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**Political Satire in George Orwell's Animal
Farm**

*An Extended Essay Submitted in Partial Fulfillment of the Requirement for a
Master's Degree in British Literature*

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DEDICATION

Dedication:

To my parents and all my family

To my friends they know themselves.

Acknowledgement:

*First, I would like to express my special thanks to my supervisor **Mrs Belhamidi**, for her help, guidance, encouragement, support and for her precious time for the fulfillment of this research work.*

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ABSTRACT

Abstract

The present dissertation will discuss George Orwell's *Animal Farm* as a political satire, which was written to criticize totalitarian regimes and particularly Stalin's practices in Russia. The work is not approached in a holistic way; it rather follows a strict structural line as we focus our analysis on characterization and theme. Some importance is also given to the perspective from which Orwell has chosen to express his critical view which is nourished from social views of Karl Marks. In order to provide background information that would reveal causes led Orwell to write *Animal Farm*, Chapter one is devoted to introducing the key concept of this study "Satire" and its techniques and methods. Chapter one also presents background information about Satire. Chapter two discusses *Animal Farm* and focuses on the book as a political satire. The last chapter is devoted to the comparison between characters and events of real-life and *Animals of Animal farm*.

Key words totalitarianism - revolution – human nature

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GENERAL INTRODUCTION

General Introduction:

Throughout my study in the field of literature and civilization, I have mostly been interested and fascinated by British literature and its authors. For this reason, I have decided to devote my graduation research paper to analyze the political satire in one of the most brilliant and meaningful British fables which is *Animal Farm*, written by George Orwell.

What motivates me most to do research in this field of study is my own view against dictatorship and totalitarian systems of government in the whole world. Social views like Karl Mark's ideas have always inspired me and brought me to think deeply about the functioning of a society and the impact of the existing system of government and economy on the people.

Orwell, a fervent democratic socialist, was a strong critic of Joseph Stalin and very hostile to Moscow under his rule. This attitude was critically shaped and developed as a result of Orwell's experiences during the Spanish Civil War that occurred between 1936 and 1939. Consequently, his view of the Soviet Union was completely altered. The great symbol he believed in had become a brutal dictatorship which stood upon a cult of personality and strengthened by a reign of terror. (A Preface to Orwell 86)

George Orwell's "*Animal Farm*" is an example of a contemporary story aimed at expanding the writer's political view. This is a kind of story called political satire. It depicts the last defeat of Russian emperor Nicholas II using animals on the farm and the Russian communist revolution before the Second World War. The behavior of animals on the farm was used to reveal the greed and corruption of the revolution. It also explains how people can deliberately change the ideology of a given society.

Many Scholars consider the book a brilliant satire on totalitarian regime of Stalin in Russia. And they think that the book reveals Orwell's opposition to the ideology that was prevailing in Russia. Actually, the point that Orwell anticipated giving importance is not the ideology itself, but human nature. As Christopher Hollis (1962) explains that, the lesson of *Animal Farm* is clearly not merely the corrupting effect of power when exercised by Communists, but the corrupting effect of power when exercised by anybody.

GENERAL INTRODUCTION

The aim of the study is to investigate George Orwell's *Animal Farm* as a political satire, which was written to criticize totalitarian regimes and particularly Stalin's practices in Russia. Satire can be found in novels, plays or short stories. George Orwell use of satire in *Animal Farm* is very innovative since the year that was published in, without denying the fact that the book had some difficulties in being published, as the publishers thought it was the very wrong time to attack Soviet myth, particularly when World War II was going on and Russia was Britain's ally. However the book was published in Britain on 17 August 1945, after the war was over, and sold more than 25,000 hard copies in five years. When it was published in the State in 1946, it sold about 590.000 in four years.

The present investigation will then be entitled: **Animal farm: a Political Satire of the Russian Revolution**. The main purpose of the present dissertation, hence, is to elucidate and analyze the concept of political satire and satire in general, which is to my mind the engine of the writer's fable. So the problematic of my dissertation will be as follows:

- To what extent is *Animal Farm* considered as a satirical work on the Russian revolution?
- As a contemporary novel, could *Animal Farm* be a satire of almost any corrupt government?

Based on historical truth, George Orwell in his novel *Animal Farm* attacks the concept of totalitarian communism and its tyrannical leadership, which spread in Russia after 1917. Shaped as satire, George Orwell had shown this satire by his characterization of Russian society and government into animals, and the use of pigs as symbols of power and corruption of Joseph Stalin regime demonstrates the satire of George Orwell. *Animal Farm* was directly inspired by the writer's thoughts, principles, together with his views of humanity and politics. Through the story of animals' rebellion against a tyrannical farmer, which goes wrong, and their success in overthrowing him and building a free and fair farm without avoiding the emergence of some new and unexpected events, Orwell wanted to enlighten the political events that happened in Russia from the Bolshevik revolution until World War II. He highlighted the development of Soviet communism in the form of an animal fable, criticizing mainly Stalinism, and then showing the corrupting influence of power.

GENERAL INTRODUCTION

Bolshevik Revolution (The Russian Revolution) of October 1917 was the first great revolution, which aimed at to overthrow the owners of the means of production, and to establish a state that is led by the working class. Karl Marx and Frederick Engels were the basic ideological inspiration of this revolution; they were the persons who believed that history of the world was the history of a struggle between classes. *Animal farm* has too many similarities to this revolution from the rebellion of animals to the characters like Napoleon symbolizing totalitarian leaders like Stalin.

To implement this orientation on my present research, I shall rely on a three-chapter outline. The first chapter is entitled **Introducing the key concepts**. It is concerned with defining concepts like satire and its characterization and its methods and techniques, and also the previous existence of satire in English literature.

The second chapter deals with **Animal Farm as satire**. My endeavor in this chapter is to directly analyze the use of satire, also investigating the methods/techniques used in the book by the satirist. The irony will be our main technique and we are going to explore the use of the latter in more details than the remaining techniques.

The third and last chapter is devoted to **comparisons between Animal Farm and the Russian revolution**. In the first part, I shall discuss the comparison between characters used and their parallel real-life figures. Then in the second part of the chapter, I shall discuss the comparison between real-life events of the Bolshevik revolution and the animals' revolution.

Finally, in the Conclusion, I will show how Orwell succeeded making the most innovative (in their time) and brilliant political satire, through his fable, in unveiling and criticizing the fake communist principles, and the establishment of a new dictatorial regime.

In this research, I used the MLA 8th edition style.

Chapter One: Introducing Key concepts

Chapter One: Introducing Key Concepts

1 Satire

2 Characteristics Of Satire

3 Techniques Of Satire

3.1 Reduction

3.2 Invective

3.3 Irony

4 Satire In Literature

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This chapter is devoted to introduce the key concept of our work Satire. After the definition of satire, we will proceed to learn about the characteristics of satire, the techniques used by the satirist and finally we try to expose the reader to short background to the existence of satire in the history of literature.

1- Satire

There are many different ways to uncover one's perception of life and its reflection by a person, one of these ways is Satire. Satire is one way that the reaction or perception of life is expressed. Since people look at life from different standpoints, for instance, they naturally perceive it in numerous ways. As a result of the variety in perception, the way of revealing the effects or reflections of these perceptions also shows variety.

The word satire can be traced to the Latin language *Satura* which means the way people react to what is perceived, with a mixture of laughter and outrage "satura; the impression that it is to do with the word "satyr" is a popular delusion" (Abrams, 1986, p.2598). According to *The Quarterly Journal of Contemporary Satire*, the description of satire is given as "a work in which vices, follies, stupidities, abuses, etc. are held up to ridicule and contempt." Furthermore, Jonathan Swift claimed that satire is therapeutic and describe it as a sort of glass wherein beholders do generally discover everybody's face but their own

In the work of Bozkurt (1977) he highlighted two fundamental types of satire: Horatian and Juvenalian satire. These types are named after the Roman poets Horace and Juvenal, In brief, they were highly critical of the Roman Empire and society, the former the traditional latter, described as more "gentle, urbane, smiling and tolerant", with the new severe and angry letters. They like two faces of the same coin Horatian satire is sorted out of the society through "gentle and broadly sympathetic laughter." On the other hand, Juvenalian satire is "bitter, angry, misanthropic" or cynical.

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Satire can be traced to the Middle age of ancient Greece, and it is still used in many works today. History chronicles the 18th century in England as a great era of satire. Many great writers like Swift, Pope, Dryden, Addison, and more, wrote satire in the form of drama, essays, and poems. Thus, satire can be defined as a work or manner that brings together a censorious attitude or a taboo one with humor to the soul proposing to shed light on it and improve the human institutions or humanity. Satirist uses humor and laughter to address a situation that is often censorious and hypercritical and which is desperately in need of change.

There are two different genres of satire the 1st one is Formal Satire where the writer usually uses a made persona who speaks directly to the audience (4th wall breaking) or to one of the other characters in the work. In its turn, formal satire has two types the pervious mentioned Juvenalian satire and Horatian satire, the 1st one is bitter and angry and the 2nd one is gentler.

Juvenalian addresses the situation harshly, while Horatian is gentler, and uses more laughter to change the situation. Moreover, the 2nd genre is indirect satire, it is when the characters used are ridiculed and poke fun at themselves, in other words they are subject of their own satire.

According to (Harmon and Holman 461) it can be very difficult to depict and illustrate or pinpoint which work is a satire and what makes a specific work satire or not. Satire differs from a novel, a poem or an essay. There is no specific type of work to point or attach satire to; however, we can refer to a work as satire because of its specific and special characters. Furthermore a person who uses satire in works is called Satirist, who finds a specific condition or situation that seems abnormal and unacceptable, he will try through his satire to find easy to address it to the audience and identify what is wrong with the situation and offer his solution. He is "*abnormally sensitive to the gap between what might be and what is*" (Sutherland 4), even though solutions he proposes can be "beyond reality" and thus shocking for the audience to unaccept the situation. It is not enough for a satirist to propose his solution and hopes that people will read and agree upon them, for a satire to be successful, it needs to be read and accepted by readers which means "*the art of the satirist ... is an art of persuasion*" (Sutherland 5). The art of persuasion in satiric work is called political Satire, it's when the satirist uses persuasion to shed light on a specific cause, but most satires are political in some form due to the corruption and injustice that can occur in some political regimes. The artistic part of the satirist is to convince

people that his cause is the right one so furthermore, a good political satire is very clever, subtle and allows the imagination to run free. When the satire is not successful or misunderstood the satiric work will be regarded as foolishness and rubbish, but when it is understood and examined closely to the true message that lay behind, the satire can be a helpful tool to discuss difficult, sometimes taboo, matters.

2. Characteristics of Satire

People in general use satire in their daily life to respond or interpret some events that occur around them, and the main reason for that use is to heavily criticize the target subject. In order to be accepted as a satirical work, a work should attack the subject with intense criticism and aggressiveness. Moreover, it should include an aesthetic feature which means certain sounds and meaning patterns that give the reader a sense of pleasure. Thus, the satirist must provide the reader with an abstraction of the world in the setting of satire. We can observe this in some famous works where the satirist has created an imaginary non-human world. In works like in *Gulliver's Travels* and *Alice in Wonderland* or beast fable *Animal Farm*, we can certainly conclude that those worlds can't possibly exist, or in which the real world is turned upside down. The main reason for the creation of an abstract world is to move the reader from concrete reality and by doing so entertaining them through the fantastic setting and implicitly provide them with the critical vision. Richard (1976) calls this element of satire "fantasy". He says.

The satirist does not paint an objective picture of the evils he describes since pure realism would be too oppressive. Instead, he usually offers us a travesty of the situation, which at once directs our attention to actuality and permits an escape from it. ... It is written for entertainment, but contains sharp and telling comments on the problems of the world in which we live, offering 'imaginary gardens with real toads in them'.

As mentioned above, people approach problems, subjects, etc. in different ways so do authors. The satirist differs from authors of other types of literature with considering its way of dealing with his subject. In novel or drama, for example, the target subject is dealt with directly. In *Cherry Orchard*, for example, Chekhov exposes his readers with social change in Russia and the impact of the latter on people. His characters are real persons who can be found in the society

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as they are described in the play all with their joys and torments, although it is impossible to find a real Napoleon or Lilliputian in a society since they are just symbols of particular types of people.

The satirist uses usually a great amount of symbolism. One reason for using symbols can be the greater freedom to address the subject with heavy skepticism and attack the target through various imagery which makes it seemingly far from reality. As Richard (1976) notices, the satirist aims "to deflate false heroes, imposters or charlatans, who claim respect which is not their due, the vehicle he chooses for this is usually the mock-heroic." Thus, the satirist uses symbols in order to remove any restriction in operating his mockery towards so-called leaders of countries or the arrogant people who consider themselves heroes.

One of the main topics of satire is politics and writing political satire, it can be very risky since politics is always considered as a dirty business. On the other hand, writing a successful political satire can be very beneficial and satisfying. As history has proven before, the two satirical works "Animal Farm" and "Nineteen Eighty-Four", established Orwell as one the greatest authors in literature after having a great difficulty to publish the first work.

Richard (1976) claims that for a satirist, to achieve his end, he "must use some of the basic strategies of satire." He also should "commit himself boldly to his 'impure' subject, yet retain a purity of attitude, in his aesthetic disengagement from the vulgarities and stupidities of the struggle." Richard (1976) continues his argument by adding that what makes a satire outstand among other literary genres is the author's way to approach the subject and the attitude dealing with it. Therefore, the most important aspect of satire is its subject matter, although he shed light to some cruellest facts of life, the satirist always aims to make people laugh and by doing so, he employs some methods. The Satirical methods include irony, sarcasm, invective, innuendo, burlesque, parody, ridiculous, exaggeration, wit, humor, farce. Satire is not a direct expression of criticism and skepticism or dislike it rather employ devices such as humor and irony. Satire always critical about the society but not all social criticism is a satire, furthermore, satire contains morality to the like a judgment and asserts or implies a standard of value. Satire can often employ humor but not all humor is by definition a satire. The goal of satire is correction Be it gentle or urbane (Horatian Satire), biting or angry (Juvenalian Satire).

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Irony can be confused with sarcasm but it is possible through innuendo, hyperbole, sarcasm, and grim humor. Innuendo is an indirect suggestion or subtle suggestion that someone or something is wrong and the characters are degraded, and it has the closest relationship to irony. In fact, Irony is mostly achieved through either hyperbole or understatement. It is a mode where the intent is mostly expressed in words, which carries the opposite meaning. Irony doesn't exist only in the form of statement it's also in form of events and situations, for recognition of incongruity between reality and appearance, here is an example: Antony's sarcastic oration over the dead Caesar " Brutus is an honorable man", it implies the absurd suggestion which was made with apparent sincerity.

Parody is a form of the ridiculousness of something by hyper-exaggeration in imitation or distortion of particular work. Most of the time parody and burlesque have a close resemblance, we distinguish between in minor details burlesque is a distortion of forms or genre while parody is the distortion of a particular thing or work.

Burlesque is as mentioned before the distortion of some form or genre by using a nonsensical distortion and dignified style (satirical imitation). Burlesque is a style dignified, which can be used for nonsensical matter, or nonsensical style. It is used to ridicule the weighty subject, it is also a form of satire or comedy characterized by exaggerating ridiculousness. Burlesque, caricature, parody, and travesty can look alike and very hard to distinguish between them but all refer to literary or dramatic works that mimic serious matters in order to achieve a satirical effect.

Wit is usually a verbal form of humor that occurs in some situation where humor does not have a place and it is used in an ability to make brilliant, imaginative or clever knowledge. 'Brevity is the soul of wit' says Hamlet; brevity is an indispensable quality of satire according to some authors. Dryden comments on the difficulty of indirection in the *Essay on Satire* "How easy it is to call rogue and villain, and that wittily! But how hard to make a man appear a fool, a blockhead, or a knave, without using any of those opprobrious terms".

Sarcasm is a harsh, cutting, personal remarks or bitter expression. Sarcasm is an expression of disapproval that is harshly and bitter formulated stimulating the guise of praise. Irony differs with usually lighter and less bitter wording.

Farce is laughter coming out of some form of action and it is often considered as the lowest comedy and humor. It is an unprepared interlude inserted between the parts of a more serious play, which means a form of drama with extravagant, boisterous comic action.

Exaggeration is overstatement or stretching of the truth to have a humorous effect. All satire is an exaggeration. All satirists exaggerate. Ex: Carroll's Alice 'Swims in a pool of her own tears'.

Invective is one of the earliest forms of satire, it occurs in speech or writing, which is denunciatory, abusive or vituperative. Invective is not humorous and can be the hardest methods or form of satire. "There will be a tenuous line between abuse and invective; no mathematical formula differentiates between them". (Leonard, Feinberg.1972:108)

3. Techniques of Satire

The satirist may use different techniques and forms of literature in prose or verse. Moreover, the satirist has some particular techniques are necessary to accomplish his goals. Richard (1976) proposes two essential techniques or methods that the satirist uses: the first one is reduction and the other one is invective and irony.

3.1. Reduction

The satirist main means to approach and attack a subject is a reduction, which is the act of decreasing or reducing something. It's scientifically proven that people tend to criticize those who they can laugh at since the laughter loosens muscles and is anatomically relaxing. Therefore if someone laughs at someone or something his critical mechanism is set free and the criticism can be done easily. Through reduction, the subject gets decrease and thus easy to make fun of and this resulting in the laughter and understanding of the reader. Richard (1976) says degrading maybe be employed "on the level of plot and will almost he continued to the level of style and language." One of the most outstanding examples of reduction is the novel "Gulliver's Travels" by Jonathan Swift, where the satirist repeatedly used the animal world to utter his aim.

3.2. Invective

As explained earlier in this chapter invective is the expression of bitter deep-seated ill will. And also the satirist sometimes writes and satire exposing himself in order to counter-attack an already made attack against him. Richard (1976) says:

This danger becomes the greater, the more the writer is committed to invective and abuse. Invective is, of course, one of his most useful weapons, and it is an art it is own: it requires the elegance of form to set off grossness of content and learned allusiveness to set off the open insult. But although invective has the sanction of holy writ, the best satirist uses it only occasionally, for shock effect (p.130).

3.3. Irony

Irony widely known and closest to satire, It includes the reverse meaning of what is said, as mentioned before it is one of the main devices of which the satirist makes use. As Richard (1976) wrote:

Irony assumes double meaning and the double audience one of which is deceived by the surface meaning of the words, and another that catches the hidden sense and laughs with the deceiver at the expense of the deceived. In order to operate irony, the satirist uses imaginary or fictional characters or events by which s/he allows the double-flow of meaning to be maintained (p.130)

4. Satire in Literature

Satire in itself is a technique used by authors to expose corruption and criticize the absurdness of some events or some individuals and their negative effects on society; it uses humor, irony, and exaggeration to ridicule those matters. Moreover, as mentioned earlier its main goal is to improve and change the matters by criticizing its follies and foibles. A writer in satire employs most of the time fictional characters, which represent real people to expose their corruption. Usually, a satire is a piece of writing that makes fun of an individual or society to expose its stupidity, the writer can point a satire at a person, a country and even the entire world there is no limit to a satirical piece of writing. The satirist always expects whomever he criticizes to improve and change. In addition, authors often employ satire to pinpoint at the dishonesty and silliness of individuals and society and criticize them by ridiculing them. Most of the political cartoon, which we witness every day in newspapers and magazines, are examples of satire (figure 1). These caricature or cartoons depict and criticize some recent actions of political figures in a satiric way. Furthermore, some television shows employ satire to ridicule political matters and sometimes even social matters like "The Daily Show", "The Colbert Report", and "The Larry Sanders Show". These shows are a great example of satirical work where they target stupid and silly political and social viewpoints.

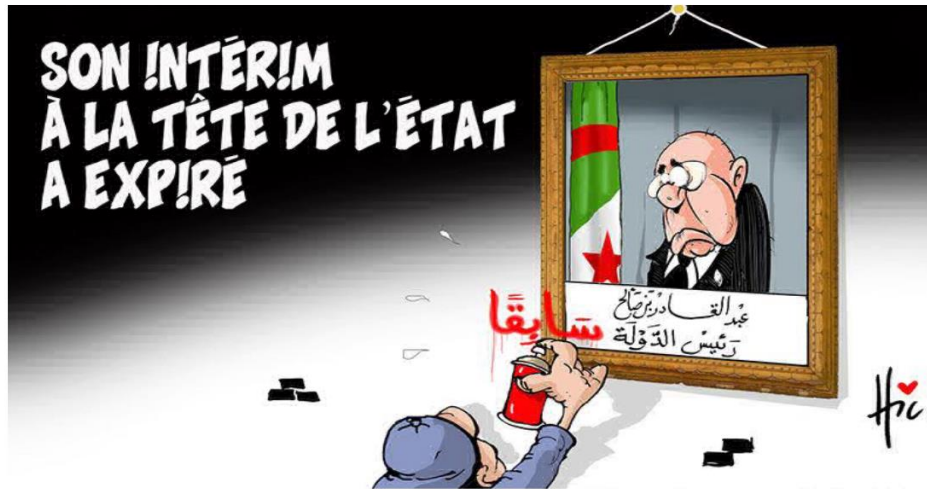


Figure 1. Caricature or cartoon made by the artist known as HIC in the Algerian newspaper El-Watan.

Looking back to the previous literature masterpieces you can find the satirical work among those classics that still live to these days, Outstanding among the classical satirists was the Greek dramatist Aristophanes, whose play *The Clouds* (423 BC) satirizes Socrates as the embodiment of atheism and sophistry, while *The Wasps* (422) satirizes the Athenian court system. One of the classics also is Mark Twain's works and especially *Huckleberry Finn*. It is fully loaded with numerous examples of satire. Satire allowed Mark Twain to share his opinions and ideas on slavery, human nature and many other issues that reflected American society at that time. Alexander Pope's *The Rape of the Lock* is another example of the classic poetic satire in which he mocks the upper class of 18th century England. The work depicts and exposes the vanity of young fashionable women and men and their foolishness actions, for example, this is what Pope utters about Belinda after she loses her lock of hair:

*" Whether the nymph shall break Diana's law,
Or some frail china jar receive a flaw,
Or stain her honor or her new brocade"*

The lines are mockery at the value of a fashionable class of age. The silliest things are thought to be equal to significant things. For Belinda, loss of her virtue becomes equal to a China

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jar being cracked. Jonathan Swift's *Gulliver Travels* is one of the finest satirical works in English Literature. Swift relentlessly satirizes politics, religion, and Western Culture. Thus, Jonathan Swift fulfills the role of satirist who, as mentioned before, ridicules or criticizes those vices in the society, which the author considers as a threat to the civilization. The satirist sees it as his obligation to depict and expose these immoralities and corruption for the improvement of humanity. The function of a satire is not only to make people laugh at person or ideas they make fun of, but it also aims at warning public against and changing their opinion about already existing corrupt society.

Going forward in time, the 20th-century novelist has been the dominant practitioner. One example is the English magazine *Private Eye* which was founded in 1962 is an example of the typical political satire that has always been a feature of journalism. *Punch* is another example of political satire in journalism, it was first published on July 17th, 1841 and since then the magazine has developed a reputation of its remarkable use of satire, unfortunately in 1992 it was closed and brought back to life by Mohamed al-Fayed in 1996 but it wasn't the same. The satire tradition continued in evolving and developing in the 20th century works like Nathaniel West, W.H Auden, Joseph Conrad (*Heart of Darkness*, 1902) who wrote strong psychological novels. Virginia Woolf innovated in the structure of the plot and character development, she wrote novels with this new wave of describing the inner reality using techniques called the "stream of consciousness" as into the *Lighthouse*, 1927. Among the significant novelists are D.H. Lawrence, Aldous Huxley's *Brave New World*. George Orwell's (*Animal Farm*, 1945), Graham Greene, and Evelyn Waugh. Novelists who are more recent include C.P. Snow & Doris Lessing. Poets include W.H.Auden, Stephen Spender, Dylan Thomas, Philip Larkin, and Ted Hughes. Playwrights include Christopher Fry, John Osborne, Tom Stoppard, and David Hare.

In this chapter, we tried so far to define the key concepts in our research mainly satire and its characteristics. Some basic techniques used by satirists are briefly exposed like reduction, invective and irony. This chapter shows also the continuity of writing satire in history after it summarizes its beginning in the history of literature.

Chapter Two: Animal Farm As A Satire

Chapter Two : Animal Farm As A Satire

1 Animal Farm As A Satire

2 Summary Of The Plot

3 Satirical Techniques In Animal Farm

3.1 Approach to the Subject

3.2. Irony

CHAPTER TWO

In this chapter, under the light of information given in the chapter-1, *Animal Farm* will be examined. It aims to show the elements of satire in *Animal Farm*.

1. Animal Farm as a satire

In George Orwell essay published in 1947 "Why I Write", he says, "I do not think one can assess a writer's motives without knowing something of his early development. His subject matter will be determined by the age he lives in-at least this is true in tumultuous, revolutionary ages like our own "Taking his own words his intention while writing *Animal farm* is to portray the Russian revolution as one that resulted in a government more oppressive, totalitarian, and deadly. Therefore, exposing the hideous part of this so-called libertarian revolution that has free the Russian people from the monarchy. Bozkurt's (1977) claim that classification into consideration, *Animal Farm* would be said to be a Juvenial satire. Since it is really clear that Orwell bitterly criticizes Russian Communism and Stalin. Many of the characters and events of the novel parallel those of the Russian Revolution: briefly, Manor Farm is a model of Russia, and old Major, Snowball, and Napoleon represent the dominant figures of the Russian Revolution.

2. Summary of the Plot

The story begins with a night where the farmer has gone to bed drunk, and all animals of the Manor farm gathered in the barn for a meeting. Old Major, gather then to tell them about a strange dream he had. First he narrated to them the "nature of life" and he has come to understand it. Animals suffered and "are given just so much food as will keep the breath in" their bodies. In addition, when time comes and they are not useful the humans, the major enemy of the animals, slaughter them they have enslaved all animals. In addition, to major there is only one way to get rid of the humans is to "work night and day, body and soul, for the overthrow of the human race" who "the only creature that consumes without producing." Man must be stopped and removed and for this aim, all animals must be united for their common real goal, which is a rebel and overthrow the humans.

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Three months after the death of the Old Major, the animals rebel against the owner of the Manor Farm and expel all humans. The pigs, "who were generally recognized as being the cleverest of the animals" (Orwell, 1972, p.15) take over the administrative part of the farm, where they have established the basic principle of the new system Animalism and they reduced them into seven commandments, which are written on the wall. Two pigs among in this rebellion Napoleon, and Snowball, then started to compete for power. Snowball develops a windmill project to make life easier on the farm. Napoleon opposes this idea. Meanwhile, Napoleon is busy with educating the young.

The farmers attack the farm in hope to get control back over it, but the animals resisted and managed to repulse them. After the war, the competition between snowball and napoleon resulted in expelling snowball from the farm by force with the help of the dogs that napoleon trained. This event changes everything, with Napoleon at the top of animal administration ruling and the other pigs granted themselves as privileged. Since they are "the brain-workers" who have to manage and organize everything on the farm. Napoleon later declares that they will build the windmill and explains that he has never opposed to this idea.

Snowball became a scape-goat, and every time something goes wrong he is blamed for it. For example, When the windmill is destroyed, they put blame on Snowball. Then the pigs start some sort of trade with humans. And at the same time they were changing the Seven commandments in order to justify what they are doing. Years pass and the windmill collapses three times, each time snowball was blamed for that. And Napoleon became more powerful known for the animals like but the "Father of All Animals, Terror of Mankind', Protector of the Sheep-fold', Ducklings' Friend and the like" (Orwell, 1972, p.79-80).

Eventually life on the farm become like it was before in the times of farmer Mr Jones. The animals are mistreated and giving just a little food to survive, on the other hand the dogs and the pigs benefit from the trade with humans.

In the end, the pigs moved into the farmhouse of Mr. Jones and started to behave like humans; they are "walking on their hind legs", wearing human clothes. Napoleon starts to carry "a whip in his trotter" (Orwell, 1972, p. 113).

The story ends with a meeting of the pigs and humans in which Napoleon declares that "their sole wish, now and in the past, was to live at peace and in normal business relations with their neighbors" and that "the name 'Animal Farm' had been abolished" and "the farm was to be known as the 'Manor Farm' - which, he believed, was its correct and original name" (Orwell, 1972, p. 118-119). Other animals looking through the window of the farmhouse, amazingly cannot distinguish the pigs from the humans: "the creature outside looked from pig to man, and from man to pig, and from pig to man again, but already it was impossible to say which was which." (Orwell, 1972, p. 120).

3. Satirical Techniques in Animal Farm

3.1 Approach to the Subject

The plot of animal farm has great parallelism with the events that took place in Russia. Orwell wanted to expose the Russian Revolution as betrayed, he pinpoints the ideals and hopes of revolution and how it changed by those who are eager for power. Orwell assumed by writing this book that the revolution only tyrants have changed nothing ever change for the animals as they got back to what they were rebelling against for 1st time. As Hollis (1962) says, "power inevitably corrupts and revolutions therefore inevitably fail their purpose".

Orwell was very critical of communists' implementation in Russia. (In Sheldon, 1991) it was revealed that Orwell intention by writing animal farm is to be a satire on the Russian revolution. We can observe from the beginning of the story, Orwell approaches the revolution in a very ironic manner. Thus, the reader can observe that through the meeting of all animals in the barn for a common aim, there is a natural hierarchy between animals, which is revealed through the description of seating plan of the animals in barn. The old major is "on his bed of straws on a sort of platform." Then, the pigs considering that they were intelligent animals "settled down in immediately in front of the platform." And the horse "Boxer is not of first-rate of intelligence." Through Orwell characterization of the animals, Orwell presents us with a picture of a society in which there is always a hierarchy between individuals.

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By the portal of the meeting of animals, Orwell tried to convey that there would be a problem in terms of solidarity and equality of the members of the farm. In his speech the old major says that "all men are enemies and all animal are comrades", ironically just the old major addresses comradeship, the dogs attack the rats "had crept out of their holes and were sitting on their hindquarters."

3.2. Irony

As we have mentioned before, irony is one of the most used techniques of satire by satirist. Orwell is no different as he uses the Irony in Animal farm, his first take to irony is old major's speech. Since the Old major says "do not grumble, for he is "one of the lucky" animal who did not suffer. But Ironically he is the one who is more likely to worry about work and survival than the ones who suffered. The reader that is knowledgeable about Karl Marx and his promotion of socialism although Marx was never of the working class will smile when s/he is reading the speech

In the speech , Old Major pinpoint the miserable conditions of the animals and sum up the reason of their misery in one word: "Man" who "is the only enemy" (Orwell, 1972, p.9) of the animals, As the reader proceeds, the irony will show itself and the real enemy of the animals will be seen. Then he reveals the solution which is the removal of the man and forms a rebellion. By the end of the book, when Napoleon turns to be like Mr Jones and the animals start to lead a more miserable life than of Jones' time the irony with rebellion becomes more clear.

At the moment just after old Major says "All men are enemies. All animals are comrades" the rats listening to Major are attacked by the dogs. Then, the animals vote for in order to decide whether wild animals like rats and rabbits are their friends or enemies. Ironically "there were only four dissentients, three dogs" who later in the book will be seen as the terrorizing apparatus of Napoleon and "the cat."

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Old major warns the animals against the man. He says:

Remember your always your duty of enmity towards Man and all his ways... And remember also that in fighting against Man, we must not come to resemble him. Even when you have conquered him, do not adopt his vices. No animal must ever live in a house, sleep in a bed or wear clothes or drink alcohol, or smoke tobacco, touch money, or engage in trade...And above all, no animal must ever tyrannize over his own kind... No animal must ever kill any other animal. All animals are equal" (Orwell, 1972, p. 11-12).

One of the greatest examples of Irony in the book lies in this part of speech from which the animals draw the Seven Commandments. In the course of the story the reader observes how Major's speech and guidelines are been reversed by the pigs to serve their own interest; they gradually adopt human vices and start to have like them, the move to live in the farmhouse. They start to engage in trades with humans, they kill animals, they tyrannize over other animals and most ironically, at the end of the book they start to walk on their hind legs and wear clothes by this achieving the full transformation into man.

According to Yemenici (1997) the way the Seven commandments have been changed, little by little, is another Irony. As the propaganda agent, Squealer changes the commandment he changes also the meaning and values of the revolution. When each of the commandment is changed the meaning of it become totally the opposite. In the end there remains nothing in the commandment that intended to mean. For example the first two Commandment :

1. "Whatever goes upon two legs is an enemy." And
2. "Whatever goes upon four legs, or has wings is a friend"

are changed into one:

"Four legs good, two legs better."

Commandment four:

4. "No animal shall sleep in a bed"

is changed into:

"No animal shall sleep in a bed with sheets."

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Commandment five:

5 "No animal shall drink alcohol"

is changed into:

"No animal drink alcohol to excess."

Commandment six:

6. "No animal shall kill any other animal"

is changed into:

"No animal shall kill other animals without cause."

And the last Commandment:

7. "All animals are equal"

is very ironically changed into:

"All animals are equal but some animals are more equal than others."

Commandment three (No animal shall wear clothes) is left the same. But as other Commandments are changed in order to justify what Napoleon and/or the other pigs do, at the end of the book it becomes very clear that it is to be changed into

"No animal shall wear clothes indoors" or the like, or it is going to be discharged.

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In Fact, the inability of the animals to remember the original commandment, depend on what Squealer say and they accept after his justification. Yemenici (1997) puts animals' reaction to the change of the Commandments as follows:

However, none of the animals but Benjamin discusses much about the change. For they do not clearly remember the true nature of them. They prefer to depend on what Squealer tells them and to believe in his propaganda since they are incapable of sorting the truth from the lie. They readily accept the Commandments as they are written on the wall of the barn. They never realise the fact that they are no more than slaves and they remain, as Boxer does, dedicated to their cause. But Benjamin has always been skeptical of the outcome. And he is the only one who realises that Boxer is taken to the knacker's.

Thought the speech of old major Orwell artfully maintain 'double flow of meaning'. The readers that have no idea who is Karl Marx still can have fun hearing Human-like leaders explaining and talking about the social problems of the animals. Furthermore, as Ball (1984) puts, it is more "amusing to discover Marx's ideas in the animals' complaint."

After the old Major dies the animals start to prepare for the Rebellion. "The work of teaching and organizing the others fell naturally upon the pigs, who were generally recognized as being the cleverest of the animals" (Orwell, 1972, p.15). The irony here is that the pigs who think that are naturally superior to the other while the aim of this rebellion is to establish an egalitarian society lead the rebellion. After the rebellion, the animals spontaneously get happy and start to destroy all the trace of humans oppression; like bits nose-rings, castrating knives, etc. and they "saw the whips going up in flames." But it is going to be seen that the joy and happiness of the victory will turn into misery. Another thing that the animals did is to turn the farmhouse, symbolizing the oppressive time of Mr. Jones, into a museum. In the following chapters, the readers will witness that the farmhouse symbol will not change, but the inhabitants will. As Yemenici (1997) says:

the use farmhouse has ironical effect in the plot structure. The farmhouse represents the evil old Major warns the animals against. The farmhouse means luxury that men of power enjoy. When Napoleon and the pigs decide to live in luxury, this action suggests Napoleon's ambition for power leading to his co-operation with human beings. It is the very place where the total transformation from pigs to human beings takes place.

The windmill is another important element in the story. It represents the improvement of animals life and their progress. However later on, when Napoleon becomes the leader of the farm it functions change. Napoleon uses the windmill as a tool where he keeps the animals working all

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the time, "so he provides them with a purpose to which they devote themselves." (Yemenici, 1997) Furthermore, Napoleon uses the windmill to create a scape-goat, Snowball. Thereafter, the scape-goat is used to control the masses. As Yemenici (1997) says: "The existence of the scape-goat is the reason why the animals become more determined and more faithful to their causes. Since they have experienced freedom, they do not want to work under the tyranny of Jones who is supposedly in league with Snowball. In this way, Napoleon is made the omnipotent leader"

One of the ironies also is that animals do not want to work under the tyranny of Mr. Jones but still accept the tyranny of Napoleon.

Chapter six starts with the sentence: "All that year the animals worked like slaves. But they were happy in their work, they grudged no effort or sacrifice, well aware that everything that they did was for the benefit of themselves" (Orwell, 1972, p. 53). There is a parallelism between this part of the chapter and the beginning of chapter three. The irony is the contradiction between chapter three and six where the animals think that they "work like slaves" for their own benefits. However, the readers are fully aware that they really are becoming slaves of the pigs. As Ball (1984) points out, "This is one of Orwell's basic ironic techniques in *Animal Farm*: We know things" but "the characters do not." In the following chapter comes the most striking and sad irony: "By a special decree of Comrade Napoleon 'Beast of England' had been abolished. From now onwards it was forbidden to sing it." 'Beast of England' was the song revealing the soul of the Rebellion. Therefore Muriel asks the reason. Squealer answers swiftly:

Is it no longer need, comrade, 'Beast of England' was the song of the Rebellion. But the Rebellion is now Completed. In 'Beast of England' we expressed our longing for a better society in days to come. But that society has now been established.

At this point the reader experience, if not laughing piercingly, a bitterly smile at the impudent explanation of Squealer, the true meaning of a political lie, As Ball (1984) puts, "when he is concerned Orwell's irony turns into sarcasm."

Chapter nine is devoted to dramatizing everything that is wrong with the new society led by Napoleon and the pigs. The reader here feels the full influence of the pigs' betrayal of the working animals, and the betrayal of the revolutionary ideals that Old Major was describing in his speech. Ball (1984) explains the irony in the chapter:

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The description of Boxer's fate is full of irony. Once again the narrator pretends not to know something that we know because of him- but the animals don't know. The irony is at its bitterest here. And there is another irony in the story itself. Boxer's last sacrifice has been to be slaughtered in order to procure drinking money for the pigs. Major's prophetic incitement to Revolution- "You, Boxer, the very day that those great muscles of yours lose their power, Jones will sell you to the knacker, who will cut your throat"- has been fulfilled, ironically, not by the human Jones but by the animals who have taken over the Revolution. The question dimly sensed by Clover earlier is implicitly posed again, with pressing force: if this is what you get, why revolt? What was the Revolution for?

The last chapter Orwell draws a picture of the new society, with very neutral sense or tone but ironically uses that, everything is nothing but the rules of nature: "Years passed. The seasons came and went, the short animal lives fled by." Just a handful of animals remembers the Old Major and his speech, and remembers the "old days before the Rebellion, except Clover, Benjamin, Moses the raven, and a number of the pigs."

Ironically, the narrator informs the reader about the economic status of the farm: "Somehow it seemed as though the farm had grown richer without making the animals themselves any richer except, of course, for the pigs and the dogs." In addition, after this statement, another irony rises: "perhaps this was partly because there were so many pigs and so many dogs. It was not that these creatures did not work." Nevertheless, the reader knows the fact that the pigs and dogs do not work, and, as Major spoken about the Man, "neither pigs nor dogs produced any food by their own labor," they just consume without any production. Later on, the irony is completed when the pigs start to walk and behave like humans and wear clothes. They adopt all humans behaviours, and the final change occurs in the seven commandments reducing them into just one:

ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS

Chapter Three: Comparison of Animal Farm and Real-Life

Chapter Three: Comparison Of Animal Farm And Real-Life

1. Comparison Of Animal Farm Characters And Real Life Persons

1.1 Old Major

1.2. Napoleon

1.3. Snowball

1.4. Squealer

1.5. Boxer

1.6. Clover

1.7. Napoleon's Dogs

1.8. The Sheep

1.9. Moses The Raven

1.10. Pigeons

1.11. Jones

1.12. Whymper

1.13. Frederick

2. Comparison Of Some Events In Animal Farm And The Russian Revolution

2.1. The Rebellion

2.2. Battle Of Cowshed

2.3. Windmill

2.4. Confessions And Executions

2.5. Invasion By Frederick

2.6. Meeting Between The Pigs And Humans

Orwell made it clear that there is a parallelism between events and characters of *Animal Farm* and the Russian revolution. In this chapter, we will compare the characters and some events to shed light on the clear comparison between *Animal Farm* and the Russian revolution.

1. Comparison of *Animal Farm* Characters and Real Life Persons

Characterisation in *Animal Farm* is remarkable as the first thing we are presented with in this work is the characters, the animals, and the setting, Manor farm. The satirist often uses a fantasy world to expose real-life events, and that exactly what Orwell did, his description of the animals is very similar to humans in real life. Clover for instance, "had never quite got her figure back after her fourth foal," or Benjamin, "the worst tempered" of the animals, is known for his cynical remarks, "foolish pretty" Mollie hopes to draw attention to her ribbons. (In Y emenici, 1997), Leybon (1962) points out "we almost nowhere feel that we are in an animal world". Yet Orwell always reminds us that the animals do behave in accordance with their nature:

"the hens perched themselves on the windowsills, the pigeons fluttered up to the rafters, the sheep and cows lay down... and began to chew the cud... Last of all came the cat, who looked round, as usual, for the warmest places, and finally squeezed herself in between Boxer and Clover; there she purred contentedly throughout Major's speech without listening to a word of what he was saying"

For instance in *Animal Farm*, as political satire on Russian revolution, each animal represents a real person, thus sharing characteristics with human version that was based on. Fowler (1995) comments on characterization and explains the purpose behind Orwell selecting each animal:

Characterization focused and consistent, and draws more on our existing stereotypes of types of beast than elaborate portrayal of in the book. For example, rightly or wrongly, pigs have a bad name for selfishness and gluttony, and that is their image in the text; similarly, the dogs are vicious but fawning, the cat self-centred and crafty, the donkey bad tempered; the two carthorses, Boxer and Clover are slow-witted, strong, gentle and loyal; the sheep are brainless and behave as a flock without any individual initiative.

1.1 Old Major

The wise prized-boar of Old Major is the soul father of the animals and the teacher of the school of thought known Animalism. He is based on a combination of two real people. First Lenin, the person who brought communism to Russia, and the second one is Karl Marx, the person who is the father of the socialistic ideology. Old major had tried to explain animals' place on the farm and had shown the path to freedom. Circumstances of animals under the Man that old Major describes in his speech is very similar to the conditions of the Proletariat under bourgeoisie as described by Karl Marx. Even the solution proposed by the Old Major, rebellion, was also similar to the one Karl Marx suggested and Frederick Engel documented in the famous lines of their Communist Manifesto: "Let the ruling classes tremble at a Communist revolution. The proletariat has nothing to lose but their chains. They have a world to win. Working men of all countries unite!".

1.2. Napoleon

Napoleon is a character who represents Stalin as a military man and dictator as well. Napoleon is a "large, rather fierce-looking Berkshire boar, not much of a talker, but with a reputation for getting his own way." His competition with snowball and driving him out of the farm by force reminded the critical reader of the famous incident between Stalin and Trotsky after Lenin death. Furthermore, his campaign of mass public trails and succeeding executions are very similar to those of Stalin's in 1930's. His name also connotes Napoleon Bonaparte who took the French revolution and turned it into a personal Empire.

1.3. Snowball

Snowball was based on real-life Leon Trotsky, he was an energetic and great leader, he successfully organizes the defence of the farm as did Trotsky with the red Army. Snowball aim was to improve the life on the farm and develop new project that helps to achieve that goal, for example The Windmill. Trotsky had his own plans to industrialising Russia and turn it into a superpower that it was always meant to be, shortly after the rebellion happened, like Trotsky, snowball was expelled becoming the scapegoat for the things went wrong in the farm.

1.4. Squealer

Squealer represented the propaganda apparatus which spreads the "big lie" and makes people believe in it. Squealer is a brilliant talker they say, "He can turn black into white!". That's just what he does, everything the pigs gain wealth and power he manages to convince the animals that they are necessary for the well-being of all. And also he is responsible for the

changes in the seven commandments. Orwell uses him to expose how the language had a huge influence to justify political ill.

1.5. Boxer

Boxer represents the members of the Proletariat, who have nothing to use their physical power and whose only concern is to maintain their livelihood and loyalty to their leader. Boxer favorite saying is "Napoleon is always right" and "I will work harder." He believed in hard work and the rebellion and its leaders. He finally collapses from overwork and age.

1.6. Clover

Clover represents the millions of working people who feel what is wrong but fail to express it. Clover is motherly figure all caring and protective, she is good reader, yet she failed to remember some of the commandment. Orwell uses her to show the naivety of the people.

1.7. Napoleon's Dogs

The dogs represent the means used by a totalitarian state to terrorize their own people. They can be considered as Napoleon's secret police (Ball, 1984).

1.8. The Sheep

The stupid sheep keep bleating away any slogan the pigs teach them. They represent unconscious people who can easily be manipulated and used by authorities.

1.9. Moses the Raven

Mose represents religion because his name evokes an underlying religious meaning. Furthermore, when analysing Mose character we can conclude that he represents the church, he doesn't work and he always sits and tell the tale of a mysterious country, where animals go when they die. Marx called religion, in a famous phrase, "the opiate of the people." (Hançerlioğlu, 1976). Mose represents Marx saying and views of religious institutions, is a tool of the state. And also mose is the only animal who slept in old major speech, Moses refuses to listen and pay attention when the revolution succeeds Mose disappeared. And he returned when Napoleon ruled over the farm. Napoleon uses him as a tool just like Mr Jones did before. He begins to tell his stories again and gets paid in beer, just as he did before with the animals' leader (Ball, 1984).

1.10. Pigeons

The pigeons spread the word of Rebellion beyond the farm, as many Communists spread the doctrine of the revolution beyond the boundaries of the Soviet Union (Ball, 1984).

In Animal Farm, humans are left in the background and are not characterized in detail. Nevertheless, Orwell puts "the" to symbolize certain persons:

1.11. Jones

In brief, the farmer is always drunk and according to (Ball, 1984) Farmer Jones represent the Czar. He also represents any government that declines through its own corruption and mismanagement.

1.12. Whymper

According (Ball, 1984) Whymper is a commercial go-between for animals and humans- just as certain capitalists have always transacted business with Communist nations

1.13. Frederick

The cruel Frederick may represent Hitler. He, in a wider scope, shows a strong resemblance to Germany, the cruel nation that it is (Ball, 1984).

2. Comparison of some events in Animal Farm and The Russian Revolution

2.1. The Rebellion

In 1917, Bolsheviks rebelled in Russia and overthrown the monarch of the Russia Czar. Similarly, after the death of the old major the animals rebelled and overthrown the humans from the farm. But unlike the Bolsheviks, the animals did not rebel on purpose. It was a spontaneous rebel since the farmers had neglected the animals and "they could stand it no longer. One of the cows broke in the door of the store-shed with her horns..." then the Rebellion erupted. The animals' preparation for the rebellion is undeniable. However, the question 'would the animals have rebelled though if they had not carried out the preparation works for it?' remains unanswerable.

After both rebellions, humans in animal farm and the bourgeoisie in Russia who are considered the exploiters of the working classes are removed of power and the working class took the control. Moreover, both rebellions were based on a particular person's ideas who they respect; Old Major and Karl Marx.

Finally, as October 1917 Revolution changed 'Russia' into 'U.S.R.R', the rebellion in Animal Farm changed 'Manor Farm' into 'Animal Farm'.

2.2. Battle of Cowshed

Lenin leads the radical socialist (Bolshevik) revolution in October 1917. And this event was immediately followed by four years of civil war: the revolution's red army, organized by Trotsky, had to defeat the whites, the Russians loyal to the Czar or just hostile to the communists, and foreign troops, too (The Academic American Encyclopaedia, 1995). In Animal Farm, after the rebellion, Mr Jones and his men and his two neighbours tried to take back the farm with an attack. Snowball had already prepared the animals to defend the farm like Trotsky had prepared the red army, he led the animals and at the end of the battle they drove out Jones and others from the farm.

2.3. Windmill

Fowler (1995) proposes that the windmill project by Snowball represents the First Five-Year Plan of Soviet Republic approved in 1928.

2.4. Confessions and Executions

In chapter seven of Animal Farm, "Squealer announced that the hens, who had just come to lay again, must surrender their eggs." Because there is a lack of food and the famine was expected at any moment. So the solution seemed to be to sell Hens eggs and buy some grains but "For the first time since the expulsion of Jones there was something resembling a rebellion." led by hens. They didn't want to serve the cost of Napoleon," they start to "fly up to the rafters and there lay their eggs, which smashed to pieces on the floor." This action continued until five long

days after Napoleon's swift and ruthless order that "the hens rations to be stopped," and "that any animal giving so much as a grain of corn to a hen should be punished by death." Then, the hens surrendered "and went back their nesting places." Nine hens died and they blamed their death to a kind of disease. But it can easily be guessed that they were murdered by Napoleon's terror on the animals.

When this event is compared to soviet history, Orwell's critical attack on Stalin's regime becomes more clear. In 1928, Stalin decided that Russia needed large, mechanized, collective farms (Ball, 1984). Like the hens, the Kulaks who would lose their private holding in order to protest it, they were suppressed and slaughtered on their own livestock, and like hens laid their eggs to smash on the floor, between 1928 to 1929 millions of them were deported or killed.

Ball (1984) states Orwell's political commitment in Animal Farm,

Orwell was dealing with historical events that disturbed him deeply. From 1934 to 1939, the secret police arrested and interrogated, and deported or killed hundreds of thousands of people in the Soviet Union, mostly Communist Party officials, army officers, and their families and friends. Two series of public trials were held in Moscow, in which old Bolsheviks, who had made the Revolution and fought in the Civil War, confessed one after another to the most awful crimes. Most of them were condemned to...

Like Russia, many animals were sentenced to death by Napoleon in animal farm. As mentioned before, Snowball became a scape-goat who was blamed for everything that went wrong in the farm, even when "a window was broken, or a drain blocked up," animals would blame Snowball for it. After Napoleon "ordered all the animals to assemble in the yard," public trial in farm became a regular event. All animals were gathered and they seemed to know what was the outcome of these trials. The dogs captured four pigs who had protested after the abolishment of the Sunday meeting by Napoleon, they ear and drag them, "squealing with pain

and terror, to Napoleon's feet." then, after Napoleon had asked them to confess their crimes they claim to be collaborators of Snowball, who they claimed, had ordered them to enter into an agreement with Mr. Frederick to hand over Animal Farm to him. Like the other animals who had confessed their crimes in relation to Snowball, they were slaughtered.

2.5. Invasion by Frederick

As stated before Animal Farm long ago started to trade with humans. In the eight chapters, it was announced that Napoleon had arranged to sell the pile of timber to Mr. Pilkington. In the middle of the chapter, Napoleon changes his decision instead he sold the timber to Frederick's farm whose known as the place where Snowball lived. It was political cunning: "by seeming to be friendly with Pilkington he had forced Frederick to raise his price by twelve pounds." However, when they learned that bank-notes that Frederick gave them was false, Napoleon once again changed his decision and declared his enmity to Frederick, and even he sentenced him to death. Ball (1984) clarifies the reference of Napoleon's political relations with neighboring farms to Soviet history:

Napoleon's shifting alliances with neighboring farms -and the switch in the propaganda line that goes with them-, like the changes in Stalin's policy toward the West in the 1930s and early 40s. Distrusting the democratic nations as much as the fascists, Stalin first sent out the line that there was no difference between any of the non-Communists, fascist or otherwise; subsequently, as the Nazi menace grew, the fascists became the enemy of mankind; then, in August 1939, Stalin signed a nonaggression pact and other agreements with Hitler, the German Nazi dictator. Finally, after Germany invaded Russia in 1941, everything changed again.

2.6. Meeting between the Pigs and Humans

In the last chapter, the pigs and humans meet in which they have discussed all the disagreement between the two and came up with solutions. As West (1992) claims, at the end of the preface for the Ukrainian edition of *Animal Farm*, Orwell (1947) writes:

A number of readers may finish the book with the impression that it ends in the complete reconciliation of the pigs and humans. That was not my intention; on the contrary, I meant it to end on a loud note of discord, for I wrote it immediately after the Tehran Conference which everybody thought had established the best possible relations between the USSR and the west. I personally did not believe that such good relations would last long; and as events have shown, I wasn't far wrong.

If we decipher the words of Orwell, The meeting between the humans and pigs stands for Tehran Conference held in 1943, in which Stalin, Roosevelt, and Churchill met.

In this chapter, we tried so far to analyse the representations presented in this work and the clever way the author used in presenting characters and events. The reader is invited to observe the big resemblance set between the different characters and main officers and leaders of the Russian revolution. Main events that occurred in this revolution are also represented by the different events and achievements in the novella. Moreover, the discourse in the text underlines Karl Marks' ideas and opinions about social change as explained above.

General Conclusion

General Conclusion :

This study is an attempt of investigation of Goerge Orwell's masterpiece *Animal Farm* as an animal satire that was written for the purpose of criticizing the Russian Revolution and Stalin's regime. After reading *Animal Farm*, The Russian Revolution and satire were cited. Using the information gathered, we were able to examine *Animal Farm* as a political satire on Russian Revolution.

In the first part of my dissertation, I have attempted to introduce key concepts of my research as well as details about the concepts like methods and techniques. The study has enabled me to introduce and track Satire throughout history, namely the use and how it was discovered or founded and how artists especially writers used satire to their advantage to address some complicated issues in society, and how they found some solution while laughing at the problems.

Having exposed the key concepts Satire and its historical use and its techniques and methods, I have moved to the analysis of *Animal Farm* as a Satire. This part has shown how the British writer used brilliantly Satire to point out the important issue that he wanted people to notice.

To make his story more powerful and effective, he used techniques of satire such as characterization and irony. Furthermore, the story runs on two levels, one of which is the surface of the story, which is a story about an animal farm. This level catches to anybody reading the book. The other level, which reveals Orwell's purpose, is the one in which the history of Russian Revolution, and Stalin, is attacked.

In the last part, I have attempted to compare the characters, events and some elements in the story with the same elements of Russian Revolution. This comparison clearly revealed the parallelism between the two. I have picked some events that have corresponded the animal farm depiction of reality. Moreover, for the characters I have not chosen every character we have chosen only the one that serves the satirical depiction of reality.

To sum up, George Orwell's Animal Farm is one of the greatest modern political Satire, telling the story of an innocent revolution turning into dictatorship and betrayal. Though the novel seems like an irony of the Russian Revolution of 1917, in fact it deals with any kind of revolution; its consequences, and criticizes totalitarianism of any kind. Orwell also pointed out that the failure of such revolutions often lay within the revolutionary process since its leaders ignore those whom the revolutions were meant to serve. In the end, those for whom the revolution was intended are often the victims rather than the beneficiaries.

To conclude, I would like to quote the last paragraph of the novel, when human beings and pigs are together:

“Twelve voices were shouting in anger, they were all alike. No question, now, what had happened to the faces of the pigs. The creatures outside looked from pig to man, and from man to pig, and from pig to man again: but already it was impossible to say which was which.”

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