Chapter Four

Animal Farm

and

Jungaltantram:

A Comparison
This dissertation is primarily a comparative study of the two novels written by writers of two different nations, one in English language and the other one in Hindi language. It aimed to present a comprehensive study and analysis of the two well-known novels, *Animal Farm* by George Orwell and *Jungletantram* by Shrawan Kumar Goswami. Inspite of the fact that these two novels are written by two writers of different nations in different languages, they have common characteristics so far as the form of the novel, style, point of view, theme and content are concerned. The novels also have some notable dissimilarity. In the previous chapter, the researcher has discussed in detail each novel separately. An attempt is being made in this chapter to compare and contrast the artistic and thematic concerns of both the writers.

Both Orwell and Goswami are literary artists and they are not the propounders of the theory of art for arts sake. They believe they have their social responsibility. They believe that literature is an artistic expression of the best that is known and thought in the world. It is a record of man's dreams and ideals, his hopes and aspirations, his failures and disappointments, his trials and tribulations, his motives and passions, his experiences and observations. It appeals to the widest human interests and the simplest human emotions. It emerges directly out of life and satisfies its fundamental craving for Truth, Goodness and Beauty.

It is in the literature of a society that we find the history of its life and the motives of its deeds. Literature is a social product and as such it inevitably reflects the life of the era out of which it springs. The great literary masterpieces are true to time and space. Each generation has its own problems of life, which are the results of changes in the external environment. Literature is that kind of writing which is charged with human interest and characterized by permanent colouring of imagination and artistic embellishment. Literature is the representation of society. It deals with the life of man and his destinies on the earth.
Orwell and Goswami are no exception to the theory of literature for life. They believe in the theory of art for society and represented problems of the general public. Some people believe that art is for art's sake and it has no relation with morality or society. But this cannot be accepted as the writer is a member of human society and lives in the midgets of people. Orwell makes his stand very clear when he writes in, *Why I Write*,

> When I sit down to write a book, I do not say to myself, 'I am going to produce a work of art'. I write it because there is some lie that I want to expose, some fact to which I want to draw attention, and my initial concern is to get a hearing. But I could not do the work of writing a book, or even a long magazine article, if it were not also an aesthetic experience. (102)

Same is the case with Goswami. He also believes that a work of art has a contemporary significance, its inherent value lies only in the context of social and societal references and relevance. His creation *Jangaltantram* leaves an indelible imprint of sincerity and credibility in a comparable and appreciable extent and parameters based on the extent to which he creates with in depth feelings and a true and factual level of his experiences and narration thereof. But this sincerity and credibility is not an end in itself or the purpose of his creation. The value, or role, or social relevance of his art/novel to be specific to our study, in fact lies in the purposeful and positive insight. This moralising attitude is pre determined in the theme and gradual evolution of the plot needs no proclamation. This purposeful narration may also be referred to as our writer’s intention and interpretation of social good and well being. Dr. Kali Kinkar writes in “Dr. Shrawankumar Goswami - As I Know Him”,

> And really it is this humanitarian aspect that provides a special context and dimension to his literary art. A deep and firmly rooted belief in human values is evident in all his works. He is not affiliated with any political party and yet one will find
numerous realistic portrayal of wide spread malaise and excesses. It is only because Goswamiji is deeply profoundly interested in the grief and sufferings of the people at large that he is able to fully express the woes and sufferings of the people. His readiness to participate in and to alleviate the grief and tragedy is prompted by an ever ready attitude. (40)

Goswami has very specifically mentioned that before writing *Jungletantram* he has never heard of *Animal Farm* and its author. In spite of the fact we find many similarities between two writers and their works and thus we can say that he is influenced by the writer and his work *Animal Farm*. The fact is this that great people think alike is proved in this case. Orwell has presented the pain and agony of the impact of Russian Revolution and Communism and in the same way Goswami has presented the aftermath effects of Emergency declared by the then Prime Minister of our country and the lots of the general public exploited by the politicians and bureaucrats of our country. Goswami writes in his written interview to the researcher,

Yes, I have read George Orwell. As to when and why I read George Orwell, is an interesting story and I would like to narrate it. *Jungletantram* was published in 1979. Precisely in a public function on 28-10-1979 (Sunday) the book release was celebrated by Dr. Camille Bulke, The function of book release was chaired by Dr. Dwarika Prasad who had written a novel *Gherey Ke Baahar* (beyond the circumference). Dr. Ram Khelavan Pandey of Hindi Department, Ranchi University was the special invitee for the function. Dr. Pandey the Chief Guest for the function, confessed in his lecture that he had not read my work *Jungletantram*, he could only browse through it and yet he went on to say that the work is amply influenced by another novel *Animal Farm*. Till that date I did not know the name of the writer and the publisher of the
novel *Animal Farm*. Dr. Dwarika Prasad the head of the function, also clearly stated, that though he had not read *Jungletantram*, the novel is influenced by Orwell’s *Animal Farm*. (2)

Since Goswami’s speech for the function had preceded the address by the Chief Guest, he had no opportunity to offer any remark or reflection on the lecture. It pained him a lot to learn that though neither Dr. Pandey nor Dr. Dwarika Prasad had read the two novels, they could trace influence of *Animal Farm* in his novel. However, Goswami writes in the same interview,

I do not hesitate to confess that prior to 28-10-1979, I had no chance to read *Animal Farm* nor heard about its author George Orwell. Later, I borrowed a copy of *Animal Farm* from Dwarika Prasad and was impressed by its Author's talent and creativity and in light of this there is no harm in stating that my work was not influenced at all by Orwell or his *Animal Farm*. With all humility and courtesy I would like to submit that the works of George Orwell have never been source of my creativity. (2)

*Animal Farm* and *Jungletantram* are considered as dystopian novels i.e. they are the best examples of satiric utopia. It was Sir Tomas More who for the first time used the word for his work *Utopia* (an ideal state) written in 1516. In this book Sir Thomas More sets out a vision of an ideal society. As the title suggests, the work presents an ambiguous and ironic projection of the ideal state which always remains as an imaginary world. Thus we can say that the word utopia is used to describe a perfect society and dystopia means a society gone wrong. Dystopia is defined as a society characterized by a focus on mass poverty, squalor, suffering or oppression. Broadly it may be defined as a community or society, usually fictional that is in some important way undesirable or frightening. It is the opposite of a Utopia.

In *Animal Farm* and *Jungletantram*, Orwell and Goswami have created typical dystopia. They describe in detail the social, economic and
political life of the society of the animals. Orwell satirises the sincere utopia by showing the failure of the animals’ dream of an ideal society. In the same way in *Jungletantram* also the writer criticises the political system, corruption and failure of democracy in our country. In both the novels, the dream, the ideal and the vision is shattered since what happens in the end turns out to be in sharp contrast with what the struggle of Independence in India and Revolution in Russia was thought all about. The dream was a classless society where everybody would be equal and free, enjoying a perfect democracy. But the reality is this that the corruption is running rampant in every nook and corner of society and the terror of dictatorship, cruelty and poverty have become the synonyms of everyday life.

Both the writers have succeeded in presenting the dystopian society in their novels. Old Major in *Animal Farm* has meaningful and highly valuable and laudable notions about animals and doubtlessly grand thoughts. For instance, he is acutely aware of the fact that he may die sooner than expected but there is a noble sentiment in his heart for the well being of the next generation. He declares his opposition to the slavery (of mankind) and also opposes the order – social order which allows fruits of labour being enjoyed by some one else who happens to own the farm. Marx had called for uprooting the capitalist structure of economy. Hence Old Major calls for the uprooting of terrorism by human beings. He issues a new directive – a new order under which all the animals shall be equal and shall also use what they would produce. Animal too, have a right to live and they have to fight fierce battle.

He offers the animals an inspiring song entitled “Beasts of England” which creates in animals a surge, a boost for revolution, rebellion. His followers pay no heed to his warnings nor do they realize their mistake. The slogan that all animals are equal sounds like an echo of the ideals of socialist unity. Just as a capitalist happens to be an enemy of the worker, so a man is the sole enemy of all the animals.
This address by Old Major is a significant one; we are already aware of his advanced age, intellect and liberalist views. Hence when he stands up and makes a speech the listeners have an emotional impact. Before coming to the main points he employs the tricks and techniques of the great orators and garners sympathy of his audience, as also keen and lively interest in what he is about to say. He addresses them as comrades and soon treats them as comrades. He denies his role as a leader as also as some one as an aspirant for any office. He creates in the minds of his audience a desire to solve the mystery of his dream by describing the dream in good details while has a strange vision an unintelligible dream, his other argument is about abridgement taking away of their nights.

In the course of studies, we are faced with innumerable questions. e.g., why does the Old Major speak about his imminent death every now and then or why does he argue loudly that his mission is to create an order based on intellect for the benefit of others. Also one may ask or ponder as to what kind of self projection he has for the animals when he speaks about his musing or deep thinking and claims that he knows life fairly well. Once again Old Major leads his audience to the level of his own involvement and attainment and says “comrades please now tell more about the mystery of your own (individual) life.” (8) He does not wait for any answer. He does not expect any answer. He answers his questions himself in such a way. viz the animals do not yet realize that their lives are not happy and now the solution to their problems is being made available. Now he is totally different from earlier stand and for attempts in quite clear and intelligible one. Old Major persistently raises such questions because thereby his objective to be achieved is to make the animals realize that they are being victimized. Terms such as ‘We’ “Our” “For us” “To us” are specifically emphasized, so that an angry feeling of revolt may awake in the minds of the animals. His method and style of addressing the animals could in no way be considered meaningless or unproductive but full of importance and meaning. He exhorts them thus,

Now, comrades, what is the nature of this life of ours? Let us face it: our lives are miserable, laborious and short. We are born, we are given just so much food as will keep the breath
in our bodies, and those of us who are capable of it are forced to work to the last atom of our strength; and the very instant that our usefulness has come to an end we are slaughtered with hideous cruelty. No animal in England knows the meaning of happiness or leisure after he is a year old. No animal in England is free. The life of an animal is misery and slavery: that is the plain truth. (8)

The language and tone of his utterances is capable of instigating and arousing extreme passions so that the instinctive fears of the animals (his audience) can be exploited to the maximum. The words “Life of an animal is full of misery and slavery” is uttered in such a forceful tone that it lays the foundation for the events that are going to take place in near future.

Rebellion on the Manor Farm (Later named Animal Farm) brings forth happiness for the animals. They are endowed with a new vigour for their routine works and activities. They are enjoying a happy life only Moses is dejected and unhappy and does not care about anything except his own happiness. Benjamin is too old and would not like to join or go with rebellion. He moves and works with a little caution. There is a fierce competition for some sort of intellectual sway over the animals between Napoleon and Snowball. Snowball filled with passion and fervour calls him self as an incarnation avatar of Trotsky - also indicating that had this revolution been led by Snowball all the ideals of rebellion would have been realized. The author has placed his character in some what favourable light. His penchant for democracy is evident from the action taken by him e.g. taking upon himself the onerous task of educating animals. On the other hand, Napoleon the despot, wants to keep all the animals illiterate and ill-informed. Snowball always favours the committees to perform the tasks assigned to them. He desires to set up a class less society. When all the animals would be able to achieve the capability to govern the animal kingdom, Snowball would be their chosen leader.

There is a visible change in the behaviour and thinking of the pigs. The whole produce of milk and apple is kept solely as earmarked or reserved for them only. Squealer has a god gift of bringing everyone to his
point and agreeing to his views. The seventh tenet states that all animals are equal but the pigs indulge in disregarding it and acting contrary to this tenet under the notion that they are a class apart and above all other animal. Pigs portray themselves as better than the rest of the animals. By this allegorical delineation the author aims to show what happened in Russia (Post 1917). As a reader, one can easily apply the same to the Chinese Revolution and its aftermath. This kind of socialism is devoid of any kind of idealism and there is no class-less society in these countries. People are always ruled by dictators only.

The author neither only presents the ideals nor imaginative aspects of socialism/ communism but also these *isms* are practiced in daily affairs of governance. Also, there is a description of the rural life after the revolution on the farm. Movements initiated by Snowball, e.g. animal committees etc. fail to take off. Squealer’s speech entitled ‘for the sake of others’ appears to be a repetition of Old Major’s speech in the beginning of the novel. He begins his speech by calling the audience as comrades and asks same questions. “Either you do not comprehend or do not try to comprehend”. (52) The way in which this phrase is used in the speech by Squealer is noteworthy at least for the way these words are uttered. This is a ploy to express his dismay and mild anger. In fact Squealer means to say - Such a thing (consuming of milk and apple by pigs) alone would never enter your mind as discrimination against others. The words are however, so mildly and carefully spoken that the animals may not feel any shame or hatred for the pigs.

The speech by Squealer is full of his cleverness to bring others around his argument or to reconcile to that notion which lays down that milk and apples are the monopoly of the pigs. His attitude and appearance are only indicative of selflessness but have a great underlying meaning. He proclaims that he himself as also his friends governing the animal farm are full of sacrifice and forgoing -giving away personal gains, but then again he resorts to the old trick and threats, viz, says than if pigs stop performing their duty in earnest Mr. Jones shall soon return on the farm.

The author throws light on the manipulation and treacherous dealings resorted to by the despots and dictators who rule the Unitarian governments.
All the animals had to live on a very limited food - ration and had to put huge labour while the pigs were living a very happy and contented life. Squealer was always lecturing about the high moral values attached to labour and independence. He had secret goal about the frequent discourse on labour and independence in that the ears of the audience should always be full of such exhortation so that the animals would feel that the present life led by them was full of happiness and also that ideals for which they had toiled and laboured were gradually being realized. Napoleon always desired that his subjects, the animals should always be kept busy with jubilation and victory marches so that they are not sensitive or feeling about hunger.

The pig has been a symbol of power, zest and readiness. They stand as an exhibit of alertness. However, these short exhibitions on the part of Napoleon were not spontaneous; rather they were always performed in a premeditated method. A leader or Politician who is a despot and authoritarian does not care a bit and history and he has no relation whatsoever with facts and realities of life. In their political systems, history is what is depicted by their leaders. Animal, as a rule, are a totally ignorant herd and would accept each and everything that is narrated to them. This results into immense gradual growth of state power and also of a crowd that bows to their dictates.

Accumulation of power into hands of an individual or a coterie leads to a higher social status and perks for them. In a way, a new whole breed of elite ruling class is created. The Pigs belong to the upper class society. They eat rich food, they consume wines and perform no work and yet they are always respected by the lower order of the animals.

The plight and misfortune of Boxer, has been artistically recreated in the novel. Boxer is always respected for his strength and selflessness. We feel pity for his ignorance and poverty of the thought. Basically, he is a good individual and sees no evil in any animal on the farm. When he fell sick, the old and clear donkey, Benjamin was quite upset. We are also sympathetic toward Benjamin as he has been betrayed by the ruling elite. He exposes the cruelly of the despot Napoleon. The rulers led by Napoleon have no real sympathy or any feeling for their aides and supporters and all that they desire is to consolidate their power and authority forever while all others
should be kept in dark, ignorant and credulous and under their authority so that good things in life can be enjoyed fully and permanently. It comes to Boxer’s lot (luck) to expose the uncontrolled tyranny of the empire.

The animals on the farm had an unshakeable trust in each and every word uttered by Squealer which goes to prove that their condition of life was positively better than that during the days of Mr. Jones. Orwell’s description of narrative is simple he does not conceal any thing nor leaves any thing to reader’s imagination. Curiously animals do not realise what is coming to them when they are deported from farm.

The wheel (of time) has now moved a full circle. The name of the farm has again been renamed as Manor Farm. Human tyranny has been replaced by the tyranny of pigs and they are hell bent on full exploitation of other animals. The living conditions of the pigs are worse than the days of ownership of Mr. Jones. Orwell’s vision, in a way, indicates some sort of future political system for the mankind. China the huge country that we recognise now did not exist at the time he wrote the novel. He seems to indicate that in a Unitarian, Authoritarian polity or Dictatorship rule the people the citizen of that country have only grief and hardship to their lot. They have no control over their destiny. The only living soul Benjamin undergoes no change. His living long life and his behavior and utterances form the basis for critical appreciation of the plot of the novel. Napoleon’s advice to his citizen, his Mantra viz. “Believe in good life, work hard and spend less” is worthy of our appreciation.

Orwell also delineates the final state in the evolution of pigs, which is quite amazing. His repeated saying- ‘This is not surprising at all’- points out a possibility that he wished to say something very quickly and in an impressive way. Further he wanted to state that there was no difference in the nature of men and pigs. The paragraph entitles “After one week” amply and ably makes at least one level of equality between men and pigs. Gradually it becomes more evident and clearer. Both men and pigs enjoy the same kind of luxurious living. Mr. Pilkington is always bending to please, is full of praise beyond reason, and is adept at speaking for both men as well as pigs. He is, perhaps, a reincarnation of Squealer. He is despised by man as well as pigs and other animals.
Napoleon desires to have good relations with his neighbors. The farm which is under his control is managed on the basis of co-operation. In the ownership deed (record) all the animals have been mentioned as owners. He also announced that old harmful practices and traditions shall soon be discarded. They were calling each other comrades and marching before the skull of pig on every Sunday morning. The flag on the farm will also undergo changes – now the picture of the symbolic painting of the hoofs and horns shall be removed and the flag shall be a piece of green coloured cloth. It was then proposed to drink for the prosperity of the farm. All these happening are watched by the animals who have gathered at the yard on the farm. They find this abnormal and puzzling. The faces of pigs appear like faces of Human beings. They disperse peacefully and on getting away to some distance they hear loud noises of shouting and brawl. There is no difference between man and pig. It is hard to tell who man is and who is animal just by looking at the faces. It is described in a very realistic manner by the writer,

Then, the applause having come to an end, the company took up their cards and continued the game that had been interrupted, and the animals crept silently away. But they had not gone twenty yards when they stopped short. An uproar of voices was coming from the farmhouse. They rushed back and looked through the window again. Yes, a violent quarrel was in progress. There were shoutings, bangings on the table, sharp suspicious glances, furious denials. The source of the trouble appeared to be that Napoleon and Mr. Pilkington had each played an ace of spades simultaneously. Twelve voices were shouting in anger, and 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. (120)

The main objective of the Communist Party was to create a classless society while the Bolsheviks attempted to uproot and throw away the oppressors and anarchists. Instead, soon Joseph Stalin rose to become a
Dictator and dethroned or suppressed both the communists as well as Bolsheviks. Even China has also banked on the ideals of Marx and Lenin. They announced their ideal statehood in which each and every man would be a leader and an owner but in practice these ideals were replaced by Hero-worship. The ideal of anti-capitalism was quite forgotten and these societies and governments adopted the means and practices of the capitalist economics.

In the same way in *Jungletantram*, Goswami creates a typical dystopia by representing the Indian society after Independence. That is, he goes to great lengths to describe in detail the social, economic and political life of the society of the animals by representing the corrupt politicians, bureaucrats and businessmen. He satirises the sincere utopia by showing the failure of the animals’ (the Mouse class) dream of an ideal democratic society. Here care should be taken to see that formal correctness is separate from historic significance or traditional sense and concept of reality. It would be observed that if some oneness, similarity or polarization of events is taken up for assessment, it would be necessary that the incidents in the novel are not natural isolated events but are intertwined with each other to provide a purpose for linkage of incidents and chapters need not be for study of his concept or notion of reality but may be seen to know about proactive outlook of the author. This will go a long way to establish the correctness, aptness and topical or timely values of his works.

In *Jungletantram*, the grand-mother who narrates the story to the children, in a way represents the people of India who are being acquainted with each and every fact of political life of the nation covering a period of twenty-five years after our Independence. The novel is divided into twenty-five chapters, which have been titled as first to twenty fifth night, each night denotes one year of India’s political scene of Post Independence. People of India had golden dreams that they would build their nation and they would have a great democratic country in the world. They were expecting a form of government, where a constitution guarantees basic personal and political rights, fair and free elections and independent courts of law. In order to deserve the label ‘modern democracy’, a country needs to fulfill some basic
requirements - and they need not only be written down in its constitution but must be kept up in everyday life by politicians and authorities. In this form of government all eligible citizens have an equal say in the decisions that affect their lives. It allows eligible citizens to participate equally—either directly or through elected representatives—in the proposal, development, and creation of laws. It encompasses social, economic and cultural conditions that enable the free and equal practice of political self-determination. But there are no dreams today. Their dreams are completely shattered. They visualised a different type of society on the earth but the rulers and their political system could not provide a healthy system for democracy in India.

The grand-mother wrote the story for the children. Long ago, she had a desire to tell them the story but withheld it as she had become a prey to some illusion herself. She felt completely disillusioned then and she wanted to leave that story with the children. Since the children are the builders of the nation i.e. the future leaders of the country, she wanted to teach something to the children with the help of that story. She just went on enjoying golden dreams of those twenty-five precious golden nights when she wrote that story. But there are no dreams today as the dreams are completely shattered. The grand mother says,
The novel presents a lively and extremely colourful account of how the concept and meaning of democratic form of Government underwent such a drastic change which resulted in a total annihilation of all democratic values and the state of political economy was reduced to mere 'Jungle Raj' - a state of total lawlessness. Accordingly four characters, viz. the Lion, the Peacock, the Serpent and the Mouse have been chosen to narrate and develop the story while a chameleon also plays a significant role besides the grandmother who narrates the story to the children, in a way represent the people of India who are being acquainted with each and every fact of political life of the nation covering a period of twenty-five years after our Independence. The novel is divided into twenty five chapters, which have been titled as first to twenty fifth night, each night denotes one year of India's political scene of Post Independence.

Symbolically, this is narrated with depiction of how the Lion tries to suppress the Peacock, the Peacock exploits the Serpent and finally how the Serpent makes a prey of the Mouse. All these animals are living in the Shivalok – the abode of Lord Shiva. Earlier all these animals lived in a friendly and congenial life style but suddenly the Lion is possessed by some sinful and evil design to kill the Peacock. Followed by the Peacock, the Serpent also became the victim of such sinful thoughts. In order to give them some sort of punishment, Lord Shiva sent them to the earth.

The Lion became the king of the jungle. The responsibility of tackling administrative problems goes to the Peacock due to his ability to dance before any one at any place. The Serpent has two tongues and he can also spit venom and accordingly he is entrusted the department of business and industry. But at the same time the Lion warns him that in spitting venom as also in biting other animals the Serpent should not exceed certain limit, else his neck shall be twisted.
In fact, the Mouse is the smallest, weakest, backward, illiterate, downtrodden and oppressed subject. So the Lion was of the opinion that it would be their solemn vow to eradicate all his complaints. “We should have to take care and ensure his welfare”. These words from the Lion, the lord of the jungle unsettle the Peacock who represents the bureaucrats and the Serpent also as he represents the Capitalists. Hence the Peacock warns the Lion saying that they must not give undue importance to the Mouse otherwise he shall not pay heed to them. In fact this is the irony. The Lion does not want to help the Mouse or the whole class by heart. This is the outward appearance of the king and his false show.

In a very sarcastic manner the Lion rebuked the Peacock and said that he was a simpleton foolish creature who knew only dancing but could not make others dance to his tunes. The Lion clarified the point that when one has to inflate and flatter someone whom he wishes to make a fool of, one has to suffer the kicks of a milking cow. It was the Mouse on whose existence all the burden of their lives was heaped and so it was necessary that the Mouse should get some air to breathe.

Though the language of the jungle was declared as the State Official Language, yet it was argued that this language of jungle (Hindi in fact) was not fully developed and till this language could be adequately developed the language of the bureaucracy (English) could be treated and regarded as the language of the State Governance. Once all the arrangements are completed the game of ‘Jungletantram’ begins to unfold.

While this government does not perish from the earth, thanks to the collusions and evil designs of the Peacock and the Serpent, hardships gradually flourish in the lives of the Mouse. A regime of graft and price rise seems to be setting up. The price of all essential commodities like rice, wheat, maize sky rocket very rapidly. Therefore the Mouse organizes a huge rally and visits the Lion to complain against the malpractices resorted by the Peacock and the Serpent. Both the Peacock as well as the Serpent realise
that they cannot ignore the needs and demands of the Mouse and also continue to enjoy their high standard of living.

The Serpent advised the Mouse to publish a newspaper so that the Mouse could oppose the policy of 'Mangalwad' (the concept of benevolent governance aimed at welfare of all) through this paper. But the Mouse observes that the measure of nationalization of banking services is only a democratic step that would benefit all, by this monopoly of the Serpent on the wealth and resources shall be removed. Therefore he refuses to take up any resistance against the bank nationalisation. The Serpent in a clever move threatens to discontinue the publication of the daily. But soon the Lion comes to assist the Mouse and the daily continues to be published. In such a painful and depressing ways the oppression of the Mouse its sheer exploitation at the hands of all the three viz. the Lion, the Peacock and the Serpent continues undeterred and reaches the heights.

Then, there is a war with the neighbouring country of Junglistan and in this the Mouse community promptly comes forward to defend the Jungle (their country). Nationalisation of banks and proliferation of commercial activity by the government makes the life of the common people very hard. Thus, there is open and full fledged revolt which is ruthlessly suppressed. There was a plan to imprison the Rat and to kill him in the prison. Finally, the Mouse seeks refuge of Lord Shiva in a state of depression, grid and exploitation. Lord Shiva addresses the Rat and consoles him at the same time educate him about the power and potential that he wields. The Mouse, rejuvenated with newer power and determination moves again to the Jungle.

This novel comprises of a short period of twenty five years from the date the country became an independent nation. Even today, more than some sixty years have elapsed but the appalling circumstances, the plight of the common man, the problems faced by them have grown in extent and content and it is this very topical relativity to our modern India that lends a sense of realism. Further, the writer has come to realize towards the end that it is practically impossible to overcome the prevailing depressing
circumstances. According to the narrator, only God i.e. Lord Shiva is the saviour. Lord Shiva gives to the Mouse the direction, strength and courage to face the stark realities of the world. At the same time, Lord Shiva guides him to use his power to dethrone the oppressors and elect a benevolent government through the power of voting. Lord Shiva guides him,

अपने को तू पहचानना ही नहीं चाहता । तू अपनी शक्ति को पहचान । दुसरे की जयजयकार करना और किसी के पीछे-पीछे चलने की आदत छोड़ । (101)

One of the most important points of dissimilarity between these two novels is this that Jungletantram ends on an optimistic note: on the other hand, in Animal Farm the writer presents a pessimistic view. Animal Farm exhibits a sharp eye for appreciation, understanding of power structure and also has a purposeful narration of the same. He, as an author is endowed with a definite progressive humane conscience, an ability to connect himself and the reader with the common man and this is evident with ample sincerity and care for human concerns, His purposeful efforts, are empowered by maturity of thought. His pen is guided and directed by a keen desire to bring about a positive and creative social evolution.

Goswami’s first novel, is at one and the same time a fine piece of creative work in terms of its own artistic integrity and an indication of its author’s humanistic commitments and futuristic literary directions. There is a positive note to this overriding gloom in the sense that the novelist is not unaware of the realities which one comes to witness in modern India. Yet, a specific reference to the need to constantly scavenge and clean the society will keep in check such malpractices and frailties of human character. If the novelist has succeeded in anything, it is his far-sightedness and vision that one finds towards the end of the novel.
The use of sweeping broom too has a small symbolic connotation that it is made up of a very strong binding of some thin brittle sticks. The message given by the writer is very clear – it shows the underlying strength of unity of the weakest. The Mouse raises a few questions to Lord Shiva and finally he was satisfied by the guidance of the Lord Shiva -

Further, Lord Shiva tells the Mouse, if his broom is right one (in length and strength) and if he is also sure of what he intends to do and achieve, all the dirt and filth shall be removed.

मगर गदगी तो फिर पैदा हो जाएगी, भगवन्?

तब तू फिर झाडू चला कर गदगी को साफ कर देना।

गदगी तो फैलती ही रहेगी, भगवन्! आखिर मे कब तक झाडू चलाता रहूगा? अगर तेरी झाडू ठीक है और तू ठीक है तो
But if he would spill his broom (for political cleanliness and propriety) as he had done earlier there is no escape from the plight if his mutual attitudes and unity are strong enough and his approach as the leader of the oppressed people is clearly directed to social welfare, meaningful revolution is inevitable, provided the movement does not fall a prey to machination of his oppressor.

At the same time, Goswami has presented in the end that the real power lies in the hands of the poor people who can dethrone any political leader at any time. Thus, the real hero of this novel is the oppressed and down trodden society of our country. The real power lies in their hands. The will to revolt and the sheer impossibility of successful doing so, under the circumstances constitute the basic tension in the novel.

Another important point of dissimilarity between these two novels is the presence of supernatural agencies and guidance of these heavenly bodies to the characters in the Jungletantram. Orwell has not introduced any spiritual body in the novel, Animal Farm. In Jungletantram, there is the presence of Lord Shiva, Goddess Parwati, Lord Ganesh and Lord Kartikeya. So far as the Hindu mythology and Indian culture is concerned, the presence of heavenly bodies is very significant. In the beginning of the novel, the heavenly bodies play a very decisive role, in the same way, in the end also. They settle and sort out the problems of the general public. Any Indian, whether political or non political or even a communist believes in the dictates of God. Thus, we can say that from the beginning to the end the Gods and Goddesses control the situation in this novel.
When Lord Shiva came to know that their vehicles/mounts - the four animals - had shown their unfaithfulness, artfulness, violence and sinfulness in their hearts, he was of the opinion that they were no longer worthy of living anymore in the heaven. So, he decided to send them all to the earth. There, they might live in a jungle and do whatever they wanted to do.

अब तुम लोग यहाँ रहने के योग्य नहीं होगे। मैं यह भी नहीं मानता था कि तुम लोगों के हृदय में भी छल-कपट, पाप और हिस्से के भाव समा गए हैं। अगर तुम लोग अपने में आपसमें लड़ना ही चाहते हो, तो मैं तुम सबको मर्वलोक में भेज देता हूं। वहाँ तुम लोग किसी जगतम रहना और आपसमें खूब लड़ना-मरना। (14)

Lord Shiva is omniscient and He knows very well the nature of all the animals and what is in their minds. The Mouse is the weakest and smallest of these animals but the strongest in power. If it utilizes its intellect carefully it can perform miracles and can bring any change. We know that the Mouse represents the common man who has a strong power to elect the government of his choice and can dethrone the corrupt and undemocratic government any time since the voting power is in his hands. At that time Lord Ganesha said,

चूहे, भगवान ठीक ही कह रहे हैं। तुम निर्भर नहीं हैं। तू इन सबमें सबसे ज्यादा शक्तिशाली है। जिस दिन तुझे अपनी शक्ति का वास्तविक ज्ञान हो जाएगा, उसी दिन ये सब लोग तेरे सामने पूर्ण तौर पर दे देंगे। तू निर्भर हो कर इनके साथ जा। हाँ, आवश्यकता पड़ने पर तू केवल एकबार हमारे पास यहाँ आ सकता है। (15)

In the end, when the Lion passed the orders to arrest the Mouse and imprison him in the jail, there was a plan to kill him in the prison. Finally, the Mouse took shelter in the heavenly abode of Lord Shiva, in a state of
depression, greed and exploitation. Lord Shiva addressed the Mouse and consoled him and educated him about the power and potential that he wields. According to Lord Shiva, the Mouse was not weak otherwise he could not bear the weight of Lord Ganesha. Lord Shiva directed the Mouse to realize his strength and wipe out the dirt with his broom. It was a clear cut instruction to wipe out the dirt – the corrupt politicians, his enemies with his votes. If he is right and his broom is good, the dirt is bound to be eliminated. 

मैं बार-बार कहूँगा कि तू निर्वल नहीं है। अगर तू निर्वल होता, तो गणेशजी का भार नहीं उठा पाता। अब तो तू स्वतन्त्र है, तुझे किसी का भार नहीं उठाना पड़ता। फिर भी भार उठाने की तुझे कुछ ऐसी आदत पढ़ गई है कि तू किसी का भी बोझ उठाने लगता है। अपने को तू पहचानना ही नहीं चाहता। तू अपनी शक्ति को पहचान। दूसरे की जयजयकार करना और किसीके पीछे-पीछे चलने की आदत छोड़। एक बार तू उनके आगे चलने की कोशिश कर, जिनके पीछे तू अब तब चलता रहा है। (101)

The Mouse realized his mistake and fell on the feet of Lord Shiva and assured Lord Shiva that he had received enlightenment from him and would never commit any mistake further. He felt that he had more strength in him than any other animal of the jungle had. The Mouse, rejuvenated with newer power and determination moves again to the Jungle. Goswami writes to the researcher’s personal written unpublished interview in the following words:

The message that I had sought to give through Jungletantram is very clear and unambiguous; there is neither mystery nor any pandit like sloganeering. Here, I would like to recall a lecture delivered in Ranchi by late Dr. Ram Manohar Lohiya. He said “Just as house- wives take up brooms and sweep all the dirt and dust from their houses, the people of this country
too, should remove all useless, all corrupt leaders by voting in
election that are held every five years. The only thing that
matters is that you do not misuse the right to vote. This
broom in the form of your vote is a powerful tool, an
instrument in your hand by which you can certainly wipe off
all the dirt in the politics”. These words of Dr. R.M. Lohiya
have made on an indelible mark on my mind and it has also
prompted me to write the novel. (4)

On the other hand, George Orwell has chosen this medium to state
that all the Revolutions begin with an undercurrent of brotherhood and
camaraderies but later end into frustration. Some people are able to
manipulate things in such a way that all the power remains with them only
and the plight of the poor common man remains unchanged but quite truly at
times their plight only worsens. Orwell writes in his essay *Why I Write*,

What I have most wanted to do throughout the past ten years
is to make political writing into an art. My starting point is
always a feeling of partisanship, a sense of injustice. When I
sit down to write a book, I do not say to myself, 'I am going to
produce a work of art'. I write it because there is some lie that
I want to expose, some fact to which I want to draw attention,
and my initial concern is to get a hearing. But I could not do
the work of writing a book, or even a long magazine article, if
it were not also an aesthetic experience. (102)

We observe in this novel that in the end everything is changed. The
name of the farm has again been renamed as Manor Farm. Human tyranny
has been replaced by the tyranny of pigs and they are hell bent on full
exploitation of other animals. The living condition of the pigs is worse than
the days of ownership of Mr. Jones. Orwell’s vision, in a way, indicates some
sort of future political system for the mankind. China the huge country that
we recognize now did not exist at the time when he wrote the novel. He
seems to indicate that in a Unitarian, Authoritarian polity or Dictatorship rule
the people - the citizen of that country have only grief and hardship to their lot. They have no control over their destiny.

Orwell also delineates the final state in the evolution of pigs, which is quite amazing. His repeated saying 'This is not surprising at all' points out to a possibility that he wished to say something very quickly and in an impressive way. Further he wanted to state that there was no difference in the nature of men and pigs. The paragraph entitled “After one week” amply and ably makes at least one level of equality between men and pigs. Gradually it becomes more evident and clearer. Both men and pigs enjoy the same kind of luxurious living Mr. Pilkington is always bending to please and is full of praise beyond reason, is adept at speaking for both men as well as pigs. He is, perhaps a reincarnation of Squealer. He is despised by men as well as pigs and other animals.

Orwell’s lesson in his satiric dystopia might seem very pessimistic. He does not mean to say, however, in Animal Farm, that all utopian ideals will necessarily fail; nor does he mean to say that all revolutions will necessarily fail. He wants to warn us that ideal and abstract — utopian — solutions to political and economic problems must be tested on individuals in practice. And he teaches that flawless societies cannot be built with flawed individuals. Therefore, he indicates, there must be some unchanging moral law — such as the Seven Commandments—to guide our actions.

Animal Farm and Jungletantram are literary stories. The characters in the novels are animals and they represent human beings. These characters move along with each other, also discuss so many things, also they have their leader whom they respect. They, like human beings, have some ambitions and each animal has a character and an individuality of its own in allegoric stories such as Panchtantra of Sanskrit Literature or dwarfs and pigmies of Gulliver’s Travels. In both these imagination based narratives the animals are made to stand for and represent mankind to tell about the virtues and vices of men. These novels are allegorical, one allegorical world, standing for quite another one. The stories dealing with lives of some animals on an upper or surface level shed satirical light on the social and political conditions and contexts of the twentieth century. Animals are
portrayed to denote types of men, of various personalities and traits of human nature.

*Jungletantram* and *Animal Farm* are the best examples of fables about rulers and the ruled, oppressors and the oppressed, and an idea betrayed. The animals are meant to represent certain types of human beings, not complex individuals. Using animals as types is also the way of keeping their hatred and anger against exploiters under control. Each animal character is a type with one human trait, or two at most traits usually associated with that particular kind of animal.

Both the novels successfully combine the characteristics of the fable, the satire and the allegory. The sub title of the novel *Animal Farm* is *A Fairy Story*. In the same way *Jungletantram* is also a very good example of a fairy tale. There is a story or a fable and there is also a message. It is a product of imagination on one hand but not completely divorced from the world of reality. The animals are meant to represent certain types of human beings, not complex individuals. Using animals as types is also the way of keeping their hatred and anger against exploiters under control. Each animal character is a type with one human trait, or two at most. These traits are usually associated with particular kind of animal.

Animal fables have been considered as the best means to present satire. Here the animals are made to speak and act like human beings. Orwell has succeeded in this novel in ridiculing the follies i.e. political behaviour of the individuals. *Animal Farm* is a political satire on the Russian communism. According to him Socialism was the only political system based on hope and that all others were movements of despair and disillusion. The actual message of the novel *Animal Farm* is presented through the means of an animal fable. Graham Green writes in his article, “Animal Farm”,

For the discontent with the messages above relates to the genre of the work- the beast fable. . . . although *Animal Farm* can be considered a ‘beast epic,’ the term ‘fable’ more clearly
illuminates the interpretive problems it presents. A fable may be defined as ‘a short tale, usually epigrammatic, with animals, men, or gods . . . as characters. The action of a fable illustrates a moral which is usually (but not always) explicitly stated at the end. This moral often attains the force of a proverb’. Animal Farm certainly does not have one clear moral, but there is, in fact, a proverb near its conclusion. When the animals, totally disillusioned at seeing the pigs on two legs and indistinguishable from the human masters they thought had been overthrown, return to the wall that once contained the Seven Commandments of Animalism, all of which have been subverted, they find instead just one sentence – the chilling ‘ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS’ (90). This motto is what the pigs have written in place of the Seven Commandments, and we, of course, need not take it as Orwell’s final statement. It is, nevertheless, this basic inequality that has subverted the revolution . . . (195)

The allegorical novel, Jungletantram reminds readers the fables of Panchtantra and Hitopdesh (Written in Sanskrit). The characters in these works are animals. The moralistic and socially conscious thinking reflected in Panchtantra is obviously on a different plane and the creativity inspired by a desire to teach or to counsel future royalties as moral code and practical decisiveness in any untoward and unfavourable conditions by substituting animals symbolizing humans (or various sections of the society). The form, style of narration and construction of the plot takes the novel Jungletantram into a close proximity of the original fables. It aims to lead the reader to practical applying in daily life moral teaching and it touches life of an individual. It may not be serious or thought provoking in narration yet its themes are statements or canons of good moral living the tone being just assertive its object to be addressed or advised to an individual.
The avowed aim of *Panchtantra* is to provide guidance in the context of moral behaviour and ethical knowledge and thereby pave and indicate a way of day-to-day existence. It illuminates man’s relationship to the society and more than that, it aims at conducting his behaviour which would ultimately benefit him. It attempts to discipline man’s character on the strength of his cleverness. There is no such objective in the theme of *Jungletantram*. It aims to bring about development by changing the decayed polity and immoral order in the society.

In these novels, there is a balance of inclusion of both idealism and reality. In the resulting art through which they intend to impart their vision, we find an equal measure of adherence to the demands of form i.e. aesthetic and craft of novel writing. In *Jungletantram* and *Animal Farm* for example the limitless excesses, treachery and deceitful incidents which are craftily and conveniently attributed to the politics of the day, but are meant to perpetuate one’s hold on power are narrated in art of symbolic storytelling, where the man’s actions and social exchanges and intercourses are equated with and convincingly transplanted into animals and narrated in a convincing manner. The various roles or actions, commonly played, or activities usually under taken by human beings is here performed by various animals of forests. In Indian as well as western literature, such a symbolism, symbolic characterisation is an age old tradition and can in no way be a sole invention of our novelist. Yet, this experiment of humanizing of animals and birds in a canvas of plot or theme is refreshing one and intended to serve a purpose to point out, at least, and if possible to help to contain further advance of divisive forces in the politics and the society of the day. This experiment is meaningful and quite successful.

*Animal Farm* and *Jungletantram* are the best examples of satirical novels. Satire is a contrast or contradiction, such as between what a statement seems to say and what it really means or between what really
happens. Goswami is essentially a story teller like all novelists, a representative on the current stream of creative conviction coupled with factual narration through novelist’s eyes and positive attitude reflected in the story line. The existing social order with mutual contradiction and ambiguous aspects of thought process has generated an ugly and complicated situation which has engulfed the healthy wholesome attitude towards living. The all pervading doubts and despair of modern living, despicable strategies and hatching of conspiracies vitiate the atmosphere. This is the satirical vein of the theme or narrative and also the structure or form of Jungletantram. In the same way Animal Farm is also a great satire on the Russian Revolution.

It would be but appropriate to understand what constitutes satire. What is the form or content of satire? As a matter of course, the art of satire is developed in two general ways. One way of writing or creating satire is that in which an entire episode or chapter poses as a satirical creation. In this, the object of the satire expresses itself on the exterior level and in the roots of the narrative, that is, the entire episode or chapter is written with comic and ludicrous characters and events. Here, the satirical vein motivates the author and his writing to suit the purpose of what is “Comic” in the story (in our context what is worth being disapproved and scorned and is to be done away with a scornful laugh). As an integral part of the comic – satirical, the diction and dialogue too acquire some sort of symbolism which adequately supports the formal structure of the theme or story.

The second genre of satire is characterized by indirect means of its latent or passive expression throughout the whole narrative. However, it will be necessary to know that just because the sense of comic, the satire would be very weak or unable to be appreciated or it is not too clearly understood by reader as it is like blood flowing in our arteries, it is not to be found in the exterior body but in the under current which runs through and controls the whole structure of novel. Truth is that because the satire of second type is
not based in any specific derivable, laughable circumstances (and characters) and because it is independent from all such conditions it can reach out to the very roots of the laughable, ludicrous and aiming for all persuasive under current in the work and this to its logical conclusion. It affects the readers in a more quantifiable manner.

The satire in both these novels is of the second type which takes a shape in the form of impact. It can be said that Goswami assails from the disruptive living condition of the modern society born out of selfishness and disorder which is employed as the form and means. In the same breadth, he paves a ground for developing a mindset which would pose a challenge and an unyielding conflict against exploitative and selfish motives born out of inner motivation. The creative genius of Goswami’s novel is limited in scope but he has been able to provide a greater and multidimensional meaning and identify in the social context.

Goswami’s first novel, is at one and the same time a fine piece of creative work in terms of its own artistic integrity and an indication of it author’s humanistic commitments and future novelistic directions. The story of *Jungletantram* is one of his acute criticism on the way capitalist operate their business the way the politicians handle the bureaucrats and the business class. In each of these situations, the poor and oppressed are subjected to harassment and exploitation at the hands of politicians and so called bureaucrats.

Goswami initiated satire as serious business in Hindi by publishing his *Jungletantram* in a true sense in modern Hindi literature. He used this satirical novel as a means to make serious and even frightening remarks on the dangers of the sweeping social, economical, political changes taking place in our country. The novel shows that Goswami is very sensitive, who has the eyes of a critic and has the power of narrating serious and critical subject through humorous and satirical methodology. Dr. Dineshwar Prasad writes in his letter to Kalpana about Goswami,
I wonder what I may say about the painful struggles through which Goswamiji has passed. The pain and despair has turned him into a rebel. This rebellion is as much a path of his existence as of his humility. This has connected his personality with creativity. Frequent beating at the hands of injustice has helped him to create an ability to develop a powerful resistance at a humane level and a conscious a struggle to create art work and at the same time resist inequality at all levels of life, I can feel the pangs of pain and sorrow which played a long lasting role in his life and has injected some poison venom in his personality. But curiously enough, these have caused a flow of nectar and a spirit of good will for the writer. His robust and powerful image reflected in his works is the result of his everlasting and unavoidable struggles. (28)

The works of Goswami exhibit a sharp eye for appreciation understanding of power structure and also a purposeful narration of the same. He is an author, endowed with a definite progressive humane conscience. His purposeful efforts are empowered by maturity of thoughts. His pen is guided and directed by a keen devise to bring about a positive and creative social evolution. The novel Jungaltantram is merely a starting point. These qualities are seen to have flourished in his subsequent works.

This purposeful narration may also be referred to as a writer's interpretation of social good and well being. It would also be pertinent to and expect that thematic narration and well defined concept and philosophy of the author do play a role that would reach out to the down trodden plagued by socio economic disparities and exploited sections of the society. An attempt to gauge such an impact would be welcome. The value or acceptance of a novel can not be judged within the limits. Factual narration of theme but an expression of a positive attitude as implied motif in the story. In assessing the literary and social impact of any novel these two features - narration of facts through the author's eyes and positive attitude are main touchstone.
Goswami does not point out, where the common man is to find out efficient and honest rulers. He does not pose himself as a preacher; he is only an artist who broaches a vital problem artistically. His novels are a mix of human emotions and good natured humour. The best part of his novels is that they are so close to real life behaviour that you can almost feel that you are a part of the novel. He initiated satire as serious business in Hindi by publishing his *Jungletantram* in a true sense in modern Hindi literature. He used this satirical novel as a means to make serious and even frightening remarks on the dangers of the sweeping social, economical, political changes taking place in our country. The novel shows that he is very sensitive, who has the eyes of a critic and has the power of narrating serious and critical subject through humorous and satirical methodology.

The Lion i.e. the Politician, the Peacock i.e. the Bureaucrat, the Serpent i.e. the Capitalist and the Mouse i.e. the Common Man - these are the chief constituents of *Jungletantram*. It is through these four creatures that the novelist has debunked the democratic set-up in today's politics. This fantasy like novel amply brings in light the alliance between the Lion, the Peacock, and the Serpent for vested interest. The mouse too knows that after all he is the real victim of this collision, but he can't help it. Hope of petty gains and conveniences cower him again and again. No doubt, he rises in protest but the weaknesses of this class and convention are the biggest stumbling block in his way. Apparently, a fable and the constant strain of like symbolism and simple style makes *Jungletantram* every one's choice. It is an unparalleled satirical novel on democracy in general and Indian democracy in particular.

In the researcher's written personal interview, Goswami has mentioned very clearly that people had high hopes from the onset of independence of India. The public was told, rather coaxed, to believe that there will soon be Good Governance. Years and decades went on and there was frustration among the people. This dark and unbearable state of affairs led to a sharp edge of cynicism, satire (so prevalent in his works).
In the same way, *Animal Farm* is also a satire on the Russian Revolution. The writer presents the story as a ‘fairy tale’ about the animals, or on a deeper level, as an account of the events in the Russian Revolution. While writing this, the author has a purpose in mind that he is trying to convey to the reader. The writer has used animals as characters in the novel instead of human beings and placed the animals in human situations. Hence, Orwell is able to attack on the political ideas which according to him are against the society and entertains the reader at the same time. Through his writing of *Animal Farm* as a satire, George Orwell made fun of the rulers of Russian Communism and communicated some of his own beliefs.

The Russian Revolution of 1917 had started with high hopes and the noblest ideals. In fact, this novel is an attack on the policies of Stalin in Russia. The death of Lenin in 1914 was an important event, because of the sudden demise of Lenin, Trotsky and Stalin tried to dominate the country. It was Stalin who succeeded in driving out Trotsky from the scene. Stalin expelled Trotsky and his accompanists from the party. Thus Stalin became a great dictator. Exactly the same situation is presented by Orwell in this novel. Trotsky and Stalin symbolize Snowball and Napoleon respectively in the novel. Snowball is expelled from the Manor Farm by the dogs of Napoleon and finally the reins come in the hands of Napoleon. In order to present the background of the Russian Revolution, political ups and downs in Russia and many more things by using the literary device of allegory and animal fable.

In order to present the realistic picture of the respective ages in both the novels, the writers Goswami and Orwell have employed allegory in *Jungletantram* and *Animal Farm*. An allegory is a fiction, almost invariably a story, which is designed, first and foremost, to illustrate a coherent doctrine which exists outside the fiction. The story and everything in it bear a very specific aspect of the controlling doctrine which the fiction is illustrating. To a large extent, an allegory is shaped and controlled by ideas or by a system of ideas which exists independently of the allegorical text. The word allegory means a simple that can be objects, characters, figures or colours used to represent an abstract idea or concept. Allegories tend to be very popular
because they are the simplest way to appeal to and to confirm the belief system of the audience. Often allegories are the least complicated and most pleasing ways to remind people of a particular belief system. Hence allegories have always been an important way of educating people, from childhood onwards, because they present important doctrinal or abstract ideas in the form of a pleasing fiction. It is a powerful narrative mode of suggestive communication. It personifies the things, which are otherwise not the same.

Orwell and Goswami use these novels to represent the political conditions of Russia and India respectively. For that the novelists have used various symbols in the novels. Symbolism implies the use of an object, an idea or a person in a larger or wider or deeper sense than is literally conveyed by that object, idea or person. The writers have employed symbolism in order to give a deeper meaning to their writing. The symbolic meaning is generally veiled and it lies at a deeper level than the surface level.

So far as the titles of both the novels are concerned, they are apt and appropriate but at the same time suggestive also. On the plain surface, the titles *Animal Farm* and *Jungletantram* seem to be the stories of animals or stories related to the animals meant for youngsters and children. They appeal to young minds is due to the fact that, on the surface, they present the animal stories and as a matter of fact, they are taken by the mature readers as allegorical works. The animals are meant to represent certain types of human beings and even the individuals identical to the political field.

Originally, the name of the Animal Farm was Manor Farm which was owned by Mr. Jones. Different types of domestic animals lived there. Mr. Jones, the owner of the Manor Farm was not a good master. The Old Major gave a call for treason - a rebellion against their master, the Man. He wanted to dethrone the authority of the man over the animals completely. The animals were restless due to hunger and since they could no longer bear the pains and pangs of hunger they united to revolt against Mr. Jones.
and soon drove away all the Men. Thus, Manor Farm became Animal Farm. The animals were living on the farm, became their own masters and tasted freedom from slavery of Man. They were no longer required to obey the oppressive dictates of Mr. Jones.

Mr. Jones, the owner of the Manor Farm is represented as a careless member of the wealthy society of England. Nicholas II was overthrown by the Bolsheviks in Russia, in the same way, the owner of the Manor Farm, Mr. Jones was overthrown by the animals. Old Major in the novel has been portrayed as a combination of Marx and Lenin. Marx, the novel enunciated, saw a strange dream a vision which he shared with world at large. Like the Great Russian Revolution (1917), the revolt on the animal farm, too, was quite an unexpected event. It is clarified in the novel, that the animals had no intention to revolt against the system. The Manor Farm symbolises Russia and the Soviet Union under Communist Party rule but it can be said that Animal Farm stands for any human society, be it capitalist, socialist, fascist, or communist. It possesses the internal structure of a nation, with a government (the pigs), a police force or army (the dogs), a working class (the other animals), and state holidays and rituals. The farm is surrounded by a number of hostile neighboring farms which stands for neighboring countries. In the same way, the barn at Animal Farm, on whose outside walls the pigs painted the Seven Commandments and, later, their revisions, represents the collective memory of a modern nation. The ruling-class pigs altered the principles of Animalism and the working-class animals accept these changes. It shows that an institution in power can revise a community’s concept of history to keep its control for ever.

The name of the farm has again been renamed as Manor Farm. Human tyranny has been replaced by the tyranny of pigs and they are hell bent on full exploitation of other animals. The living condition of the pigs is worse than the days of ownership of Mr. Jones. Napoleon has changed the name of Animal Farm to Manor Farm. The Pigs are also seen to be imitating the manners, living style and conduct of the humans. The ironic lesson lies in the fact that Major’s teachings are completely falsified: the pigs, the very
leaders in the revolt against man, gradually assume more and more human characteristics, both in their luxurious way of life and in their cruelty to the animals. The climax of this perversion is reached when even the animals attempt to walk on two feet (like man), play cards together and hold a whip. The ironic climax in the last scene is the final transformation of the pigs into humans. Orwell’s vision, in a way, indicates some sort of future political system for the mankind. He seems to indicate that in a Unitarian, Authoritarian polity or Dictatorship rule the people - the citizen of that country have only grief and hardship to their lot. They have no control over their destiny.

Same is the case with the title of the novel Jungletantram. Jungaltantram is written as a medium for expressing Goswami’s views and ideas. He has exposed the mentality of the politicians. Born into a family of metal workers with an ordinary background, he witnessed the bloody reality of Indian democracy rotten from the top to the bottom. Goswami is such a writer who wanted to write about the ordinary, the mundane, everyday life experiences of Indians who were not kings and gods. Goswami has portrayed a true picture of Indian society, the hypocrisy of the upper class people. Goswami exposes all this hypocrisy and double standard or double dealing of political leaders, bureaucrats and business class people through the medium of the animals.

In this novel, the Lion is the king of forest and it represents the Ruling Class. It has established the rule of Jungaltantram in the forest. In fact, the Lion is the chief of jungle. However, it boasts of its ruling system as democratic. Being the supreme in its Lion Class, it is holding the reins of rule in its own hands. In the second category, the Peacock is depicted as a representative of the Officer’s Class (bureaucrats). The trade and commerce portfolio is assigned to the Serpent, coming from the Serpent Class. From the Mouse Class the Mouse represents the Common Man. This Mouse Class actually represents all small and negligible classes of living being and insects. As clarification the words, ‘caste’ and ‘class’ clarify the social
deformity. In this social set up, the Mouse Class thinks that they are weak and powerless in comparison to the other class. But in reality they are the strongest if they are not tempted by the material gains offered by the ruling class.

According to the Lion, they all will together run the government of this state and this government will be known as Jungletantra. In jungletantra, everybody will have equal rights. Nobody will be considered either higher or lower than others. According to the Lion, it will be their solemn vow to eradicate all the complaints of the Mouse Class. They should have to take care and ensure their welfare. According to the Lion, Jungletantra means a state to which all people of the jungle have equal rights. In this state all are equal; both the subject and ruler. He was the King just for the purpose of running the administration and integration of the jungle. But the truth is that he is the greatest servant. It’s his motto to serve subjects of the jungle.

All of them have been ensured equal status in the constitution of Jungletantra. Now the time has changed and this is the age of Jungletantra. Now nobody can look down upon the Mouse and other humble creatures like it. They all have also sworn to keep pace with the world in the march of progress. Several steps are being taken for the progress of the jungle-folk — schools and colleges will be established, factories will be opened, to curb the current of rivers dams will be constructed, giant projects will be made for the improvement of the jungle and all round progress will be made. They vowed to show the world how great and powerful our Jungletantra is. They have a positive faith in Jungletantra. As a proof of it, they will hold general elections and all will contest the election and exercise their franchise.

The Mouse realized everything that there was no one to take care of the lot of the ordinary class. The Mouse was of the opinion that though they had Jungletantra in name, yet in this Jungletantra their condition was deteriorating day by day. There’s nobody to listen to them. The Peacock and the Serpent together made everything difficult for them to keep their body and soul together. All the characters in Jungletantram are but symbols.
mostly representing a class or section of the social order, whether it is a lion, a peacock, a serpent or a mouse. The specific voice or clamor in *Jungletantram* is the reminders of Jungle Kingdom where might is right and each kind of might has its claim to righteousness. Its law is not based on jurisprudence conscience or any kind of logic but the only orders that can be visualized is of excessive brutal force. It is an ancient belief that the oppression of the weak and helpless is a natural order. If the so-called order becomes a reality of our social and political life this disruptive force would be sufficient to paralyze our human sensitivities and intellectual thinking. Under such an order any show of concern for people’s welfare would only be a means of some gains or personal achievements. The resulting disruption creates a socio- economical condition under which the bear-hug just chokes the social order into breathlessness.

People had high hope from the onset of independence of India. The public was told, rather coaxed, to believe that there will soon be *Swarajya* (Self-Rule) as well as *Surajya* (Good Governance). Years and decades went on and there was frustration among the people. This dark and unbearable state of affairs led to a sharp edge of cynicism, satire so prevalent in Goswami’s works. Thus we can say that the title is apt and appropriate and suggestive at the same time.

It is very clear that the titles of both the novels *Animal Farm* and *Jungletantram* are suggestive, apt and appropriate and reflect the similar attitude and approach of the writers but the difference is this that the tone of the title *Animal Farm* is little bit mild but the title *Jungletantram* sounds little bit harsh. From the very beginning of the novel *Jungletantram* the writer makes his stand very clear that he is very much dissatisfied with the system and thus his tone is harsh. At the very first instance the title suggests that, with the medium of the animals he is interested in presenting a ‘Jungle Rule’ (may be a savage or a barbarian rule) a misrule. The narrator of the story the Grand Mother has also lost her faith in this system.
It is said, it is frequently proclaimed, that India is a democratic country. But in practice democracy can not be evinced or experienced anywhere in this country; it is only Bureaucracy that rules this country. Bureaucracy has an upper hand. Both the civil service and the elected representatives make two facets of this huge monolith. This is a government of the bureaucrats, of ministers and the Capitalists. The voice of the people is heard nowhere at all. On the top of this pyramid was Mrs. Indira Gandhi. Whatever she thought, she spoke, she did was a divine gospel and holy pursuit for the bureaucrats. It must be emphasized that there was no governance of any kind, far less any democratic governance. This so called democracy, autocracy, despotism or dictatorship called by any name was in effect just dictatorship devoid of any norms of governance. Such a rule - misrule can be found only in Jungle. And therefore the writer Goswami has called it ‘Jungle Tantram’, just added a letter ‘M’ to the name of famous fable Panchtantra.

In the novel Animal Farm, Animal Farm symbolises Russia and the Soviet Union under Communist Party rule. It also stands for any human society, be it capitalist, socialist, fascist, or communist. It possesses the internal structure of a nation. The barn on whose outside walls the pigs paint the Seven Commandments represents the way an institution in power can revise a community’s concept just for the sake of power.

Mr. Jones, the owner of the Manor Farm has been presented as a carefree member of the wealthy society of England. Old Major has been portrayed as a combination of Marx and Lenin. Major, the novel enunciated, saw a strange dream a vision which he shared with world at large. Animals are portrayed to denote types of men, of various personalities and traits of human nature. For instance we can be sure about the person whom Boxer represents is totally untouched and unaffected by what is going on round him. He is but an external link for us to reach out to the animals in the farm. He is only a spectator and does not participate in any activity or action. Principal
characters are Napoleon, Snowball and Squealer and they play major roles in the narrative.

*Animal Farm* draws parallels between the characters in the book to the leaders in the Russian Revolution. Old Major mirrors Karl Marx because Old Major envisioned “Animalism” while Marx devised Communism. Animalism is comparable to Communism; both declared everyone equal, no owners, no rich, and no poor. In addition, both died prior to their revolutions. One of the main characters, Snowball, can be best compared to Leon Trotsky. Both were very smart, genuinely wanted to improve life for all, and were chased away. Snowball was chased away by Napoleon’s dogs while Trotsky was chased away by the KGB. Napoleon represented Joseph Stalin. Both were poor speakers, corrupt, power hungry, and not as smart as their counterparts.

Mollie and Mosses are two characters in the novel introduced in the beginning. Mollie is bothered about her comforts only and has no interest in the goings on leading to the Revolutions. Moses, a crow is opposed to any idea of revolution or upsurge. He always talks about the Sugarcandy Mountain. The novel is an attack in the form of political discussion and yet a symbolic solace. When Mr. Jones is exiled from the farm it is Moses who follows him. The theme of the novel is satire on communism, on the message being that communists respect only their party and the country. There is no place for anything else in their minds or hearts. Graham Greene writes in his article, “Animal Farm (1945),”

> It is a sad fable, and it is an indication of Mr. Orwell’s fine talent that it is really sad — not a mere echo of human failings at one remove. We do become involved in the fate of Molly the Cow, old Benjamin the Donkey, and Boxer the poor devil of a hardworking, easily deceived Horse. Snowball is driven out by Napoleon, who imposes his solitary leadership with the help of a gang of savage dogs, and slowly the Seven Commandments become altered or erased, until at last on the barn door
appears only one sentence. ‘All animals are equal, but some animals are more equal than others’. (195)

The news of Mr. Jones being exiled from farm and conquest of the animals on that farm is circulated to other farms. The tunes of the song “Beasts of England”, its words and poetry came to be mastered by other animals and were soon adopted as their song. There are two more farms near the animal farm, owner of one is Mr. Pilkington and the other is owned by Mr. Frederick. Both the owners were afraid of the rebellion on the animal farm. Earlier they thought than the animals would not be able to manage the affairs of the farms. They refused to call the farm Animal Farm but referred to it as Manor Farm. They spread false news their animals on the farm were fighting with each other and were dying of hunger. All the animals were busy in creating hardship and trouble for others. Soon it was disclosed that whatever was being propagated about animal farm was totally false and incorrect and no animals were dying of hunger. On hearing that animals living on other surrounding farms, too had started to sing the song “Beasts of England” the owners of the two farms are enraged. Mr. Jones also attempted to seize, recapture, his farm with the support of other people who owned the surrounding farms. But eventually he was defeated in the Battle of Cowshed and the neighbouring animals recognize Manor Farm as the Animal Farm. A parallel of this is found in the history of Russia. Great Britain and the U.S.A. sent troops to assist in the overthrow of Lenin's Party. But this counter – revolution was routed completely by Lenin in 1921.

After the death of Lenin, there was a great struggle for power in Russia between Stalin and Trotsky. In the same way, in this novel also two important pigs Snowball and Napoleon leading members of the specie started into a long drawn duel for taking over as leader of all the animals on the farm. It is the pigs alone who are regarded as most intelligent animals among all the animals living on the farm. Along with the passage of time, the competition and conflict between the two pigs escalates. Compared to Napoleon, Snowball is more powerful but Napoleon has a highly respectable character. Snowball embarks upon a campaign by organizing small groups
or committees of animals whereas Napoleon lays emphasis on providing security to all the younger generations of animals on the farm.

It is Napoleon who eventually succeeds in driving out Snowball. Based on Joseph Stalin, he uses his military/secret police (of nine attack dogs) to cement his power. Napoleon uses force to drive out his opponent, Snowball, and instill fear in the other animals. He takes the role of a dictator over the farm and changes the original intent of the animal society. Snowball wins the loyalty of most of the animals, but is driven out by Napoleon’s attack dogs (Trotsky was driven into exile in Mexico, where he was assassinated). After his departure he is used as a scapegoat and blamed for everything that has gone wrong. Snowball fought bravely at the Battle of the Cowshed.

Snowball’s idea for a windmill can be considered a symbol of the Soviet Five-Year Plans, a concept developed by Trotsky and adopted by Stalin, who, after banning Trotsky from the Soviet Union, claimed them to be his idea. The failure of the windmill to generate the expected creature comforts and subsequent search for saboteurs is probably a reference to accusations and a show trial against British engineers who were working on electrification projects in the USSR. From an allegorical point of view, the windmill represents the enormous modernisation projects undertaken in Soviet Russia after the Russian revolution. The first Five Year Plan was followed by a lot of hardship for people in Russia and many of the rich farmers expressed their unwillingness to co-operate. The egg rebellion of the hens in the story is a representation of this very thing. Stalin’s ruthless oppression finds its parallel in the actions of Napoleon. The rulers led by Napoleon have no real sympathy or any feeling for their aides and supporters and all that they desire is to consolidate their power and authority forever while all others should be kept in dark, ignorant and credulous and under their authority so that good things in life can be enjoyed fully and permanently.

*Jungletantram* is remarkable for its employment of symbols and allegories in a quite enchanting manner, yet all the incidents narrated are but
shadows of the incidents which took place in the late sixties and early seventies on the Indian political arena with the exception of captivating management of symbolism. Issues like official language, bank nationalization, jeep scandal, mismanagement of public schools and relief works, interference of the working of judiciary, super session of senior judges, increase of public commercial and industrial undertakings.

Goswami has employed plenty of symbols in this novel. A large number of images in the course of the narration have a meaning and significance beyond their literal meaning. This novel contains an abundant use of symbols and symbolic imagery. The use of symbolism thus necessarily lends additional meanings to those which are apparent on the surface. This novel is replete with symbols. Symbolism here is an essential element in the structure of the novel. Indeed, symbolism permeates the whole novel. The characters in the novel also serve a symbolic purpose. All these symbols give us the pleasure of discovering a new truth behind the literal meaning.

The story of the novel begins with the scene in which a dead lion is lying about and all the animals living in the Jungle relish the feasting upon his meat and celebrate the freedom from tyranny of the dead lion. The dead lion stands for the British Rule over India which has now become defunct and the revelry of the animals is an allegory for the Jungletantram of Indians at the dawn of freedom. The masses of Indians whose worth is only equal to that of a rat hopelessly fail to realise those who are being entrusted with the job of running our country are not at all favourably inclined towards them. The edifice of the British Rule had been severely jolted due to the Sepoy Mutiny of 1857 and the British rule had come to an end.

Further, the freedom struggle spearheaded by revolutionaries and their exemplary exploits of courage and dare devil missions had weakened and threatened the ruling elite of the British Government to such an extent that it was nearly impossible for them to continue to remain in India and continue to rule it. So one day i.e. on 15th August, 1947, the British declaring
themselves to be a dead lion handed over the power of governance to the people of India.

The term ‘dead’ would naturally mean “deprived of power” of power of governance. Soon a group of audacious and outspoken people succeeded in impressing the Mouse, the people with a false notion that all the credit for emancipation freedom from the British Rule should go to them alone and the glorious crown of governance should be placed on their heads. Any hindrance or opposition that may be posed against this design would be only from the Peacock or the Serpent and to obviate this they had to be provided with activities best suited to their nature, and further it was also necessary that it must be impressed upon the Mouse that all the arrangements of governance was only democratic one and was operated by the Mouse, for the Mouse and of the Mouse was also Government of the Mouse. For achieving this objective a need was felt to adopt some sort of constitution

The Lion became the king of the ‘Jungletantram’. At the same time, he also declared that there would be only four classes – the Lion Class, the Peacock Class, the Serpent Class and the Mouse Class. He placed himself under the Lion Class. The responsibility of tackling administrative problems goes to the Peacock. The Serpent is entrusted the department of business and industry. And the Mouse was entrusted with the biggest task of doing Service. In this division the Lion stands for the Prime Minister of India i.e. Mrs. Indira Gandhi and the Lion Class means the corrupt politicians of India.

In this novel, the Lion wants to control the charming Peacock out of sheer unethical motives and to this purpose the lion hatches conspiracy after conspiracy but does not succeed. The Peacock symbolizing the administration and bureaucracy follows the suit and tries to surpass the Serpent. The Serpent deploying his resources succeeds in saving his skin but is also enamoured by evil thoughts and attempts to capture the mouse in the net of his evil design. The mouse although manages to save itself but is always frightened at the thought of its future and ensuing calamity – a fear which is ever present.
A political leader or a public figure has always to maintain his fame and image. Therefore he reaches an accord with the Peacock and the Serpent by which each of them can share the spoils. This unholy alliance exploits the mouse whose number abounds and exceeds all others into making them in dreaming of advancement of their welfare and wellbeing and is able to do what ever they desire. Under the pretext of development of rodent community huge projects are worked out, embarked upon and the poor mice are deceived by false allurements. All the activities embarked upon in the name of stated purpose of their upliftment invariably offer reap creamy benefits of the Lion, the Peacock and the Serpent.

By employing these symbolisms the author has unmasked and laid bare the faces of the polity, the administration and the capitalists in the society. In the highly deplorable social order the three, milk the common man, glowing tributes are paid to the qualities of the common man at the time of political elections. He is captivated by brilliantly coined enticing slogans. Restrained by the limit of understanding caused by his naively and foolhardiness the common man becomes an easy prey to the politicians. The moment a politician wins an election he kicks out the common man to suffer and multiplies the riches for himself in the days to come.

Despite the overbearing sense of gloom and dejection the author has an unyielding faith in and hope for the power inherent in the people. He strongly believes that a common man who is capable of realising his strength if employs it properly and with rational he can carve out for himself a pathway for upliftment development or liberation. Voting power is in his hands, is an enormous, gigantic power and if he so desires can turn his woes and misfortunes to his welfare. The irony however is that deceived by small and in consequential traps he causes his revolutionary power to be exhausted frequently.

Just like the politicians in India the Lion also makes a show that he is devoted to the Mouse class and his sole aim is to take care of the downtrodden. He believes in equality. They all will together run the
government of this state and this government will be known as ‘Jungletantra’. In ‘Jungletantra’ everybody will have equal rights. Nobody will be considered either smaller or bigger than others. Several steps are being taken for the progress of the jungle-folk, schools and colleges will be established, factories will be opened, to curb the current of rivers, dams will be constructed, giant projects will be made for the improvement of the jungle and all round progress will be made. They vowed to show the world how great and powerful our Jungletantra is. They have a positive faith in Jungletantra. As a proof of it, they will hold general elections and all will contest the election and exercise their franchise. This is what happened in our country.

Mrs. Indira Gandhi was selected by her party as Prime Minister of India on 24-1-1966, following the death of Shri Lal Bahadur Shastry, on 10/11-1-1966. Gradually, her style of governing took on such a direction that bureaucracy and political hegemony were surreptitiously replacing democracy in the country. She moved towards political dictatorship. Sanjay Gandhi, her son, created an axis, of all extra constitutional power. The slogan of ‘Garibi hatao’ (Remove the poverty) came to be chanted frequently and yet, ironically the poor people suffered, their condition going from bad to worse. During her regime, there was a small time military engagement with Pakistan, in which the Pakistani soldiers were defeated and had to surrender to Indian Army. Consequently the sovereign of Pakistan was shattered, a new nation Bangladesh was born. Mrs. Indira Gandhi thought that by creation of Bangladesh (She had achieved it) and Pakistan was militarily and politically damaged. But far from it, she had managed to create two hostile neighbors on our boundaries. Because of the war the people of India had to suffer immeasurably and we had to bear the burden of feeding and keeping 90,000 soldiers of Pakistan army which took a heavy toll on our economy; pursuant to the Indira-Bhutto Pact, all the Pakistani prisoners of war were released and returned to Pakistan. The people as well as the defense personnel of India had hoped that she would be able to solve the problem of Kashmir dispute favorably in exchange for release of the prisoners of war.
But she could not achieve this goal and the country is facing the multi fanged problems of terrorism insurgency, arms, smuggling, fake currency and so on even today.

With the creation of Bangladesh, she came to be hailed and worshipped as an incarnation of *Maa Durga*. She was so projected and foisted on the Indian milieu. It was also said, “Indira is India and India is Indira”. A New Cult of hero-worship soon became prevalent all over and encouraged by this, she was overcome by her self-interest and indulged in dictatorial practices. As for the governance of the India during that period (1972-1977), it can be said that there was no governance at all. In light of the above, it can be said that the source or inspiration to write, *Jungletantram* came from the years of Mrs. Indira Gandhi’s reign from 1972-1977. Also a conviction grew upon the writer that the country had soon begun nose-diving towards anarchy and the people failed to realize this state. Anarchy soon gave place to emergency.

It is said, it is frequently proclaimed, that India is a democratic country. But in practice democracy is not be evinced or experienced by any Indian, anywhere, in any walk of life, it is only Bureaucracy that rules this country. Bureaucracy has an upper hand. Both, the civil service and the elected representatives make two facets of this huge monolith. This is a government of the bureaucrats, of ministers. Vox Populi (the voice of the people) is heard nowhere at all. On the top of this pyramid was Mrs. Indira Gandhi. Whatever she thought, she spoke, she did was a divine gospel and holy pursuit for the bureaucrats. It must be emphasised that there was no governance of any kind, far less any democratic governance. This so called democracy, autocracy, despotism or dictatorship called by any name was in effect just dictatorship devoid of any norms of governance. Such a mis-rule can be found only in Jungle. And therefore the writer has called it “Jungle Tantram”, just added a letter the (M) to the name of famous fable Panchtantra.
The then Prime Minister of India, Mrs. Indira Gandhi, who was the president of Indian national congress, won the Indian general election of 1971 by a huge margin. From the day one of their win, the opposition parties blamed the party for the mal-practices committed in the elections. The person who was defeated by Mrs. Indira Gandhi, Raj Narayan, lodged a case of fraud and use of state machinery for the election purposes against Mrs. Indira Gandhi in the Allahabad high court. On 12th June, 1975, Allahabad high court found the Prime Minister guilty on the charge of misuse of state vehicles for her election campaign. The court declared her election null and unseated her from her seat in the Loksabha. The court also banned her from contesting any election for an additional six years.

On the other hand, Jaya Prakash Narayan initiated the peaceful “Total Revolution” movement and also demanded the resignation of Mrs. Indira Gandhi. In fact, on June 25, 1975, he announced a plan of daily demonstrations, not merely in Delhi, but also in every State capital and district headquarters. He also appealed to the Army, the Police and the Bureaucracy “to refuse to obey Indira” and “abide by the Constitution instead”. These incidents made Mrs. Indira Gandhi to announce emergency period according to the constitution. Many people say that Mrs. Indira Gandhi was a power thirst leader, so she put the country into emergency state just to protect her power.

Whatever happens, the ultimate sufferer is a common man in any history. Here also there was no difference. Here media joined along with the common man. In the period of emergency, media was one of the greatest sufferers. Mrs. Indira Gandhi imposed all the possible bans on media. The very fundamental rights that every Indian got from the constituency, was brutally killed. She amended the Representation of the People Act and two other laws in such a retrospective manner to ensure that the Supreme Court had no other option but to overturn the Allahabad High Court verdict. The fourth estate of democracy, media, went under censorship.
Many opposition leaders were arrested in the period of emergency. All the non-congress state governments were ruled out. It was a decision that would start a period of darkness for her. After that Mrs. Indira Gandhi called for national elections, in which the Janata Party under the guidance of “JP” won the elections. It was the first non-congress government that formed in India. Indira Gandhi herself defeated by Raj Narayan in the Loksabha elections of 1977. But this period was short lived; Mrs. Gandhi spectacularly came back in the year 1980.

For the press, the emergency was a cruel reminder that the State can snatch its freedom arbitrarily. Hence, soon after the emergency ended, the Press Council of India was formed whose main aim was to safeguard the freedom of the press and to maintain and improve the standards of newspapers and news agencies in the country.

Whatever might be the causes, whatever might be the consequences, the fundamental rights of each individual was brutally crushed. And it made political revolutions in the Indian history, by electing the Janata Party (non-congress government). Rampant corruption in the ruling establishment of our country after independence contributed to widespread dissatisfaction and economic hardship to the people of India.

One of the best methods, Orwell and Goswami use to direct their satiric attack on their object is irony. Orwell satirically attacks the Russian Communism and Goswami the democratic system of our country with irony. Like humor, irony is one of the methods by which satire communicates its message. The simplest definition of irony is the stating of one thing while intending it’s opposite. The effect of humor is to make us laugh for the sake of laughter. Irony uses wry humor as a weapon, to teach a lesson.

In Animal Farm throughout the whole book until its climax in the last scene one central irony has been mentioned. Old Major tells the animals living on the Manor Farm that Man is an enemy of animals. Old Major has meaningful and highly valuable laudable notions about animals and doubtlessly grand thoughts. He is of the opinion that the cause of the
animals’ sufferings is man — so that animals should never copy any human habits. As Old Major says,

I merely repeat, remember always your duty of enmity towards Man and all his ways. Whatever goes upon two legs is an enemy. Whatever goes upon four legs, or has wings, is a friend. 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, or sleep in a bed, or wear clothes, or drink alcohol, or smoke tobacco, or touch money, or engage in trade. All the habits of Man are evil. And, above all, no animal must ever tyrannize over his own kind. Weak or strong, clever or simple, we are all brothers. No animal must ever kill any other animal. All animals are equal. (12)

With the passing of days, all the animals rebelled against the authority of Napoleon are killed one by one. Napoleon was now regarded as a father figure (father) of all animals and ballads were recited to praise and honour him. The Pigs now resorted to drinking. This was in gross violation of the fifth commandment which laid down that no animal should consume wine. Pigs now live with mankind in harmony. Also due to local pressure they also establish good relation and rapport with other species of human race. Other animals are amazed and distressed at the sight of humans being honoured and felicitated by the pigs.

Both offer huge bottles of wine to each other and also indulge in card games. Brawls and face offs do take place but men always praise the leadership of Napoleon. Even men cannot hope to attain such a high degree of discipline and regimentation, which he elicits from the animals on the farm. He has changed the name of Animal Farm to Manor Farm. The Pigs are also seen to be imitating the manners, living style and conduct of the humans. The ironic lesson lies in the fact that Major’s teachings are completely falsified: the Pigs, the very leaders in the revolt against man, gradually assume more and more human characteristics, both in their
luxurious way of life and in their cruelty to the animals. The climax of this perversion is reached when even the animals attempt to walk on two feet (like man), play cards together and hold a whip. The ironic climax in the last scene is the final transformation of the Pigs into humans; the last paragraph reads,

Twelve voices were shouting in anger, and 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. (120)

This development is quite contrary to what the Old Major once said viz. quadrupeds are better than bipeds. The Pigs take some sort of pride in going against the basic instincts, animal instincts. Rest the animals are forced to hard labour even after Revolution on the Animal Farm, that they were doing when Mr. Jones owned the farm. This irony underlines the fact that the pigs have merely replaced Jones as the exploiters of the animals - the revolution has failed. The way the Seven Commandments have gradually been altered displays another kind of irony. Each small change has the ironic effect of turning each rule into its opposite. When Squealer, the propaganda agent, changes the Commandments one by one, he, in fact, changes the meaning underlying the revolution completely. The Commandments come to mean just the opposite of what old Major intended to mean in the beginning:

1. Whatever goes upon two legs is an enemy.
2. Whatever goes upon four legs, or has wings is a friend, changes into: Four legs good, two legs better. (114)
3. No animal shall wear clothes.
4. No animal shall sleep in a bed, changes into: No animal shall sleep in a bed with sheets. (60)
5. No animal shall drink alcohol., changes into: No animal drink alcohol to excess. (93)
6. No animal shall kill other animal, changes into:
   No animal shall kill other animal \textit{without cause}. (78)

7. All animals are equal, changes into: \textbf{ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS}. (114)

These Commandments have been changed in order to justify what Napoleon and the other pigs do. However, none of the animals but Benjamin discusses much about the change.

Orwell has chosen this medium to state that all the Revolutions begin with an undercurrent of brotherhood and camaraderie but later end into frustration. Some people are able to manipulate things in such a way that all the power remains with them only and the plight of the poor common man remains unchanged but quite truly at times their plight only worsens.

In the same way, in \textit{Jungletantram} also the writer has employed irony from the very beginning. The Lion is the king of the 'Jungletantram'. Whatever he speaks, he always acts against his words.

\begin{quote}
मे राजत्रमे विश्वास नही करता। मे समानतामे विश्वास करता हूँ। यहां का राज्य हम सभी मिलकर चलाएंग और इस राज्य का नाम जंगलतत्र होगा जंगलतत्र में सबके अधिकार समान होगे। न यहां कोई छोटा होगा और न बड़ा। यह सही है कि हम लोगों के बीच चूहा सबसे छोटा, कमजोर, पिछड़ा, अशिक्षित, दलित और दुखी है, इसलिए इसकी उन्नति एवं समृद्धि पर हम सबसे ज्यादा ध्यान देंगे। चूहे की शिकायतों को जड़से मिटा देना ही हमारा सक्षम होगा। (20)
\end{quote}

According to the Lion, \textit{Jungletantra} means a state to which all people of the jungle have equal rights. In this state all are equal; both the subject and the ruler. He was the King just for the purpose of running the administration and integration of the jungle. But the truth is that he is the
greatest servant. It's his motto to serve subjects of the jungle. The Peacock is a servant of the state who is responsible for maintenance of the laws of the land. Similarly, the Serpent runs trade and business. But there is also one class of people who has been suppressed in every rule and that class is the class of the poor and humble creatures like the Mouse class which is also known as the proletariat class.

The Mouse class is the exploited and the oppressed class because in the absence of vigilance and practical wisdom he can not be aware, nor be able to take up differencing between what is right and what is wrong. He is unable to realize that the Lion, the Peacock and the Serpent are responsible for his poor condition and ill luck, sometimes he holds the Lion to be the cause of his abject conditions and at some other point of time he thinks the Peacock and the Serpent to be the cause of his poverty. The result is that at times he loudly cheers the Lion and after some time he opposes him (the Lion). Finally, he realizes that the Lion, the Peacock and the Serpent all are his adversaries and are in collusion with one another. The Mouse realised everything that there was no one to take care of the lot of the ordinary class. The Mouse was of the opinion that though they had ‘Jungletantram' in name, yet in this ‘Jungletantram' their condition was deteriorating day by day. There's nobody to listen to them. The Peacock and the Serpent together made everything difficult for them to keep their body and soul together. And this is the greatest irony.

The Mouse is considered to be the weakest but the irony is this that Lord Shiva tells the Mouse that he is the strongest in the ‘Jungletantram'. Lord Shiva is omniscient, knows very well the nature of all these animals and what is there in their mind. The Mouse is the weakest and smallest of these animals but the strongest in power. If it utilises its intellect carefully it can perform miracles and can bring any change. We know that the Mouse represents the common man who has a strong power to elect the
government of his choice and can dethrone the corrupt and undemocratic government any time since the voting power is in his hands. At that time Lord Shiva said,

मे बार-बार कहूँगा कि तू निर्बल नही है। अगर तू निर्बल होता, तो गणेशजी का भार नही उठा पाता। अब तो तू स्वतंत्र है, तुझे किसी का भार नही उठाना पडता। फिर भी भार उठाने की तुझे कुछ ऐसी आदत पड गई है कि तू किसी का भी बोझ उठाने लगता है। अपने को तू पहचानना ही नही चाहता। तू अपनी शक्ति को पहचान। दूसरे की जयजयकार करना और किसीके पीछे-पीछे चलने की आदत छोड़। एक बार तू उनके आगे चलने की कोशिश कर, जिनके पीछे तू अब तब चलता रहा है। (101)

*Animal Farm* is the only work by Orwell in which the author does not appear conspicuously as a narrator or major character. The anonymous narrator of the story is almost a nonentity. The story of this novel is told from the point of view of the common animals of *Animal Farm*, though it refers to them in the third person plural as “they.” But in the novel *Jungletantartram* Goswami narrates the story from the viewpoint of the Grand Mother who represents the general public of India. The people of India have experienced the pangs and agony of the 'Emergency Period' and trials and tribulations of complete twenty five years of misrule.

The point of view in the novel *Animal Farm* is derived from its genre, which is impersonal and detached in tone. The story of *Animal Farm* is told in the third person, and the author does not intrude his own personality into the story. Nor do we enter into the minds of either Napoleon or any other pig or human in the story. The story is narrated from the point of view of the ordinary animals and it is only into their minds that we are permitted to look into. This point of view is introduced by Old Major himself. He says,
Man is the only creature that consumes without producing. He does not give milk, he does not lay eggs, he is too weak to pull the plough, he cannot run fast enough to catch rabbits. Yet he is lord of all the animals. ... You cows that I see before me, how many thousands of gallons of milk have you given during this last year? And what has happened to that milk which should have been breeding up sturdy calves? Every drop of it has gone down the throats of our enemies. And you hens, how many eggs have you laid in this last year, and how many of those eggs ever hatched into chickens? The rest have all gone to market to bring in money for Jones and his men. And you, Clover, where are those four foals you bore, who should have been the support and pleasure of your old age? Each was sold at a year old — you will never see one of them again. In return for your four confinements and all your labour in the fields, what have you ever had except your bare rations and a stall? (9)

He continues,

And even the miserable lives we lead are not allowed to reach their natural span. ... But no animal escapes the cruel knife in the end. ... 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..... 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....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. ... Man serves the interests of no creature except himself. And among us animals let there be perfect unity, perfect comradeship in the struggle. All men are enemies. All animals are comrades. (9-11)
By limiting the point of view in this way, Orwell retains an element of surprise, and deepens our sympathy for the animals, by revealing the successive plots of the pigs as these working beasts slowly become aware of them. The reader, on the other hand, can understand clues to the truth which the animals cannot — and through this dramatic irony readers are shocked and frustrated, and are able to identify with the poor animals. The ordinary animals exhibit a sort of innocence which enables us to sympathise with their trials and tribulations. The pigs have seized the power and become rulers and they enjoy all the facilities and privileges. The benefits of wind mill in terms of less labour intensive activity would accrue only to the pigs. Since the pigs have to engage in some mental pursuits, they need food suitable for the mind. The Pigs justify their conduct when they monopolise the milk and apples, instead of sharing them with the other animals, but what irritates a sympathetic reader is that the deprived animals can justify it also. The other animals consent to this as they have no other way out. Napoleon plans and works for his own empowerment.

All the animals live in squalor, poverty and innumerable hardship, yet they live in the false and imaginative world presuming that they are the happiest lot and responsible citizen of Napoleon’s state. Loud singing, lectures and taking processions seem to be the order of the day. It is further decided that every week all the animals shall hold strong and rigorous processions. Animal Farm is soon declared to be a republic and since a President has to be elected Napoleon was declared elected, unopposed. New documents were also forged to prove that Snowball was an agent of Mr. Jones and the wounds seen on Snowball’s back were caused by Napoleon also the attack was seen by all the animals.

A black crow, named Moses did not work, was not engaged in any profession, but would always tell the animals about the Mount of Sugar lumps. Gradually the animals were always facing hunger began to trust his words. They were led to believe that somewhere a better world, a Utopia, does exist. It only needs to be discovered. Napoleon had planned for setting up of a school of young off springs of Pigs. Obviously this meant that some extra labour had to be put in.
Boxer desired that before he retires and ceases to work he should accomplish maximum work possible. Once, carrying a heavy load of stones towards the site of the windmill be had passed out once and fell on the ground. On hearing about his fall all the animals had rushed and collected at the spot. Seeing the plight of Boxer, Clover is deeply pained and also pained is Benjamin. Napoleon is sought and requested to come there. He would not come down there but deputes Squealer. He declares that Boxer would be sent for treatment at Wellington hospital. But the animals would not like to have Boxer treated in a hospital managed by humans; Squealer again reassures them, while Clover is extremely worried about Boxer’s health. Soon a van comes on the scene and takes Boxer away. Benjamin totally exasperated by this asks all the animals to gather on the farm. All other animals are equally perplexed at the news of Boxer being moved to the hospital run by humans. However, they bid their farewell to Boxer. All the animals growl in awful and ferocious wails, asking Boxer to jump out of the van. However, they cannot do anything about this and Boxer is taken away to the hospital. Soon Boxer dies in the hospital at Wellington.

Squealer gives out details of Boxer’s death. He informs the animals that Squealer was there on the next bed on the hospital when Boxer left this world. Squealer also dispels all the doubts and misgivings in the animal community and says that though the van that carried away Boxer was a Butcher’s van, Boxer did not go to the abattoir but he was duly taken to his hospital. He was given all the medical care an attention. Finally, the animals are satisfied by the information given to them by Squealer.

Once Squealer was found lying stunned on the ground beside a broken ladder beneath the wall on which the Seven Commandments were written. “None of the animals could form any idea as to what this meant, except old Benjamin, who . . would say nothing”. (93). Most of the animals do not understand that this scene is proof that Squealer has been transforming the Commandments; but the reader does understand, and feels frustration and sympathy. Finally the day comes when the pigs appear walking on two legs, and the sheep have mysteriously changed their chant to “Four legs good, two legs better.” (113)The Pigs wear clothes now, and carry
whips as they supervise the farm work. The Seven Commandments on the barn wall have been reduced to just one: “All animals are equal, but some animals are more equal than others.”(114)

In this way, we are carried along from the point of high ideals and hopes at the start, to the shock of final understanding at the end, when the farm animals peep into Jones’ house. It is through their eyes that we see that the pigs have changed into humans. But though the animals are confused by this sight, the reader understands clearly the implications of this final scene: that the revolution has come full circle, back to the time of Jones himself. In the end of the novel the writer presents,

But they had not gone twenty yards when they stopped short. An uproar of voices was coming from the farmhouse. They rushed back and looked through the window again. Yes, a violent quarrel was in progress. There were shoutings, bangings on the table, sharp suspicious glances, furious denials. The source of the trouble appeared to be that Napoleon and Mr. Pilkington had each played an ace of spades simultaneously.

Twelve voices were shouting in anger, and 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. (120)

The Russian Revolution of 1917 had started with high hopes and noble ideals. In fact this novel is an attack on the policies of Stalin in Russia. The death of Lenin in 1914 was an important event, because of the sudden demise of Lenin, Trotsky and Stalin tried to dominate the country. It was Stalin who succeeded in driving out Trotsky from the scene. Stalin expelled Trotsky and his accompanists from the party. Thus Stalin became a great dictator. Exactly the same situation is presented by Orwell in this novel. Trotsky and Stalin symbolize Snowball and Napoleon respectively in the
novel. Snowball is expelled from the Manor Farm by the dogs of Napoleon and finally the reins come in the hands of Napoleon. In order to present the background of the Russian Revolution, political ups and downs in Russia and many more things by using the literary device of allegory and animal fable. The narrative point of view in this novel is well chosen. It allows the author to show precisely those things necessary to make his point clear. To sum up this point in the words of Arun Joshi,

Orwell has not only presented his viewpoints nearly as themes but has also tried to utilize them as techniques to bring out the story, atmosphere, and characterization. However, this is only an attempt of the author, in which he seldom succeeds. Point of view in George Orwell’s fiction, therefore, is much more than a theme. Like all other techniques, such as characterization, time consciousness, rhetoric, it forms part of the fictional styles of Orwell. The importance of point of view in Orwell’s fiction is equal to that of story of his novel. Along with story and characters, it forms an integral part of his novels. He seems to be conscious of it and tries to carry on the story in a particular direction as guided by his particular viewpoint in his work. In Animal Farm, he points out the foretaste and aftermath of a communist revolution. This he does by providing his work with a well-suited locale and animal characters, where pigs behave like rulers and exploiters at the end. Thus, the author is able to convey his point of view in a subtle manner. Orwell attempts to establish through his viewpoints, a pattern of communication within novels, of events and the characters. The inter-relation between the events and the characters forms action in the novel. This action is reported to the reader in the forms of exposition, description, and characterization. In this way, the device of point of view supports other techniques in Orwellian fiction and it comes out as a technique with the help of other devices. (12-13)
In the novel *Jungletantram*, Goswami narrates the story from the viewpoint of the Grand Mother who represents the general public of India. The people of India have experienced the pangs and agony of the 'Emergency Period' and trials and tribulations of complete twenty five years of misrule. India has been hailed as the world’s largest and most vibrant democracy. The world is full of praise for the rule of law and democratic freedom enjoyed by the Indians. But the fact is this that even after twenty five years of Independence democracy has failed however, to improve the lives of the masses in India. Very few freedom fighters will exclaim proudly that their sacrifices in the struggle for independence were worth it. Democracy has not helped improve the lives of the ordinary Indians. Democratically elected leaders have done nothing but make themselves rich at the expense of the state, while at the same time extorted as much taxes out of the middle and salaried class under the pretext of using the money to develop the country.

In Indian democracy, all parties talk of the developmental agenda. All advocate capitalistic point of view means industrialization of the country, regions, areas for ultimate goal of bigger welfare agenda. People cast their votes and send these politicians to state legislative assembly or parliament but at the end they do not do anything on the name of development or industrialization but starts weeping as they do not have power so they were unable to do anything for that region. So it means that common people who have caste their votes in their favour will be deprived of development and welfare which are given to those areas which belong to elected representatives of that party in power. This is absolutely wrong and full of vices and prejudice.

There are various issues which are hanging every time in our mind and society, ultimately Common Man feels cheated and hurt. So to keep an eye on above issues and many more the writer has discussed these issues in this novel by giving real examples from the Indian democratic system. This
novel comprise of a short period of twenty five years from the date our country became an independent Nation. But today a larger period of some sixty years, and more has elapsed but the appalling circumstances the plight of the common man, the problems faced by him (them) have grown in extent and content and it is this very topical relativity to our modern India that lends a sense of realism. Further the writer has come to realize towards the end that it is practically impossible to overcome the prevailing depressing circumstances. Only Lord Shiva is the saviour if we follow his advice.

Goswami has very severely criticized the bureaucratic system in the Indian Democracy. Bureaucrats are a power centre in their own right at both the national and state levels and are extremely resistant to reform that affects them or the way they go about their duties. They have been represented in the novel by the Peacock. Today bureaucracy is regarded as the greatest obstacle to a borderless world. Have the tables been turned on the tyranny of bureaucracy by the world of profit, or would it be closer to the truth to say that any particular bureaucracy is regarded by all other bureaucracies as the obstacle? It is probably a bit of both. The bureaucracy is generally seen to be tardy, inefficient and unresponsive. This concept is developed by the writer in this novel by representing the Peacock.

Indian politics is often considered a synonym for corruption and misuse of power. Most of the politicians in India consider themselves to be beyond and above any law of the land. The daily corruption and power abuse is in full swing mainly because of the lack of exposure of the wrongdoers, and the fear of retaliation against those who dare to report them. The government system is completely corrupt and the officers suffer from terminological ineptitude.

We have to admit this that to bribe the government officials to get any work done is very common and it has become a menace in our society. The Serpent and the Peacock are the best examples of such type who adopt such means. Corruption in all the walks of life is a reality in India. Corruption
in Indian politics and bureaucracy has taken toll on the overall development of the country. We all know very well that our country is facing lots of problems. Corruption is running rampant in every nook and corner of our society. This and many more, and it is believed that government action is not sufficient due to political compulsion to sort out those issues which are directly or indirectly hurting the common man and society at large. Now a day in our democracy, respective governments are not doing enough to look into various problems related to common man, they are only thinking to play politics to make platform for next formation of government.

Goswami in his novel *Jungletantram* tries to present that today politics has become profession for politicians who are thinking how to be in power so that they can get money and unlimited power for carrying out their selfish activities. They have forgotten the ‘meaning of welfare of the public’ for which they are elected by common man and common man feels repeated ‘deceive’ and fraud. Politicians set their agenda during their election campaign and forget them to fulfill after election. A common man does not have time to question as single person can not take on to political leaders as they have power or group to harass, implicate or torture by many means, and also they are busy in making both hands meet or themselves and their families, they can not afford to spend time in such activities by which they may be in fear of loosing everything. There has been conspiracy and harassment against common man at every level of governance. At state level and central levels all parties want to come in power by any means and have forgotten common man who have given them power and authority by electing them so that they can look after their welfare.

In *Jungletantram*, the writer aims to bring about a development by changing the decayed polity and immoral order. This theme is based on four animal creature the Lion, the Peacock, the Serpent and the Mouse, where in the Lion stands for political leadership and polity, the Peacock symbolizes the administration, the Serpent represents the Capitalist (traders etc) while the poor helpless Mouse stands for the common man. The story exposes the evil designs and conspiracies of these social classes in symbolic way.
We find here the mirror image of a democratic country like India. The common man is very feeble and power-less, deprived of any means and power, and is, therefore, deprived of minimum basic amenities. On the other side of this divide, there is a leader a political social entity and hence has a special status. He is endowed with riches, means as well as power. At a specific juncture what is needed of him is that he deploys his means and power for development and well being of the society and the state. Armed with the means and power needed he is able to dictate and manipulate the whole spectrum of social, political and economic law frame work. If the powerful resourceful faction of the society behaves in corrupt and insincere attitude with the purpose of perpetuating his sovereignty and fame, social mis-management and malpractices will be on an increase resulting into injustice and hardship to the common man making his life miserable.

In *Jungletantram*, the Lion is the lord of the jungle and denotes the Ruling Class. It is he who has established, *Jungletantram* in the forests. His rank and status is those of a super leader though he calls his style of government “Democracy”. The Lion, being from the first class *Simha-Varna* (Lion genre) he holds all the reins of governance. The Peacock who belongs to the second class *Mor-Varna*, represents the officialdom. The Serpent who belongs to the third class *Nag-Varna* has been allowed to carry out trade and business. The Mouse representing the fourth class *Chuha Varna* represents the people or the common mass. This section comprises of all helpless small creatures.

The distinction between the terms *Varna* and *Varga* may be appreciated here. Both the terms are words nearly similar in Hindi Script as well as the pronunciation, the former represents a class socially more or less well to do but the latter only the downtrodden and the oppressed, signifying the class society and in a way, those ‘scheduled’ away. The symbolic difference between these two divisions of the society would be understood only if we know the reality of authoritarian belief and actions under the
pretense of democracy. The importance of the terms would be even better appreciated, if we can realize that the author aims at symbolic criticism of the current Indian political system and the developing authoritarian mentality in the leaders and the ruling class of Indian democracy. The Lion declares his policies and makes a declaration:

The Lion declares his policies and makes a declaration:

The Lion further says,

The Mouse who regards itself to be extremely weak and powerless thinks of itself as a happy creature. But the secret and unknown truth about this announcement by the Lion is the machination and treachery to perpetuate his power, at all times at any costs. This is the real agenda of the Lion.

This is the one aspect of political conspiracy that the Lion indulges in proclaiming to be the benefactor of all the three: the Peacock, the Serpent
and the Mouse at different times. For instance when the Peacock and the Serpent are disturbed and threatened by his declared aim of welfare of the Mouse, the Lion persuades each of them by separate counseling trap. In reality the burden of the living of all the creatures is on the back of the Mouse, and the promises made to the Mouse are made only to falsely assure him. He reassures the Serpent that he has authorized him to clasp and embrace all (the Mouse Class) and by this the Mouse shall stab them secretly.

The Lion declares the establishing of Mangal Vaad (Beneficiary state policies) in the Jungletantram from time to time and yet there appears to be no connectivity between the Lion and the intellectual aspiration of the subject (i.e. public). However, with the aid of captivating words and slogans, it is always possible to misguide the public and hold a strong sway over the administration. It is always the practice of corrupt politicians to trap the public in a blind race for attaining what is in fact only a mirage. If this conspiracy is put into practice by the Lion, it is only repeating or replicating of what is prevalent in society and polity. No doubt, it is only the small creatures like the Mouse who are subjected to exploitation. The question thus arises, why is it so? Is the Mouse really helpless? But this and all such arguments are in fact, totally baseless and full of doubts and uncertainty.

Truth is entirely different. If the mouse is exploited and oppressed it is because in the absence of vigilance and practical wisdom he can not be aware, nor be able to take up differencing between what is right and what is wrong. He is unable to realize that the Lion, the Peacock and the Serpent are responsible for his poor condition and ill luck, sometimes he holds the Lion to be the cause of his abject conditions and at some other point of time he thinks the Peacock and the Serpent to be the cause of his poverty. The
result is that at times he loudly cheers the Lion and after some time he opposes him (the Lion). Finally, he realizes that the Lion, the Peacock and the Serpent all are his adversaries and are in collusion with one another. This realization is the main aim that the poor majority is neither poor nor helpless but wields equal power with one other creatures of the jungle.

In Animal Farm the plot is managed in a straightforward fashion. Orwell uses scenes plus narrative passages to move the story along and, as in conventional novels, he often foreshadows later actions. The combination of a fairly simple plot line and plausible characterization of the animals results in a deceptively simple book and is certainly part of the reason it has such a direct impact on the reader. Some incidents that are important to the plot are treated with deliberate, ironic understatement. For example, after Napoleon purges the animals who “confess” to collaboration with Snowball, the true reign of terror is begun by the dogs, the secret police. It is told in a line or so. Orwell describes Squealer going about justifying the new order and notes in an almost incidental fashion, “. . . the three dogs who happened to be with him growled so threateningly, that [the animals] accepted his explanation without further question.”(52) Other scenes are treated very briefly for the sake of contrast. The actual Rebellion is pivotal to the action but is described in much less detail that the Battles of the Cowshed and the Windmill. The revolt is handled in this fashion to make the point that accident, more than choice, brought about the founding of Animal Farm.

The plot of the novel is developed with clarity and an acute artistic sense of inevitability. Napoleon is expected to rise to absolute power with the help of his nine fierce dogs. The impact lies not in what actually happens or in one word in the result, but in the twists and turns that emerge from one another. Once the pigs begin to sleep in beds, very easily they justify the violation of the commandments and their other fraudulent actions. The inevitability of the actions is dexterously handled by the circumstances that lie behind the violations, and the structure is strongly fitted with its style.
Orwell is very particular about two important factors i.e. of the time-sequence and the narrative timing of the plot. The time sequence provides a good example of Orwell’s belief in the principle that no doubt is to be left in the readers’ mind as to where and when events are occurring if their sequence is important. The element of place in the novel is limited to the bounds of the farm. The time sequence is made clear throughout the book. All the events take place within three years up to the beginning of the final chapter, when a general statement is given--“years passed”.

The story of the novel is presented in a straightforward and uncomplicated way, at the same time its plot is carefully worked out. It is the plot of the novel that is involved in the symmetry of the rising and the falling action, and it is the plot of the novel that is involved in the balancing of characters and of the scenes. The presentation of the situation and of the events that occur has been worked out carefully to achieve the greatest possible clarity and the impact.

In the same way, *Jungletantram* also has a well constructed plot. The story of the novel is gripping in its interest and it moves fast. The story progresses at a brisk pace and we pass from one chapter to the other with great curiosity about what will happen next. There are numerous suspenseful moments in the story which arouse many feelings like anxiety, disappointment, joy, hope, fear and many more. There are no sub-plots in the novel to mar its unity. So far as the plot of this novel is concerned one point is to be noted that the introduction of supernatural characters of gods and goddess does not disrupt the plot and continuity in the narration has skillfully been maintained.

The story of this novel is undoubtedly realistic and convincing and it has been very well narrated. Our attention is held throughout and at every step we wait for what is to come next. The novel has a well constructed plot which does not suffer from any undue interruptions or digressions. The author has shown a remarkable capacity for condensing his material, so that
the narration of the story is marked by an economy which gives to the plot a remarkable compactness.

The novel contains a simple plot, without any sub-plot or side plot. The result of this single plot maintains the unity of impression throughout the narration. The story progresses in a straight line and does not halt much anywhere on the way. Another feature of the plot is that it keeps moving at a fast pace, so that there is no feeling of boredom caused by too much slowness in the narration or an excessive lingering over the details. The real skill of the writer in constructing plot of this novel lies in the manner in which he has interwoven the story of gods and goddess with animals.

The structural oneness of the novel is also very clear. Our curiosity about what will happen next is always kept on edge. The very beginning of the story mystifies us. Goswami is a good story teller and grips the attention of the reader with the first sentence of the novel and does not allow it to loosen till the end. He is a very serious novelist to conceive of an organic structure for his novel. He does not muddle up an incoherent mass of episodes nor strings them loosely on to the life of his characters. Instead he is very careful of those aspects of his art that would ensure the structural unity of the novel. To begin with he gives his plot an organic unity. It means that the majority of incidents contrived by him are held in organic relationship with one another; they grow out of the former incidents and however trifling they might be, they help to advance the story.

The characters in Animal Farm are all carefully drawn to represent the history of the Soviet Union. We may say that all the major characters in the novel are in some way thematic. In fact this novel is an attack on the policies of Stalin in Russia. The death of Lenin in 1914 was an important event, because of the sudden demise of Lenin, Trotsky and Stalin tried to dominate the country. It was Stalin who succeeded in driving out Trotsky from the scene. Stalin expelled Trotsky and his accompanists from the party. Thus Stalin became a great dictator. Exactly the same situation is presented by Orwell in this novel. Trotsky and Stalin symbolize Snowball and Napoleon
respectively in the novel. Snowball is expelled from the Manor Farm by the
dogs of Napoleon and finally the reins come in the hands of Napoleon.
Snowball was created on the model of Trotsky, who was an avid organiser.
He allows himself to become the necessary tool or scapegoat of any
totalitarian state. Napoleon is a representative of Stalin, or in other words,
any kind of ruthless dictator. His nine dogs represent the secret police,
required in any totalitarian state to subdue uprising and to see that the
people do not step out of the bounds of meekness and submissioness.

Old Major becomes the prophet of a revolution launched by the pigs
to overthrow man’s tyranny. Animals take charge of this farm by driving out
the farmer. They organize it for the benefits of all. In this novel, Old Major
represents Lenin and Marx. Old Major not only represents Karl Marx in the
allegory, but also the power of speech and how it can and was used to
evoke and inspire people. Old Major also represents the generation who
were not content with the old regime and therefore inspired the younger
generations to rebel against the regime under which they were living.

Mr. Jones represents Nicholas II, the last Russian Tsar. He is the
leader of an ineffective reign which in a general way brings about its own
ruin. Squealer represents Dr. Gobbels, who served as the Chief
propagandist under Hitler. He manipulates the big lies in such a manner that
they not only appear to be truths but are also taken to be truths by people for
whom they are meant and helps keep the people submissive. Farmer
Pilkington represents Britain which had been at first befriended by Russia
and then fallen apart from it and later on returned to support it again. Mr.
Fredrick represents Germany which was sought as an ally by Russia and
was ultimately betrayed. Thus the characters have their parallels in the real
world, but we should be careful as these comparisons do not always match
history exactly and often simply represent generalised concepts.

In the same way, the animals in the novel are representatives of
certain class. The characters are not fused with individual traits. As for
example, Benjamin represents those human beings who are intellectuals
and are able to understand the difference between good and evil. Moses stands for religion and this is his peculiarity. He usually talks of Sugarcandy Mountain which is also a symbol of unknown world about which religion points out. Boxer also stands for the labour class. He is always desirous of working hard. Napoleon and his follower pigs stand for modern leaders who are always in search of power and after getting power, they start misusing their power.

There are some animals in the novel represent certain features of the political scene. Moses and Mollie represent the “enemies of the revolution.” Moses spreads stories of the Sugarcandy Mountain, the “animal heaven.” These beliefs are denounced by the Pigs. Moses represents religion (specifically the Russian Orthodox Church), which has always been in conflict with Communism. Moses initially leaves the farm after the rebellion but he later returns and is supported by the Pigs. The acceptance of Moses by the Pigs could be seen to represent Stalin's relaxed attitude towards the Russian Orthodox Church. The raven due to his loyalty to Mr. Jones and his treasonous talk of the Sugarcandy Mountain is a character who is equally opposed to revolution and progressive thought. Mollie too does not think of anything else except her own comfort and appearance. She does not feel the spirit of Animalism and at the same time she betrays her kind by taking sides of the humans.

Boxer is the representative of the working class, or proletariat: loyal, kind, dedicated, and strong. He is not very clever and never progresses beyond the fourth letter of the alphabet. His major flaw, however, is his blind trust in the leaders, and his inability to see corruption. Boxer is a representative of the blind obedience of the duped masses. He also represents persons who believe in their cause so strongly that they sacrifice their own wealth and welfare to work creatively for it. Benjamin is a donkey who is cynical about the revolution — and just about everything else. In general, he represents the skeptical people in and out of Russia who believed that Communism would not help the people of Russia. More specifically, he represents the Jewish population in Russia who were there
before the Revolution and fully expected to be there after the Soviet Union fell. Benjamin is one of the seers who looks from outside on the political action without committing themselves to any side. They do not protest even against a tyrannical regime. They do their duties and continue to observe while respecting the value of silence.

Orwell has presented very successfully the device of character contrast in this novel. Napoleon is contrasted with Snowball. There is a fierce competition for some sort of intellectual sway over the animals between Napoleon and Snowball. Snowball filled with passion and fervour calls himself as an incarnation avatar of Trotsky - also indicating that had this revolution been led by Snowball all the ideals of rebellion would have been realized. His penchant for democracy is evident from the action taken by him e.g. taking upon himself the onerous task of educating animals. On the other hand, Napoleon the despot, want to keep all the animals illiterate and ill-informed. Snowball always emphasized the committees to perform the tasks assigned to them. He desired to set up a class less society. When all the animals would be able to achieve the capability to govern the animal kingdom, Snowball would be their chosen leader. Napoleon is the leader of Animal Farm after the rebellion. Based on Joseph Stalin, he uses his secret police to cement his power. Napoleon uses force to drive out his opponent, Snowball, and instill fear in the other animals. He takes the role of a dictator over the farm and changes the original intent of the animal society. Snowball is a rival of Napoleon who contends for control of the farm after the rebellion. Inspired by Leon Trotsky, Snowball is a passionate intellectual and is far more honest about his motives than Napoleon. However, he is far from perfect and agrees in the uniting of the apples by the pigs. Snowball is an effective speaker who believes in the force of intellectual arguments as a method of convincing his fellows. He replies to the silliest questions by the animals. Napoleon too is an organizer, but his efforts are directed to make himself an absolute and arbitrary leader. His disposition is of a taciturn sort and those persons who question his acts have to pay with their lives.
Snowball treats all his fellow animals as equal. The affairs of the farm are managed by him through various committees in which questions are cherished and decisions taken. Napoleon treats his own community of pigs as superior and the rest of the animals as inferior. Snowball’s only ambition is to make the life of his fellow animals prosperous and comfortable. Napoleon used to ridicule the plans put forth by Snowball. Snowball felt that this wave of revolution should be spread over to other adjoining farms, for instance he believed that a wind mill (powered by natural wind) need to be installed on the farm. He tells the farm hands that by installing wind mill they will not have to undergo toil and labour in such excessive measure. It is fact that they will have to work for any three days in a week such a plan naturally got acceptance by all the animals. Snowball gets busy in design and installing of the wind mill. But Napoleon opposes the work on the wind mill and in a feat of rage pisses (i.e. urinates) on the drawing of the wind mill. Then an acrimonious debate takes place at the end of which Snowball succeeds in converting the animals to his side but Napoleon unleashes his trained dogs to attack Snowball and thus Snowball has no option except to flee from the farm for which he is branded as a traitor.

Napoleon is jealous of Snowball’s ability and considers him as his rival. Compared to Napoleon, Snowball is more powerful but Napoleon has a highly respectable character. Snowball embarks upon a campaign by organizing small groups or committees of animals whereas Napoleon lays emphasis on providing security to all the younger generations of animals on the farm. Snowball fought shoulder to shoulder with his fellow animals against Mr. Jones and his men in the Battle of the Cowshed, and received a wound in action. Napoleon does not come out from his hiding place during the fight and comes out after it is over and walks proudly as if victory were due to his strategy. The lasting struggle between Napoleon and Snowball grew to be more accentuated with passing of each day. Napoleon used to ridicule the plans put forth by Snowball. Snowball felt that this wave of revolution should be spread over to other adjoining farms, for instance he believed that a wind mill (powered by natural wind) need to be installed on the farm. He tells the farm hands that by installing wind mill they will not have
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Snowball is saintly in word and deed, Napoleon is mean, crafty, callous and self-centered. Snowball sincerely and selflessly works to ensure forever individual liberty of thought and freedom from want. Napoleon, on coming into power, becomes the sole arbiter of Animals’ destiny and makes them accept the pigs, work hard and overtime, and those amongst them who defy his orders are brought to their knees by starving them, He moreover, violates all the principles of animalism contained in the seven commandments by adding a few words to them to alter their meaning.

The descriptions of the animal characters help to reinforce the realistic effect. The animals have a combination of appropriate human and animal traits. For example, Old Major is described as a Middle White boar whose show name is Willingdon Beauty; he sits in a bed of straw; his tusks have never been trimmed. Mixed in with this realistic animal description, however, are human details, such as the fact that all the other animals respect him, and that he has a wise and benevolent expression; and Major gives a formal speech to the assembled animals, group themselves around him and sit quietly to listen in a very human fashion.

... old Major, the prize Middle White boar......, Old Major (so he was always called, though the name under which he had been exhibited was Willingdon Beauty) was so highly regarded on the farm that everyone was quite ready to lose an hour’s sleep in order to hear what he had to say. At one end of the big barn, on a sort of raised platform, Major was already ensconced on
his bed of straw, under a lantern which hung from a beam. He was twelve years old and had lately grown rather stout, but he was still a majestic-looking pig, with a wise and benevolent appearance in spite of the fact that his tushes had never been cut. (5-6)

Boxer and Clover are also described by a combination of the animal and human. They are distinctly horse like when they enter the barn, moving slowly and heavily on “vast hairy hoofs.” Boxer is a huge horse, with a white stripe down his nose. But he is also described as not of first-rate intelligence, and as being respected by the other animals for his steadiness. Clover is a motherly mare who has had four foals; Orwell adds, on the other hand, that she never quite got her figure back after these children. The human characteristic of these beasts fit their animal natures quite neatly. How beautifully they are described here,

The two cart-horses, Boxer and Clover, came in together, walking very slowly and setting down their vast hairy hoofs with great care lest there should be some small animal concealed in the straw. Clover was a stout motherly mare approaching middle life, who had never quite got her figure back after her fourth foal. Boxer was an enormous beast, nearly eighteen hands high, and as strong as any two ordinary horses put together. A white stripe down his nose gave him a somewhat stupid appearance, and in fact he was not of first-rate intelligence, but he was universally respected for his steadiness of character and tremendous powers of work. (7)

Most of the characters in the Animal Farm are animal characters and there are very few human characters. None of the human characters emerges well. Mr. Jones the owner of the farm is not a good master. He is the sole owner of the Manner Farm but also a bad or evil master. He is a heavy drunkard and thus does not take good care of the animals. In the same way Napoleon decided to sell the log (i.e. wood) to a farmer Frederick.
The sale was concluded and Frederick had to make cash payment. The payment was of course, made in cash but the currency notes turnout to be fake – counterfeit. At the same time Frederick and his men attacked the farm and destroyed the windmill. This is the second war of the animals versus mankind and is known as war against the evils of the windmill. The attacking men were killed and so also some animals. This is important in view of the fact that nowhere does Orwell suggest that the “revolution” was not justified. It was a legitimately angry attempt at release from bondage and servitude and all the humans engaged before, during and after the Revolution, are presented distastefully. George Orwell had great love for animals, and that must have helped him to draw the animal characters with greater sympathy as well as completer intimacy than the human ones.

Though the human characters, Mr. Jones, Mr. Frederick, Mr. Pilkington and Whymper, play minor roles in the story yet they have their importance in the novel. But it is very clear that in an animal satire, the story must be told from the point of view of the animals and revolves around them. If the humans intrude too much, then the whole fantasy or illusion of the animal world breaks down, so that animals acting like humans become ridiculous. This is something which Orwell successfully guards against, by keeping the human characters well in the background and giving little or no detail as to their characters, except those necessary to the plot, and the traits typical of the image which they represent. Arun Joshi concludes,

The problems of human isolation, degradation, war and dangers of totalitarianism are recurring themes in the novels of Orwell. The characters in his novels are the secluded creatures, who live a life of their own. The society in which they live in does not provide them chance to reconcile struggle privately. Orwell presents their secret struggles they wage against the society. Orwell attempts to establish through his viewpoints, a pattern of communication within novels, of events and the characters. The inter-relation between the events and the characters form action in the novel. This action is reported
to the reader in the forms of exposition, description and characterization. They range from socio-economic condition to political consciousness, and are presented to readers through the devices like irony, interior monologues, and sometimes through authorial commentary. In the opening paragraphs of all his novels with an exception to ‘Animal Farm’ Orwell informs the reader about exact time and season. (Time Consciousness)

His novels are character oriented. Characters are supreme in context with their society. They start as rebels; they give a brave fight against the prevailing value systems of their milieu. But ultimately, they succumb to the social rituals, and their individual identities merge in the mainstream of the society.

(12-13)

In the same way, Goswami also observes a very good harmony among the character, plot and style. It implies that the incidents are shaped by the characters and the characters are affected by the incidents and style is adapted to the total design of the novel. In a good novel, a strict correspondence between plot and character is very essential. In the novel Jungletantram, action follows logically from the characters. The characters and action are wonderfully diversified, yet all is so natural, and so pleasant while reading the novel we are pleasantly struck with certain harmony of composition. Jungletantram is a well organized work of art knit into a single whole in various ways. The novel possesses narrative unity, unity in terms of themes, patterns and intentions and an overall structural unity that embraces all these aspects. Goswami writes in “Abhigyan-Atmakathya”,

Like a mother who develops an embryo in her womb by giving blood and other ingredients to developing child I too engulf my stories in my existence and only then am able to deliver. In nurturing and nourishing my works at least this is my co-operation and after I have felt deeply about it. Also, perhaps this is the reason, some incidents and characters from my works always appear to be mine and also swell tears in my
eyes. Only because of this oneness with them I am able to and rightfully call them mine. Obviously this process of creativity is accomplished only on passing through a painful period of time I think this would be true with all creative artists, though he may employ any other literary jargon. The agony and suffering are for those who create not for those who just write. (21-22)

The story of this novel is told from the point of view of the general public of India the writer does not appear conspicuously as a narrator or major character. Even the grand mother does not appear in the middle or end of the novel. The most common source of information about these animals is the description of what they do, both specifically and generally. Another source of information is through the reports of what these animals say, whether this is presented through direct quotation or through summaries of their statements.

Since *Jungletantram* is a fable, the animals are meant to represent certain types of human beings, not complex individuals. Using animals as types is also the way of keeping their hatred and anger against exploiters under control. Each animal character is a type with one human trait, or two at most traits usually associated with that particular kind of animal. So far as the characterization is concerned, it becomes very difficult for the writer when he chooses the fable form.

*Jungaltantram* can be read with delight for its own sake. It is an allegory; it is a thinly disguised satire on Indian democracy and political system. The animal characters are interesting in themselves and it is a matter of little or no significance for us whether they symbolise something else also. We love the animal characters; we do have sympathy for them and for their efforts and sacrifice.

The animals are interesting for their own sake and not because they serve as parallels of the figures of the real world. We need not be told that the Mouse or the Serpent or the Peacock and the Lion represent a particular class or a group of people. The Mouse Class represents the common man -
the powerless and the weakest of the weak. Actually, this class possesses
the reins of the governance. We like the Mouse for its inherent qualities of
honesty and selflessness and if we pity him; we do so for his want of critical
faculty.

We like the company of these animals and hear them with respect.
We are astonished at the rat’s wisdom and his remark that poverty and
hardship are the unalterable laws of life. It has undoubtedly a story interest; it
has besides a sense of inevitableness which is essential to every work of art.
The animals and their behaviour as they are presented in convincing
circumstances are artistically described. The novel may be read with interest
without the knowledge of the human world from which it is derived. It
presents a world with its own charm and beauty, its own evil and hate, its
own meaning and excitement. Goswami writes in his response to the
researcher’s question in the written personal interview,

It was not possible to present any of the characters of the
novel in the form of characters of fiction or a novel or in
any other literary genre. If some prevalent names and
qualities would be attributed to describe the characters of
this novel, a lot of distraction and hardship would
inevitably have followed. By employing various animals to
represent socio political classes, I had some sort of creative
licence a kind of freedom which could not be thought about
in the normal novel writing. Frequently I had to refer to
Panchtantra or Katha Saritsagar, yet the inspiration came
finally from Panchtantra. (4)

The characters of the novel Jungletantram are some what different
from the characters of the novel Animal Farm. All the four characters in
Jungletantram are stronger and even smarter than the characters of Animal
Farm. At every step, they have to face so many challenges from the outer
world as well as from the inner circle. There are many other characters stand
for themselves and are not in any way allegorical. They are Lord Shiva, Goddess Parvati, Lord Ganesh and Lord Karthikeya.

So far as the theme of both the novels is concerned, they are on the same footing. The corruption of absolute power is a major theme in *Animal Farm*. As the Soviet government’s economic condition was not good, Russia suffered a lot under the pressure of violence, fear, and starvation. Stalin used his former opponents as a tool to placate the afflicted populace. Trotsky became a common national enemy and thus a source of negative unity. He was projected as a responsible person for the country’s current misery and thus, he was eliminated from the Communist Party. In 1936, Trotsky fled to Mexico. Four years later, he was assassinated on Stalin’s orders. These and many other developments in Soviet history before 1945, have direct parallels in *Animal Farm*.

Thus, we can say that what happened in Russia, is presented by Orwell in this novel. Orwell has chosen this medium to state that all the Revolutions begin with an undercurrent of brother hood and camaraderies but later end into frustration. Some people are able to manipulate things in such a way that all the power remains with them only and the plight of the poor common man remains unchanged but quite truly at times their plight only worsens. Dr. Subhash Chandra states in his book, *Animal Farm* is woven round the revolutionary ideology of CLASS STRUGGLE. It shows how the hopes of the masses, arkindled by the false promises of social, political and economic justice which are later belied after they bring about a revolution and the new governing class takes over. It aims to expose the machinations and tyranny that the revolutionaries resort to suit their selfish interest. Indeed *Animal Farm* amounts to an attack directed against revolutions in general. We are told how leaders, who claim to be the saviour of the downtrodden, ultimately capture power to become a new
governing class. The revolution described in Animal Farm symbolizes not only the revolt of the animals—the exploited proletariat, against their exploiter—the man but also the failure of all revolutions caused by the identical oppressive characters of all ruling classes irrespective of their background. The revolution of the animals led by the pigs against the oppression and exploitation of the man master culminates in their subjugation to pigs who replace the old master but continue to perpetuate the old tyranny and ultimately fraternises not with animals but man. In the ultimate analysis, the book does not seem to have many themes but effectively treats several facets of one and the same theme i.e., the exploitation of man by man in both the condemned capitalist and much lauded communist societies. (45-46)

In the same way in Jungletantram also Goswami successfully depicts and portrays in an aptly, civil, cultured diction; the period of the first two and a half decades of post independence society; where the conspiracies hatched by the unholy trinity - leaders, administrators and capitalists, who in the name of public interest indulged in working-out alliances and hatched plots for exploiting the common man. All these are narrated in a simple, forthright and satirical language with a fair degree of success and respectful restraints. Goswami writes in the researcher’s personal written interview,

As for the value judgement of Jungletantram the message that goes from the novel is as relevant and topical today as it was when the novel was written. But this is not the reason to rejoice since it is more important that one is able to find some change, some timely revolution on the socio political life in India, so that it’s topical importance has to be pushed away. Alas we are not able to see any change. Jungletantra the Rule of Anarchy existed earlier, and is omnipresent even
today and may be present even tomorrow. Seemingly it is an everlasting vision of the world, a scene upon which the curtain would never fall only the players, stage props and scenario would change. But neither the stage nor the drama would end or change. Gospel truth is that the world is in a flux, that every object living or dead, (stationary) is subject to change: what appears today will not be seen tomorrow. (4)

Thus, the comparative study of George Orwell’s *Animal Farm* and Goswami’s *Junglrantram*, inspite of their being diverse in language, culture, time and space, provide by and large a similar picture of the human world. Both of them have universality of appeal due to their penetrating perception of the humanity under the surface of hypocrisy. Both the novels had common thematic concerns. Moreover, they have by and large similar characters and they have common aspirations and disappointments. This is just a co-incidence that they are so close to each other in their vision of life and their perspective on life. Both authors are similarly upset and angry on the human society. Both are equally sympathetic to the common masses that are easy prey to the exploiting, self-centered and power hungry leaders.

It is not that both the novels are completely alike. They do differ in multiply meaningful manners. It is here that the differences of time, place, circumstances and cultural ambience play a major role. Differences in these superficial factors lead to two different indivial novels where both of them have their own distinct identity and taste.In the foregoing pages these similarities and dissimilarities have been analised in detail.

In the next chapter, an endeavour has been made to highlight distinctly the similarities and dissimilarities between these two interesting novels. The next chapter provides a concluding look at the research undertaken herewith. The final findings by the researcher have been articulated in the light of the hypotheses and the objectives of the present research. Also a small list of future research worth taking has been given.
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