

Exam timings: 50 minutes for Animal Farm

5-10 minutes planning. 40 minutes writing. 5 minutes checking = SPAG!

Animal Farm: George Orwell

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

15 *'Boxer!' cried Clover in a terrible voice. 'Boxer! Get out! Get out quickly! They are taking you to your death!'*

Explore the significance of the character of Boxer in the novel.

You **must** refer to the context of the novel in your answer.

A will always be about the presentation of a CHARACTER

SPAG does matter: 1/5 of your marks depend on it!

(Total for Question 15 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

OR

Choose ONE of the questions.

16 *'Rebellion! I do not know when that Rebellion will come, it might be in a week or in a hundred years, but I know, as surely as I see this straw beneath my feet, that sooner or later justice will be done.'* (Old Major)

Explore the importance of rebellion in *Animal Farm*.

You **must** refer to the context of the novel in your answer.

B will always be about the presentation of a theme

You need to talk about the significance of the character/theme THROUGHOUT the novel, not just in one part (or this will lose you marks).

Context is important – you MUST link it to the novel throughout

(Total for Question 16 = 40 marks (includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation))

Use for ALL Questions in Paper 1 – Section B (British Play OR British Novel)		
Level	Mark	
	0	No rewardable material.
Level 1	1-2	threshold performance -in the context of the Level of Demand of the question. Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
Level 2	3-5	intermediate performance -in the context of the Level of Demand of the question. Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Level 3	6-8	high performance -in the context of the Level of Demand of the question. Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Level 2	7-12	<ul style="list-style-type: none"> • The response may be largely narrative but has some elements of personal response, there is some reference to the text without consistent or secure focus. • There is some evidence of a critical style there is some reference to the text without consistent or secure focus. • Some awareness of relevant contexts is shown. • There is some comment on the relationship between text and context.
Level 3	13-19	<ul style="list-style-type: none"> • The response shows a relevant personal response, soundly related to the text with focused supporting textual references. • There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references. • Sound comment is offered on relevant contexts. • There is relevant comment on the relationship between text and context.
Level 4	20-26	<ul style="list-style-type: none"> • The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text. • The critical style is sustained and there is well-developed interpretation with well-chosen references to the text. • Sustained comment is offered on relevant contexts. • There is detailed awareness of the relationship between text and context.
Level 5	27-32	<ul style="list-style-type: none"> • There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text. • A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text. • The understanding of relevant contexts is excellent. • Understanding of the relationship between text and context is integrated convincingly into the response.

Key Quotations

Snowball

- “Comrade,” said Snowball, “those ribbons that you are so devoted to are the badge of slavery. Can you not understand that liberty is worth more than ribbons?”
- The flag was green, Snowball explained, to represent the green fields of England, while the hoof and horn signified the future Republic of the Animals which would arise when the human race had been finally overthrown.
- Now, comrades,” cried Snowball, throwing down the paint-brush, “to the hayfield! Let us make it a point of honour to get in the harvest more quickly than Jones and his men could do.”
- After much thought Snowball declared that the Seven Commandments could in effect be reduced to a single maxim, namely: “Four legs good, two legs bad.” This, he said, contained the essential principle of Animalism.
- He was running as only a pig can run, but the dogs were close on his heels. Suddenly he slipped and it seemed certain that they had him. Then he was up again, running faster than ever, then the dogs were gaining on him again. One of them all but closed his jaws on Snowball’s tail, but Snowball whisked it free just in time. Then he put on an extra spurt and, with a few inches to spare, slipped through a hole in the hedge and was seen no more.

Napoleon

- “Impossible!” cried Napoleon. “We have built the walls far too thick for that. They could not knock it down in a week. Courage, comrades!” - this is a little jab at Soviet construction, which was often more about speed and size than quality and longevity.
- “Like all of Napoleon’s speeches, it was short and to the point”
- Napoleon called the animals together immediately and in a terrible voice pronounced the death sentence upon Frederick. When captured, he said, Frederick should be boiled alive. At the same time he warned them that after this treacherous deed the worst was to be expected.
- Throughout the spring and summer they worked a sixty-hour week, and in August Napoleon announced that there would be work on Sunday afternoons as well. This work was strictly voluntary, but any animal who absented himself from it would have his rations reduced by half.

- In these days Napoleon rarely appeared in public, but spent all his time in the farmhouse, which was guarded at each door by fierce-looking dogs. When he did emerge, it was in a ceremonial manner, with an escort of six dogs who closely surrounded him and growled if anyone came too near. Frequently he did not even appear on Sunday mornings, but issued his orders through one of the other pigs, usually Squealer.
- 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.
- There was enthusiastic cheering and stamping of feet. Napoleon was so gratified that he left his place and came round the table to clink his mug against Mr. Pilkington's before emptying it.

Squealer

- Comrades!" he cried. "You do not imagine, I hope, that we pigs are doing this in a spirit of selfishness and privilege? Many of us actually dislike milk and apples. I dislike them myself. Our sole 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 brainworkers. The whole management and organization of this farm depend on us. Day and night we are watching over your welfare. It is for YOUR sake that we drink that milk and eat those apples."
- Comrades," he said, "I trust that every animal here appreciates the sacrifice that Comrade Napoleon has made in taking this extra labour upon himself. Do not imagine, comrades, that leadership is a pleasure! On the contrary, it is a deep and heavy responsibility. No one believes more firmly than Comrade Napoleon that all animals are equal. He would be 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 now know, was no better than a criminal?"
- That was part of the arrangement!" cried Squealer. "Jones's shot only grazed him. I could show you this in his own writing, if you were able to read it. [...] And do you not remember, too, that it was just at that moment, when panic was spreading and all seemed lost, that Comrade Napoleon sprang forward with a cry of 'Death to Humanity!' and sank his teeth in Jones's leg? Surely you remember THAT, comrades?"

- Not a pig appeared to be stirring. It was nearly nine o'clock when Squealer made his appearance, walking slowly and dejectedly, his eyes dull, his tail hanging limply behind him, and with every appearance of being seriously ill.
- One day in early summer Squealer ordered the sheep to follow him, and led them out to a piece of waste ground at the other end of the farm, which had become overgrown with birch saplings. The sheep spent the whole day there browsing at the leaves under Squealer's supervision. In the evening he returned to the farmhouse himself, but, as it was warm weather, told the sheep to stay where they were. It ended by their remaining there for a whole week, during which time the other animals saw nothing of them.
- It had come to his knowledge, he said, that a foolish and wicked rumour had been circulated at the time of Boxer's removal. Some of the animals had noticed that the van which took Boxer away was marked "Horse Slaughterer," and had actually jumped to the conclusion that Boxer was being sent to the knacker's. It was almost unbelievable, said Squealer, that any animal could be so stupid. Surely, he cried indignantly, whisking his tail and skipping from side to side, surely they knew their beloved Leader, Comrade Napoleon, better than that? But the explanation was really very simple. The van had previously been the property of the knacker, and had been bought by the veterinary surgeon, who had not yet painted the old name out. That was how the mistake had arisen.
- They had just finished singing it for the third time when Squealer, attended by two dogs, approached them with the air of having something important to say. He announced that, by a special decree of Comrade Napoleon, "Beasts of England" had been abolished. From now onwards it was forbidden to sing it.
- Here Squealer's demeanour suddenly changed. He fell silent for a moment, and his little eyes darted suspicious glances from side to side before he proceeded.

Boxer

- His knees were bleeding, he had lost a shoe and split his hoof, and a dozen pellets had lodged themselves in his hind leg.
- "He is dead," said Boxer sorrowfully. "I had no intention of doing that. I forgot that I was wearing iron shoes. Who will believe that I did not do this on purpose?"
- I do not understand it. I would not have believed that such things could happen on our farm. It must be due to some fault in ourselves. The solution, as I see it, is to work harder. From now onwards I shall get up a full hour earlier in the mornings.

- Even Boxer was vaguely troubled. He set his ears back, shook his forelock several times, and tried hard to marshal his thoughts; but in the end he could not think of anything to say.
- As winter drew on, Mollie became more and more troublesome. She was late for work every morning and excused herself by saying that she had overslept, and she complained of mysterious pains, although her appetite was excellent. On every kind of pretext she would run away from work and go to the drinking pool, where she would stand foolishly gazing at her own reflection in the water.

Mollie

- The stupidest questions of all were asked by Mollie, the white mare. The very first question she asked Snowball was: "Will there still be sugar after the Rebellion?" [...] "And shall I still be allowed to wear ribbons in my mane?" asked Mollie.
- As winter drew on, Mollie became more and more troublesome. She was late for work every morning and excused herself by saying that she had overslept, and she complained of mysterious pains, although her appetite was excellent. On every kind of pretext she would run away from work and go to the drinking pool, where she would stand foolishly gazing at her own reflection in the water.
- Mollie refused to learn any but the six letters which spelt her own name. She would form these very neatly out of pieces of twig, and would then decorate them with a flower or two and walk round them admiring them.

Moses

- allowed him to remain on the farm, not working, with an allowance of a gill of beer a day.
- The pigs had an even harder struggle to counteract the lies put about by Moses, the tame raven. Moses, who was Mr. Jones's especial pet, was a spy and a tale-bearer, but he was also a clever talker.
- In the middle of the summer Moses the raven suddenly reappeared on the farm, after an absence of several years. He was quite unchanged, still did no work, and talked in the same strain as ever about Sugarcandy Mountain. He would perch on a stump, flap his black wings, and talk by the hour to anyone who would listen.

Mr and Mrs Jones

- Mr. Jones, of the Manor Farm, had locked the hen-houses for the night, but was too drunk to remember to shut the popholes.
- last traces of Jones's hated reign.
- drew himself a last glass of beer from the barrel in the scullery, and made his way up to bed, where Mrs. Jones was already snoring.
- Mrs. Jones looked out of the bedroom window, saw what was happening, hurriedly flung a few possessions into a carpet bag, and slipped out of the farm by another way.

Benjamin

- Benjamin to read her the Sixth Commandment, and when Benjamin, as usual, said that he refused to meddle in such matters.
- "Fools! Fools!" shouted Benjamin, prancing round them and stamping the earth with his small hoofs. "Fools! Do you not see what is written on the side of that van?"
- Old Benjamin, the donkey, seemed quite unchanged since the Rebellion. He did his work in the same slow obstinate way as he had done it in Jones's time, never shirking and never volunteering for extra work either. About the Rebellion and its results he would express no opinion. When asked whether he was not happier now that Jones was gone, he would say only "Donkeys live a long time. None of you has ever seen a dead donkey," and the others had to be content with this cryptic answer.
- Benjamin was the only animal who did not side with either faction. He refused to believe either that food would become more plentiful or that the windmill would save work. Windmill or no windmill, he said, life would go on as it had always gone on— that is, badly.

Old Major

- Comrades, you have heard already about the strange dream that I had last night. But I will come to the dream later. I have something else to say first. I do not think, comrades, that I shall be with you for many months longer, and before I die, I feel it my duty to pass on to you such wisdom as I have acquired. I have had a long life, I have had much time for thought as I lay alone in my stall, and I think I may say that I

understand the nature of life on this earth as well as any animal now living. It is about this that I wish to speak to you.

- Is it not crystal clear, then, comrades, that all the evils of this life of ours spring from the tyranny of human beings? Only get rid of Man, and the produce of our labour would be our own. Almost overnight we could become rich and free. What then must we do? Why, work night and day, body and soul, for the overthrow of the human race! That is my message to you, comrades: Rebellion! I do not know when that Rebellion will come, it might be in a week or in a hundred years, but I know, as surely as I see this straw beneath my feet, that sooner or later justice will be done. Fix your eyes on that, comrades, throughout the short remainder of your lives! And above all, pass on this message of mine to those who come after you, so that future generations shall carry on the struggle until it is victorious.
- "And even the miserable lives we lead are not allowed to reach their natural span. For myself I do not grumble, for I am one of the lucky ones.

Clover

- As Clover looked down the hillside her eyes filled with tears. If she could have spoken her thoughts; it would have been to say that this was not what they had aimed at when they had set themselves years ago to work for the overthrow of the human race. These scenes of terror and slaughter were not what they had looked forward to on that night when old Major first stirred them to rebellion.
- Boxer passed it off as usual with "Napoleon is always right!", but Clover, who thought she remembered a definite ruling against beds, went to the end of the barn and tried to puzzle out the Seven Commandments which were inscribed there.
- "My sight is failing," she said finally. "Even when I was young I could not have read what was written there. But it appears to me that that wall looks different. Are the Seven Commandments the same as they used to be, Benjamin?"
- There was no thought of rebellion or disobedience in her mind. She knew that, even as things were, they were far better off than they had been in the days of Jones, and that before all else it was needful to prevent the return of the human beings. Whatever happened she would remain faithful, work hard, carry out the orders that were given to her, and accept the leadership of Napoleon.

Character Questions – You must refer to the context of the novel in your answer.

1. Explain how the author presents the character of **Squealer** in the novel.
2. Explain how the author presents the character of **Boxer** in the novel.
3. Explain how the author presents the character of **Mollie** in the novel.
4. Explain how the author presents the character of **Napoleon** in the novel.
5. Explain how the author presents the character of **Snowball** in the novel.

Theme questions – You must refer to the context of the novel in your answer.

1. Explore the importance of **cruelty** in the novel.
2. Explore the importance of **manipulation** in the novel.
3. Explore the importance of **deceit** in the novel.
4. Explore the importance of **betrayal** in the novel.
5. Explore the importance of **desperation** in the novel.
6. Explore the importance of **rebellion** in the novel.
7. Explore the importance of **power in the society of Animal Farm** in the novel.
8. Explore the importance of **bravery** in the novel.
9. Explore the importance of **dreams** in the novel.
10. Explore the importance of **equality** in the novel.

Example Paragraphs – Presentation of Boxer

Level 3

Throughout the novel, Boxer is a strong and hardworking character – linking to how Orwell saw the Russian people. At the beginning, he protects the newborns with his hind-leg; he dedicates his life to rebuilding the windmill with “toil” and “great strength”; he “fights bravely at the Battle of the Cowshed” and dies working on the farm. This links to how the Russian people protected each other from harm and how many died during industrialisation.

Level 4

Orwell presents Boxer as a sympathetic character. We can see this when he is described as having “great sides matted with sweat” because he was “toiling” all day working for the farm. This noble description is used by Orwell to emphasise his hard working, admirable nature yet it also creates sympathy in the reader as we are aware of how he is being abused by the pigs. This links to how, during industrialisation in Russia, the people were worked so incredibly hard that many were killed or suffered health problems and therefore Orwell creates sympathy for their struggles.

Level 5

Orwell presents Boxer as a foolish and ignorant animal when he constantly depicts him shaking his great forelock in confusion or being unable to progress beyond ABCD in a reference to the push to educate the ‘masses’ immediately following the communist revolution. This repeated comic detail creates a sympathy in the reader for the character, yet also simultaneously allows to laugh at Boxer alongside the pigs. Yet, Orwell deliberately uses this comic character to portray the tragedy of his novella – with Boxer’s betrayal and death, Orwell is able to evoke sympathy for the betrayal of the Russian people under the Stalinist regime.

Example Plan – The Theme of Deception

Structure of Essay:

- Introduction + Context
- Point Quote Explanation Context Paragraph 1
- PQEC2
- PQEC3
- PQEC4
- Conclusion + Context

PQEC1) Squealer as lying to the animals. “Surely, comrades, you do not want Jones back?” – comic yet uncomfortable. Stalinist propaganda.

PQEC2) Revising the past – Squealer “was openly fighting for the other side!” – scapegoat, crescendo of small alterations – How Stalin removed Trotsky from history.

PQEC3) Lies about Boxer – “Fools! Fools! Can’t you read what is written on the van” – sympathetic and tragic. The purges and gulags.

PQEC4) Pigs as victim of lies – Frederick and the timber money – they are not as clever as they think they are, audience think that the leaders are incompetent.

Themes, analysis and context

In October 1917, the Bolsheviks overthrew the provisional government. Following a harsh peace treaty with Germany in March 1918, Russia descended into civil war. On 17 July 1918, as anti-Bolsheviks approached Yekaterinburg, Tsar Nicholas II and his family were executed. This was almost certainly on the orders of the Bolshevik leader Vladimir Lenin.

In 1917 the October Revolution established the Communists in power of Russia.

Lenin, a powerful orator, was in charge of the country.

However, when he died in 1924, there was a power struggle between Stalin and Trotsky, who both had different ideas on how the country should be run.

Whilst Trotsky believed in international cooperation of workers, Stalin wanted 'socialism in one country'.

Trotsky was exiled from the Soviet Union in 1929 and was eventually murdered in Mexico in 1940.

People who opposed the way in which the country was now being run were treated appallingly.

Theme of Power: Leadership and Corruption

That power corrupts is an inevitable conclusion of *Animal Farm*. When the pigs take over they claim that their goal is to preside over a farm of equal animals, all working together to support one another. Yet power quickly proves to be too much for a pig. Small privileges quickly bloom into full-scale corruption, and the pigs begin more and more to resemble those whom they claim to replace. *Although their corruption worsens as the story progresses, the pigs are greedy from the start.*

The transition in control from Snowball to Napoleon is the turning point for Animal Farm, representing the corruption of the race of pigs from sound leadership to corrupt dictatorship.

Although Orwell believed strongly in socialist ideals, he felt that the Soviet Union realized these ideals in a terribly perverse form. His novella creates its most powerful ironies in the moments in which Orwell depicts the corruption of Animalist ideals by those in power. For *Animal Farm* serves not so much to condemn tyranny or despotism as to indict the horrifying hypocrisy of tyrannies that base themselves on, and owe their initial power to, ideologies of liberation and equality. The gradual disintegration and perversion of the Seven Commandments illustrates this hypocrisy with vivid force, as do Squealer's elaborate philosophical justifications for the pigs' blatantly unprincipled actions. Thus, the novella critiques the violence of the Stalinist regime against the human beings it ruled, and also points to Soviet communism's violence against human logic, language, and ideals.

Theme of Education: Control over the Intellectually Inferior

In *Animal Farm*, the pigs take power after the Rebellion because they claim that they are the most intelligent animals on the farm. Yet it soon becomes clear that intelligence and good intentions need not go hand in hand. The pigs are reliant on the ignorance of the other animals, and their inability to see how the principles of Animalism are becoming corrupted. To the extent that the animals don't question the pigs, they become complicit (partly guilty) in the corruption of their ideals.

While the pigs' manipulation of the sheep is overly-exaggerated, it illustrates the ways in which Napoleon control the rest of the animals on the farm.

One of the novella's most impressive accomplishments is its portrayal not just of the figures in power but also of the oppressed people themselves. *Animal Farm* is not told from the perspective of any particular character, though occasionally it does slip into Clover's consciousness. Rather, the story is told from the perspective of the common animals as a whole. Gullible, loyal, and hardworking, these animals give Orwell a chance to sketch how situations of oppression arise not only from the motives and tactics of the oppressors but also from the naïveté of the oppressed, who are not necessarily in a position to be better educated or informed. When presented with a dilemma, Boxer prefers not to puzzle out the implications of various possible actions but instead to repeat to himself, "Napoleon is always right." *Animal Farm* demonstrates how the inability or unwillingness to question authority condemns the working class to suffer the full extent of the ruling class's oppression.

Theme of Lies and Deceit

Like much else in *Animal Farm*, deception is used to gain power. The pigs deceive the other animals about the past, convincing them that certain events did or did not occur. They deceive them as to the present, pretending that their situation is better than it really is. And they deceive the farm animals as far as plans for the future, ensuring them their dreams will come true. We see that superior intelligence is often used not to lead justly, but to deceive.

While the pigs are able to convince some of the animals of their lies, their attempt to deceive ultimately fails with most of the animals on the farm. Deception is not the main tool of power for the pigs.

While the pigs use many different forms of deception and lies, it is their ability to alter the past in the minds of the animals that is their most powerful tool of control.

One of Orwell's central concerns, both in *Animal Farm* and in *1984*, is the way in which language can be manipulated as an instrument of control. In *Animal Farm*, the pigs gradually twist and distort a rhetoric of socialist revolution to justify their behavior and to keep the other animals in the dark. The animals heartily embrace Major's visionary ideal of socialism, but after Major dies, the pigs gradually twist the meaning of his words. As a result, the other animals seem unable to oppose the pigs without also opposing the ideals of the Rebellion. By the end of the novella, after Squealer's repeated reconfigurations of the Seven Commandments in order to decriminalize the pigs' treacheries, the main principle of the farm can be openly stated as "all animals are equal, but some animals are more equal than others." This outrageous abuse of the word "equal" and of the ideal of equality in general typifies the pigs' method, which becomes increasingly audacious as the novel progresses. Orwell's sophisticated exposure of this abuse of language remains one of the most compelling and enduring features of *Animal Farm*, worthy of close study even after we have decoded its allegorical characters and events.

Theme of Rules and Order

Rules are often thought of as a way to maintain generally accepted notions of order. Traditions might be thought of as a way of remembering one's debt to the past, of re-affirming one's values. Yet in *Animal Farm*, both function mainly as political tools. The commandments and the traditions set up immediately after the Rebellion are meant to unite and energize the animals. Yet both rules and traditions prove malleable (easily changeable), and the animals can't understand that these customs are being used to deceive and take advantage of them.

The shifting rules, customs, and traditions of Animal Farm can be traced to parallel the decay of Animalism and the ideals of old Major.

Although the pigs have many ways of oppressing the other animals, the use of laws and traditions is the most powerful tool.

Theme of Foolishness and Folly

Foolishness in *Animal Farm* takes its root in the lower class animals, who are essentially duped into a life of hardship because of their lack of intellect. They fail to recognize the horrible nature of their oppression, the greed of the pigs, or the worsening of their lives. Foolishness also takes its root in the desire for petty but meaningless things, in vanity and frivolity. Mollie, who loves ribbons and sugar, just can't adjust to a life of hardship after the Rebellion because of her foolish desire for the finer things in life.

Although the pigs manipulate the working class animals with many different tools, it is ultimately not those tools, but rather the inherent foolishness of the animals themselves, that leads to their easy oppression.

*Although the pigs are more intelligent than the rest of the animals, the humans ultimately make them into fools. In *Animal Farm*, we see that foolishness is a universal quality.*

Animal Farm is filled with songs, poems, and slogans, including Major's stirring "Beasts of England," Minimus's ode to Napoleon, the sheep's chants, and Minimus's revised anthem, "Animal Farm, Animal Farm." All of these songs serve as propaganda, one of the major conduits of social control. By making the working-class animals speak the same words at the same time, the pigs evoke an atmosphere of grandeur and nobility associated with the recited text's subject matter. The songs also erode the animals' sense of individuality and keep them focused on the tasks by which they will purportedly achieve freedom.

State Ritual: As *Animal Farm* shifts gears from its early revolutionary fervor to a phase of consolidation of power in the hands of the few, national rituals become an ever more common part of the farm's social life. Military awards, large parades, and new songs all proliferate as the state attempts to reinforce the loyalty of the animals. The increasing frequency of the rituals bespeaks the extent to which the working class in the novella becomes ever more reliant on the ruling class to define their group identity and values.

The Barn

The barn at *Animal Farm*, on whose outside walls the pigs paint the Seven Commandments and, later, their revisions, represents the collective memory of a modern nation. The many scenes in which the ruling-class pigs alter the principles of Animalism and in which the working-class animals puzzle over but accept these changes represent the way an institution in power can revise a community's concept of history to bolster its control. If the working class believes history to lie on the side of their oppressors, they are less likely to question oppressive practices. Moreover, the oppressors, by revising their nation's conception of its origins and development, gain control of the nation's very identity, and the oppressed soon come to depend upon the authorities for their communal sense of self.

Theme of Dreams, Hopes, and Plans

Animal Farm, narrowly perceived, is simply an allegory for the Russian Revolution. More broadly, however, it is a criticism of utopian ideas in general. It is easy to see that the dreams instilled in the animals by Old Major are corrupted as time goes on, but one wonders if it were ever possible to fulfill them in the first place. Old Major's utopian ideal is contrasted by the cynicism of Benjamin the donkey, who is certain that "life [will] go on as it [has] always gone on – that is, badly." At least in the

case of *Animal Farm*, Benjamin's cynicism proves much more justified than Old Major's dreams. *While the pigs are portrayed as intelligent animals, Benjamin, because of his wisdom, is the only character who is clearly able to see the future of Animal Farm.*

By examining the three, progressive songs of Animal Farm, we can determine the gradual progression of the animals' vision of the future from an Eden-like paradise to a socialist commune to a cult-like dictatorship.

2. Beasts of England, beasts of Ireland,
Beasts of every land and clime,
Hearken to my joyful tiding
Of the golden future time.

These lines from Chapter I constitute the first verse of the song that Old Major hears in his dream and which he teaches to the rest of the animals during the fateful meeting in the barn. Like the communist anthem "Internationale," on which it is based, "Beasts of England" stirs the emotions of the animals and fires their revolutionary idealism. As it spreads rapidly across the region, the song gives the beasts both courage and solace on many occasions. The lofty optimism of the words "golden future time," which appear in the last verse as well, serves to keep the animals focused on the Rebellion's goals so that they will ignore the suffering along the way.

Later, however, once Napoleon has cemented his control over the farm, the song's revolutionary nature becomes a liability. Squealer chastises the animals for singing it, noting that the song was the song of the Rebellion. Now that the Rebellion is over and a new regime has gained power, Squealer fears the power of such idealistic, future-directed lyrics. Wanting to discourage the animals' capacities for hope and vision, he orders Minimus to write a replacement for "Beasts of England" that praises Napoleon and emphasizes loyalty to the state over the purity of Animalist ideology

Theme of Cunning and Cleverness

At the very beginning of *Animal Farm*, it is easy to laugh at Squealer's professed ability to "turn black into white" (2.2). Yet as time goes on, it becomes clear that Squealer's cleverness can be used in very harmful ways. The pigs take advantage of the other animals' lack of intelligence, and gradually brainwash, deceive, distract, and dupe them into a life of hardship and toil as short and miserable as their life before the Rebellion.

Of all the tools the pigs have with which to oppress the other animals, their own intellect is their greatest means of control.

The hierarchy of intelligence in the animals on the farm ultimately becomes the hierarchy of power – except for Snowball, who is ousted by violence. Orwell shows that, in the end, brute force is more important than intellect.

The great windmill symbolizes the pigs' manipulation of the other animals for their own gain. Despite the immediacy of the need for food and warmth, the pigs exploit Boxer and the other common animals by making them undertake backbreaking labor to build the windmill, which will ultimately earn the pigs more money and thus increase their power. The pigs' declaration that Snowball is responsible for the windmill's first collapse constitutes psychological manipulation, as it prevents the common animals from doubting the pigs' abilities and unites them against a supposed enemy. The ultimate conversion of the windmill to commercial use is one more sign of the pigs' betrayal of their fellow animals. From an allegorical point of view, the windmill represents the enormous modernization projects undertaken in Soviet Russia after the Russian Revolution.

Theme of Violence

Violence in *Animal Farm* is a tool of political oppression. Not only do we see actual violence used to kill and to exile enemies of the leadership, but equally important is the *threat* of violence. If any animal rebels or questions the pigs' leadership, he or she can expect to face violence as a punishment. The progression of violence from battles between the animals and the humans to abuse within Animal Farm itself is the most significant outcome of the pigs' corruption. Because of the strength of the working class animals, particularly Boxer, the potential for violence against the pigs presents a constant potential for rebellion.

These words from Chapter V describe Napoleon's violent expulsion of Snowball from Animal Farm, which parallels the falling-out between Joseph Stalin and Leon Trotsky. Napoleon, who is clearly losing the contest for the hearts and minds of the lower animals to his rival Snowball, turns to his private police force of dogs to enforce his supremacy. As Stalin did, Napoleon prefers to work behind the scenes to build his power by secrecy and deception, while Snowball, as Trotsky did, devotes himself to winning popular support through his ideas and his eloquence. Napoleon's use of the attack dogs in this passage provides a blatant example of his differences with Snowball and points beyond the story to criticize real leaders for their use of such authoritarian tactics.

More generally, this episode is the first of many in which the political positioning of the Rebellion's early days gives way to overt violence, openly subverting the democratic principles of Animal Farm. It signals the deterioration of Animal Farm from a society based on equal rights to a society in which those who are powerful determine who gets what rights.

Theme of Pride

In *Animal Farm*, pride serves to unite the animals as a common group; in this way it is something akin to camaraderie. The animals take pride in banding together to overthrow their oppressive leader, and their communal feeling benefits everyone. Yet Napoleon, himself an extremely vain pig, quickly learns how to use the animals' pride as a tool of manipulation. They are also so proud of their animal-run farm that they are blind to the fact that it is failing and corrupt.

While the pigs use pride to control the other animals, their own pride controls them in much the same way.

While pride initially sparks the animals' rebellion, it is soon used as a tool to oppress them.

Throughout the novella, Orwell has told his fable from the animals' point of view. In this chapter, we see clearly the dramatic power achieved by this narrative strategy. The animals remain naïvely hopeful up until the very end. Although they realize that the republic foretold by Old Major has yet to come to fruition, they stalwartly insist that it will come "some day." These assertions charge the final events of the story with an intense irony. For although Orwell has used foreshadowing and subtle hints to make us more suspicious than the animals of the pigs' motives, these statements of ingenuous faith in Animal Farm on the part of the common animals occur just before the final scene. This gap between the animals' optimism and the harsh reality of the pigs' totalitarian rule creates a sense of dramatic contrast. Although the descent into tyranny has been gradual, Orwell provides us with a restatement of the original ideals only moments before the full revelation of their betrayal.

Orwell uses emphatic one-line paragraphs to heighten the terror of this betrayal: the succinct conveyance of "It was a pig walking on his hind legs" and "He carried a whip in his trotter" drops this stunning information on us without warning, shocking us as much as it does the animals. Moreover, Orwell's decision to tell the story from the animals' point of view renders his final tableau all the more terrible. The picture of the pigs and farmers, indistinguishable from one another, playing cards together is disturbing enough by itself. Orwell, however, enables us to view this scene from the animals' perspective—from the outside looking in. By framing the scene in this way, Orwell points to the animals' total loss of power and entitlement: Animal Farm has not created a society of equals but has simply established a new class of oppressors to dominate the same class of oppressed—a division embodied, as at the opening of the novella, by the farmhouse wall.

Goodbye Boxer and the Betrayal of the Proletariat (Working Class)

Throughout *Animal Farm*, we've seen the pigs betray the principles of the Rebellion over and over again. Yet no betrayal is quite so poignant as what happens after Boxer's lung collapses.

Boxer, in many ways, is an example of the perfect proletarian (worker). He never complains; he is extremely loyal; and he literally works himself to death. Yet his reward is that he is sold off, slaughtered, and turned into glue. Meanwhile, the pigs are living lavish lifestyles in the farmhouse and getting drunk off cartons of whiskey.

Though the betrayal of Boxer is not a link to any specific episode in Russian history, it might be seen as a brief 'allegory within an allegory' for Stalinism as a whole. And, in a way, Orwell's imagery is all too literal. As the van rapidly moves down the road with Boxer trapped inside, one can't help but think of so many victims of the Stalinist regime that were made to disappear or were sent to Gulag concentration camps.

Boxer is an idealised representation of the working class representing Orwell's own socialist views. Boxer is in charge of his own destiny: his incapacity to learn fundamentally reflects the passivity, stupidity and lack of action within the working classes.

"If you have your lower animals to contend with," he said, "we have our lower classes!"

This quip, delivered by Mr. Pilkington to Napoleon and his cabinet during their well-catered retreat inside the farmhouse in Chapter X, makes fully explicit the process of ideological corruption that has been taking place throughout the novella. Old Major's notion of the absolute division of interests between animals and humans here gives way to a division between two classes, even cutting across species lines. Pigs and farmers share a need to keep down their laboring classes. Mr. Pilkington's witticism lays bare the ugly but common equation of laborers with animals.

Moreover, the quote serves to emphasize directly the significance of *Animal Farm* as a social commentary, cementing the conceptual link between the downtrodden animals and the working classes of the world. Orwell explodes his "fairy story," as he termed it, by bringing it into the realm of human consequence, thereby making its terrors all the more frightening to his readership.