to control the farm, utilize the facilities available in the farm because of his luck and the help of spokesperson Squealer who assisted him with his logic. He assassinated all of them who were supposed to be his opponents and changed the commandments according to his need.

The philosophical vision of Old Major makes the exploited animals energetic and active to revolt. Everyone longs to get the fruits of equality and justice with the formation of heavenly happiness of life in the farm. This dictatorship of the animal is established by chasing away only their enemy and exploiter, Jones. They became happy, and worked hard as they could make their own farm better. The constitution of animalism in the form of the commandments is formulated but the misery arrives with the centralization of power by the fortune leader, Napoleon, who alters all the commandments according to, his own need. He does what he was prohibited to do. He

covers up almost all his vices and follies with the help of his mouthpiece, Squealer, who is able to prove anything with his power of discourse. Of course, the leader, Napoleon, is fortunate and the other animals on the farm are unfortunate. So they could not get even the basic needs fulfilled. The seeds of joy, love of power, love of wealth and sense of heroism of the leader is the growth of Old Major. Hence, the dream of revolution and golden future does have a difference of sky and earth, and the result of nothing but continuous failure.

The fatalistic and deterministic pattern is vivid in *Animal Farm*, why did Orwell not make the revolution a success? Why is a failure only debatable? In this way the novel is a criticism of an over idealistic urges of mankind. The story of degeneration is that rulers turn managers or grain workers, and workers are reduced to slave. 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. The pigs involved in conspiracy to enjoy everything which were available in the farm e.g. nutritious food, bed, clothes and alcohol. The pigs proved themselves brain workers, therefore, entertainment and diet was necessary for them because they worked for the welfare of the farm. Except the pigs and dogs no animal in the farm got facilities available in the farm. The fate of the other animals brought them under the domination of new leadership again. The lives of animals on the farm became worse.

The distortion of the seven commandments is the distortion on the conception of original vision. The corruption appeared in the beginning when the cow milk disappeared. The birds were told that their wings are organs of propulsion but not of manipulation. The wings should therefore be regarded as legs. The distinguishing mark of "Man is the hand, the instrument with which he does all his mischief" (21).

These things were told to the birds when they objected to the slogan of 'four legs good'.

Snowball's distortion of reality is characteristic of the theoretician's distortion. Pigs establish themselves as brain workers and managers of the farm. They start exploiting the workers. This is to show how the revolution degenerated and how any revolution degenerates.

The deceptive statistics provided by Squealer is seen through by Old Benjamin who knows that things never had been, nor ever could be much better or much worse. Hunger, hardship, and disappointment are the unalterable law of life. Here it is perhaps clear that Orwell shares the faith of the animals together with Benjamin's cynical despair. Perhaps it is the central point of Orwell's vision. He likes to believe in revolution but not in progress.

Throughout the novel, the book has an impending sense of fatalism. Although it is not apparent to the animals that they have totally sacrificed control of their lives, the pigs especially involved themselves in how to live every aspect of their lives. The animals cannot see it, but Orwell alludes that the animals follow the pigs with no valid reason, and they are responsible for the downfall of the farm.

Whatever happened to animals under the domination of Napoleon was because they were destined to be tortured. If they were not destined, they would get happiness according to their former plan. Fatalism was common theme in the writings following the World War II. In *Animal Farm* the author has drawn the terrifying life of animals while the animals still felt emotional. Fatalism can be seen in the realization at the end of the *Animal Farm*.

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