CHAPTER III

GEORGE ORWELL: THE FANTAST
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Fantasy, as a psychological phenomenon, is a means of getting at reality through the office of imagination. As a literary phenomenon, it is one way of getting at the bottom of a truth. Says Freud:

"We may lay it down that a happy person never fantasises only an unsatisfied one. The motive forces of fantasies are unsatisfied wishes, and every single fantasy is fulfillment of a wish, a correction of unsatisfied reality."¹

Fantasy always confesses a degree of spiritual poverty uniquely suited to an age. It mimics those forms and gestures, parodying the old motions of aspiration. In this sense, E.M. Forster, Oscar Wild and George Orwell are three typical fantasts in English literature. The fairy tales of Oscar Wild and E.M. Forster create the world of fantasy and reality at once. Wilfred Stone says:

"The Machine Stops (1909), Forster's only attempt at science fiction, is a small master piece in the genre though most critics do not like it. Like H.G. Wells' The Time Machine (1895), to which it is a 'reaction', the story is anti-utopian and takes its place along side Brave New World and 1984 as a moral allegory warning men not to become the tools of their tool."²

E.M. Forster says:

"I like that idea of muddling up the actual and the impossible until the reader is not sure which is which."³
The Longest Journey proves the point because Rickie's childhood memory is an instrument of his adult happiness. It resembles George Bowling's recollection in Orwell of his childhood memory and Charles Lamb's "Old Familiar Faces". Orwell belongs to the tradition where fantasy and reality are the two sides of the coin. His Nineteen Eighty-Four and Animal Farm are illustrative. He describes Nineteen Eighty-Four:

It (1984) is "a novel of future, that is in a sense of fantasy but in the form of a naturalistic novel". He again calls it (1984), "a utopia in the form of a novel."4

Orwellian scholars rate him as a novelist of anti-utopia who belongs to the fantastic school – H.G. Wells, William Golding, E.M. Forster. Specially Orwell's Nineteen Eighty-Four and Animal Farm resemble Chaucer's "Nun's Priest's Tale", Cervantes' Don Quixote, H.G. Wells's The Time Machine and Aldous Huxley's Brave New World. Excluding his two novels his A Clergy Man's Daughter, Coming Up For Air, Down And Out In Paris And London, Road To Wigan Pier and Homage To Catalonia are, as he admits, naturalistic novels. All Orwellian heroes create a separate world where there is a natural way of life, where historical truth, golden landscapes, free sexual love and human idiosyncrasies are once again allowed. The world which they desire is the world of fancy and imagination.
Nineteen Eighty-Four and Animal Farm represent Orwell's fantastic imagination - a nightmarish vision of the realities of a situation. Fantasy for Orwell is a defence against political criterionism - All are guilty.

No doubt Orwell's Animal Farm, a successful beast fable, creates a dreamy fantastic world and at the same time it compels our 'willing suspension of disbelief'. The result is an enhancement of the art of the book, for while the vision directs the central irony with rigorous conciseness and economy, it moves the reader to the realisation that the moral conflict embodied in the fable affects him deeply and intimately.

As a vehicle for his satire the pastoral fable is peculiarly suited to Orwell, since it both disciplines his Polemical urge, making it more of a creative instrument, and permits him to infuse into it the warmth of his deep attachment to the flora and fauna of the country-side. Behind the fantasy lies a political satire and a small-scale tragedy of corrupted pastoral. When animals free themselves from the tyranny of Jones they attempt to reassert is fundamental harmony, unity and dignity of the natural world which had been destroyed by the unnatural (or de-natured) man. The opening assembly of animals parodies the human nature but at the surface level it is beyond belief.
Through the exploitation of the pastoral image *Animal Farm* describes the removal of all barriers that have separated man from beast.

*1984* is a fantasy too. The main reason why Orwell switched to fantasy seems to have been his feeling that the documentary and realistic novel did not probe reality deep enough. He also seems to have felt that the new developments in the political sphere in his time could not be explained adequately in the documentary and realistic mode. That is why he needed a form which would give him sufficient freedom to invent, a form which would rely on the power of the imagination rather than the accuracy of observation. That, then, was the reason for his writing two fantasies - *Animal Farm* and *Nineteen Eighty-Four*.

E.M. Forster in *Aspects of the Novel* says: 'Fantasy asks us to pay something extra'. The writer of fantasy does not guarantee the things to happen in one's life, it could not occur, and yet, asks the reader to treat the work in its entirety and then accept certain realities out of that work. According to him, there are two forces in a novel: human agents and non-human agents. It is the business of the novelists to assimilate these two forces in a profitable manner. As Forster explains it metaphorically, reality is the bird and fantasy is its shadow while the bird is on
its flight. They both meet when the bird stands on the ground. The shadow, now, becomes the real because it merges into the bird. And this is how art becomes real, because the artist shuffles both the human agents and non-human agents effectively. This should be the aim of every novelist. But very few novelists achieve this distinction. They cannot tell effectively, the human agents from non-human agents. There are some American novelists who have achieved such distinction by suitable adjustment of these two. American novelist like Melville, and English novelists like Virginia Woolf, James Joyce, D.H. Lawrence, Charles Dickens and George Orwell are among them. E.M. Forster says:

"What does fantasy ask of us? It asks us to pay something 'extra'. It compels us to an adjustment that is different to an adjustment required by a work of art, to an additional adjustment. The other novelist say, 'here is something that could not occur in your lives', the fantasist says: 'Here is something that could not occur. I must ask you first to accept my book as a whole and secondly to accept certain things in my book'."5

'Extra' means a departure from the traditional structure of the novel, the weaving of a fantastic plot, with that of an 'ideal reality'. The fable supports the plot. The total impact of the 'fantasy' novel is achieved only in relation to the fable. For example, Orwell's Animal Farm drives its meaning and message (ideal reality) clearly only
through the fantastic activities of the animals in the farm. The fable is employed not to make its farcical, rather the comic contrivances intensely exposes the shortcomings of the communism.

In this connection it may be observed that *Gulliver's Travels* is not meant to be a drawing room comedy or a pleasant reading for children. Underneath its ludicrous excremental vision and farcical elements, there is the naked exposition of human frailty. Gulliver, a normal human being, is looked upon as a 'manmountain' by the Lilliputs. Hardly measuring six inches, these Lilliputs have their kingdom, army, their palace and princess, dictate their laws and bind Gulliver by chain. All this goes on to show how tiny one is in relation to this vast universe. Man's vanity, hypocrisy and falsity are astounding.

*Sanchopanza's* attempts at every step of his life reflect fantastic reality. Specially his fight against the windmill is the case of an extreme fantasy. At the same time it mirrors the vanity of human wishes in a real sense. It shows that man becomes highly cynical and critical in a farcical way, if he enters into the extreme reality of life which is obvious in Orwell's *Animal Farm* and *Nineteen Eighty-Four* and in other works. Because a social prophet, when he grows impatient and frustrated with the pretences
of social values and cannot approach the so-called rationality of the society as a beast, gives them human qualities. This is precisely what has happened to George Orwell.

This exercise (display of fantasy) is also reflected in the works of Chaucer. His *Nun's Priest's Tale* is both fantastic and real. He fabricates a story on beasts and birds which is really fantastic. But that fantasy embodies the real spirit of human nature. The story of Chanticleer and Pertelote is the story of every human being. This happens in Swift's *Gulliver's Travels*, which reports the story of Lilliputs, Brobdingnangians and Gulliver, a normal man, with a touch of sarcasm that reflects the characteristic cynicism of European minds. It does not even imply poverty of imagination, only a disinclination to meet certain demands that are made on it.

Again one can see Fantasy in F. Kafka's 'Metamorphosis'. The transformation of Mr. K into a giant spider and his reflections about its serious outcomes in a natural manner surpasses the fantastic imagination. In this light E.M. Forster's 'extra' can be understood. The absurd and the fantastic beyond normal comprehension not only finds its way into the novels of such great writers but they exhume a relevancy and a meaning. Like this, the animals' revolt in *Animal Farm*, to oust Mr. Jones from Manor Farm is really
fantastic. The story which deals with a group of cows, horses, pigs, sheep and hens who decide to expel their master, is a day dream. Their leaders - Napoleon and Snowball, their speech, their egg production committee, their construction of the windmill, the way they drink, their indoor games, their various luxurious arrangements, official decorum, expedition, music etc. are farcically fantastic. Their attitude reminds Quixote's war against the windmill. It is all human follies:

"Vanity of vanity all are, vanity."

Norther Frye comments:

"The story is well-written, especially the Snowball episode, which suggests that the communist 'Trotskyite is a conception, on much the same mental plan as the Nazi 'Jew', and vicious irony of the end of Boxer the work-horse is perhaps really great satire. On the other hand, the satire on the episode corresponding to the German invasion seems to me both silly and heartless, and the final metamorphosis of 'pigs' into humans at the end is fantastic disruption of the sober logic of the tale."

If the episode of the boy drawing the horse-cart is the skeleton of the fantastic idea which modelled *Animal Farm*, his own experiences about human exploitation in British colonies are the reality that emerge out of the story. For an example, in Burma on his first day he saw:
"The first sight I saw when I set foot on the soil of Asia - or rather, just before setting foot there. The liner I was travelling in was docking at Colombo, and the usual swarm of coolies had come abroad and to deal with the luggage. Some policemen, including a white sergeant, were superintending them. One of the coolies had got hold of a long tin uniform-case and was carrying it so clumsily as to endanger people's heads. Some one cursed at him for his carelessness. The police sergeant looked round, saw what the man was doing, and gave him a terrific kick on the bottom that sent him staggering across the deck. Several passengers, including women, murmured their approval."8

Therefore, we have to evaluate it either as an allegory, a fable, a satire or a children's story. It records careful observation which is an integral part of the fantasy. The Russian Revolution occurred in 1917 in which the people were aroused under the leadership of various revolutionary associations. The Tsar Nicholas II was deposed and eventually assassinated and his bureaucratic government was toppled. The Revolution occurred for two main reasons. Firstly, Marxist ideas had, since the end of the Nineteenth Century, been spreading among the middle class peasants of Russia. Secondly, Russians had entered the second world war in 1945 on the side of the allies against Germany. The power mongers and the power drivers of communism were corrupt. It is said:

"The Communist movement in Western Europe began as a violent movement to overthrow capitalism, and degenerated, within a few years, into an instrument of Russian Foreign Policy."9
In this context, we should apply our 'extra' observation to know the ideas behind Animal Farm.

Nineteen Eighty-Four is an epoch making work, which demands us to pay 'extra' sensitivity to comprehend what Jeffrey Meyers says:

"His statements about 1984 reveal that the novel, though set in future, is realistic rather than fantastic and deliberately intensifies the actuality of the present... it is in a sense of fantasy but in the form of a naturalistic novel."[10]

In this context, we may cite another historical event which leads us to intensify our understanding the idea behind 1984. All the politicians and journalists were invited to Teheran Conference to plan for division of Europe into three super power blocks. Orwell is the only person who could think of the division. For their obsession with power.

"It would be more accurate to say that the novel 1984 portrays the very real though unfamiliar political terrorism of Nazi-Germany and Stalinist Russia transposed into the landscape of London in 1941-44."[11]

In this novel, Orwell informs us that world is divided into three parts: Oceania, Eastasia and Eurasia which are perpetually at war. In Oceania the party has created a totalitarian state that annihilates all opposition. In the forefront of the party stands, Big Brother, a figure
of almost mystical power not in political history of Russia and Germany but in the history of every state in the world. Newspeak, Double think, the though Police are grave warning for us. All this is very artistically handled by Orwell so that it seems to be similar to a work of Goldstein resembling Swift's mockery at Royal society and the floating fortress. Newspeak was designated not to extend but to diminish the range of thought and this purpose was indirectly assisted by reducing the choice of words down to a minimum. The Houghnhnms have no word in their language to express falsehood or evil. And state control of love, sex, and marriage is similar in Houghnhnn land in Oceania. Love is deliberately excluded from marriage, which is an objective and mechanical conjunction for the sole purpose of propagation. It is arranged by the state or parents on a pragmatic basis and adultery and fornication are forbidden or unknown.

Orwell could be influenced by Swift's criticism of the floating-fortress because he uses the same technique to expose power hungry and corrupt party leaders who exploit the resources of the common man. Though George Orwell's *1984* is full of futuristic visions which sound fantastic, the reality behind his visions is realised in today's context. The dreams and apprehension of the author are being realised continually. Therefore, in a way Orwell, the fantasist, is proved to be a realistic prophet, a social visionary. In this context Jeffrey Meyers says:
"The most common cliche of Orwell criticism is that 1984 (1949) is a nightmare ... (which) is realistic rather than fantastic."12

Again Forster comments on another dimension of fantasy:

"The power of fantasy penetrates into every corner of the universe ... they may contain solid characters, drawing, penetrating and bitter criticism of conduct and civilization yet our smile of beams of light must remain ..."13

That the power of fantasy penetrates into every corner of the universe means that its impact or influence invites a feeling of great change, accompanied by an eerie consciousness of the nearness of the far. Its power involves a universal appeal. It may directly or indirectly take a particular literary form - fable or allegory or satire or any other humorous form, according to the artistic imagination.

In 1984, the gentler humour of Animal Farm has turned into a frighteningly serious warning of the physical horrors and spiritual torture of living under a regime that combines the techniques of communism with those of Nazism for the purpose of keeping a small group of power-hungry party members in absolute power. Overwell presents the division of the power blocks in the world that remain in a state of endless fighting and endless shortages. This grim and pessimistic warning of what might happen, if men give up their
freedom for the apparent economic security of living in a totalitarian state, was completed when Orwell's health was finally breaking.

1984 evokes a universal appeal through the fantasy or the nightmare. Although it is a vision which is dreamy and imaginary, still it has an intense understanding of the elements that go into making this universe and warns us against the inevitable tragic doom if men fail to safeguard their freedom.

Forster says that fantastic novels may 'contain solid character-drawing, penetrating and bitter criticism of conduct and civilization'. In 1984, Winston Smith, Big Brother and Julia prove Orwell's art of solid-character-drawing. They are both typical and individual like the characters of Chaucer. They are all allegorical like Dryden's people in Absalom and Achitophel and Swift's Gulliver's Travels.

The central figure of Nineteen Eighty-Four is a member of the Ministry of Truth, named Winston Smith. Winston is at heart and enemy of the party; he has not been able to eliminate the past. When at the Two Minutes' Hate sessions the face of Emmanuel Goldstein, classic renegade and black-slider, appears on the telescreen, verbal phrases about party dictatorship and crying that the revolution has been betrayed, Winston feels a hatred which is not as it should
be directed entirely against Goldstein, but spills over into heretical hatred of the thought police, of the party's all wise - and all protecting figure-head Big Brother.

Winston's heresy appears in his purchase of a beautiful keepsake album which he uses as diary - an activity likely to be punished by twenty-five years' confinement to a force labour camp - and in his visit to prouls' areas, where he tries unsuccessfully to discover what life was like in the thirties and forties. He goes to the junkshop where he found the album and buys a glass paper weight; and he is queerly moved by the old proprietor's quotation of a fragment of a forgotten nursery rhyme: "oranges and lemons, say the bells of St. Clement's." Sexual desire has been so far as possibly removed from the lives of party members and so Winston sins grievously and joyously with Julia, a member of Junior Antisex League.

The downfall of Winston and Julia is brought about through O'Brien, a friendly member of the sinner party, who reveals that he too, is a heretic. They are admitted to membership of Goldstein's secret organisation. The Brotherhood, which is committed to the overthrow of the party. But O'Brien is not, in fact, a member of the Brotherhood - if, indeed, that organisation is not simply an invention of the Inner Party.
At last Winston is converted to this view. His last picture shows Winston sitting in the Chestnut tree cafe, haunt of painters and musicians. A splendid victory has been pronounced and Winston hears of it not with scepticism but with utter belief. "He look up at the great poster of Big Brother ..."14

1984 sounds a serious warning that the three power-blocks, that the world will be divided into, will be involved in constant warfare. The international situation will not be encouraging. Rather it will be gloomy. The nations, while urging for peace, will prepare for war. It is true that there is the league of Nations, but it is only a sop. The spirit of ill-will and distrust is wide spread. Internationalism is only an idea with a few which has not gone deep into the mind. Still the atmosphere is full of fear and suspicion. Nations are not willing to give up their sense of pride that causes all wars. In the words of Theodore Roosevelt for a man to love another is as indecent and dishonourable as for a husband to love another woman. The Machiavellian policy is pursued by every power block.

Then there are a number of posters, Leaflets and pamphlets printed in large, neat capitals:

"Down with Big Brother
Down with Big Brother
Down with Big Brother
Down with Big Brother
Down with Big Brother"16
The spirit of power will go on corrupting the modern European minds that will forget the existence of God and goodness. It is not only the East but also the West that has been corrupted by sociological disbeliefs. Religion will lose its sanctity. It is tottering because its base has become weak and unsteady. The more sensibility and experience we gather from the religious mode of experience, the more pleasure we take in holding the view that God is unreal. He (God) is only a shadow of the human heart and a dream of the human mind. We believe:

'God is Power'\textsuperscript{17}

Power alone becomes an overriding factor in the modern mind paralysing rationality and wisdom.

The political leaders forget their own existence in their lust for power. They are always stimulated by their vested interest which is baseless and illogical:

"Two and two make five"\textsuperscript{18}

In this line we see a clear departure from rationality by the poems that be in the last quarter of the twentieth century. Orwell discusses that civilization has become barbarous and extremely bestial in its nature in \textit{1984} and \textit{Animal Farm}.\textsuperscript{18}
Forster says:

"It implies the supernatural, but need not express it. Often it does express it, and were that type of classification helpful we could make a list of the devices which writers of fantastic turn have used - such as introduction of a god, ghost, angel, monkey, monster, midget, witch into ordinary life or the introduction of ordinary man into noman's land, the future, the past, the interior of earth, the fourth dimension; or divings into dividings of personality, or finally the device of parody or adoption. These devices need never grow stale, they will occur naturally to writers of a certain temperament and be put to fresh use."19

Though the writers of fantasy adopt supernaturalism in their novels, still it may not be an essential element of fantasy novels, but sometimes it may be used as a device. Forster himself justifies Orwell's methods.

In Gulliver's Travel Swift employed the supernatural elements, where Gulliver is an ordinary man, who reaches in 'no-man's land' (Island of Laputa). In the first book we find Gulliver's shipwrecked at the land of Lilliputs where the inhabitants except the emperor, are six inches tall. This book is a highly imaginative product of fantasy. It consists of showing human motives at work on a small scale and suggesting the likeness of the Lilliputians with the littleness of human affairs and especially the pettiness of political intrigues as in Orwell's Animal Farm and Nineteen Eighty-Four. The dispute over a silly matter (the breakage
of an egg) among Lilliputs resembles the dispute between Snowball and Napoleon over the issue of the construction of the windmill. Consequently, there breaks out a war which brings a devastation among the animals and finally gives rise to the tragedy of Snowball.

In next voyage Gulliver describes the giant beings before whom he looks like an ant. Among other things, he tells about the invention of gun-powder and the use of instruments in warfare. Swift says:

"The king was struck with horror at the description I had given up these terrible engines. He was amazed how so important and grovelling an insect as I could entertain these inhuman ideas."20

All these voyages are plausible and lively and they are often tinged with a quaint and alluring humour which is present in the works of Cervantes and George Orwell as well.

The last two books of Gulliver's Travels are clouded by Swift's pleasant fantasy which degenerates into lotus eating bitterness. In the third book Gulliver's Voyage to Laputa and other curious and imaginary places embodies Swift's contempt for pedantry and for useless scientific advancement. And in the last book (fourth voyage), we see man's daydreaming nature compared to the noble inhabitants of Houyhnhnm
land in the shape of a horse. This particular voyage, which reaches the zenith of fantastic imagination, is really a laudable imaginative venture. The beastly yahoo represents Swift's conception of man living in a degenerate state of nature where man has lost all sense of proportion and grows and goes beyond its limit. This sort of decay and spiritual decadence foreshadows the world of Nineteen Eighty-Four. The bitter criticism of civilization in Animal Farm, recalls Swift's indignation in Gulliver's Travels.

Forster says that a work of fantasy implies the 'future'. 1984 is a note on the future of the earth, in the last quarter of the twentieth century, and a fantasy if you will. Harry Blamires comments:

"1984 (1949) looks ... into the future and foresees the triumph of totalitarianism .... A ministry of Truth feeds the nation with liest and propaganda in the name of education, culture and news. A Ministry of love operates the insidious thought police while the ministry of plenty cuts the rations down and Ministry of Peace runs the permanent war."21

Orwell's Shooting the Elephant are products of his personal experiences and may be referred to any historical and sociological set up. Therefore, the idea behind Animal Farm is real. It is based on Russian communism propounded by Kar Marx who was an idealist who dreamt to a Utopian paradise in which all men should be free and equal.
So what is wrong with such idealism? Why should Orwell want to condemn these dreams of Utopia? Was Orwell an anti-communist? The answer is very plain and simple. The very idealism allowed for the emergence of a frightening and repressive dictatorship in Russia, every bit, as bad as dictatorship established by Hitler and Beneto Mussolini in Fascist countries. Specially the leadership led by Stalin and other so called party leaders misinterpreted the party idealism for their vested interest. That is why Orwell condemns it through his literary weapon Animal Farm and dimly 1984 with fantasy as a technique.

His 1984 came to light just after the Second World War (1949). But it is conceived during grim and Second World War. When the world lost her glory and significance Orwell tried to give a warning to power mongering states to bring back peace and tranquility. It is a serious warning of the physical horrors and spiritual torture of living under a regime that combines the techniques of communism with those of Nazism for the purpose of keeping small group of power-hungry party members winning absolute power. Orwell presents a vivid pictures of the world, as divided into power blocks that are maintained in a state of endless fighting and endless dissipation.
When he wrote *Shooting An Elephant*, Eric Arthur Blair was a very young serving with the Indian Imperial Police at Rangoon on 7th November 1922. He was only 19 years old. Then he qualified for the Indian Civil Service. During this period there was a wild elephant who destroyed many lives and property. Orwell shot it with much more courage and strength of mind and proved his competence. Edmund Wilson says in *New Yorker* on 13th January 1951, *Shooting An Elephant and Other Essays*, a posthumous collection of papers by George Orwell, contains miscellaneous pieces relating to various phases of this unconventional writer's life. The first two, *Shooting An Elephant* and *A Hanging* deal like his novel *Burmese Days*, with Orwell's experience as an officer in Indian Imperial Police. The first of these books tells the story of his reluctance and probably unwisely killing a runaway work elephant, because he knew that the native, expected it of him and that it was necessary in order to keep up the British occupation. It is interesting to compare this story with the hunting exploits celebrated by Hemingway.  

In this way we can prove that Orwell's most important works — *Animal Farm*, *Nineteen Eighty-Four*, *Shooting An Elephant*, *Burmese Days* and *Down and Out in Paris and London* are based on his own experiences. As he says in *Down and Out in Paris and London*:  


"The Lodgers were floating population, largely foreigners, who used to turn up without luggage, stay a week and then disappear again. They were of every trade coblers, brick layers, sotemansons, narvles, students, prostitutes, rag pickers. Some of them were fantastically poor." 25

The other elements of fantasy are 'wittiness', 'charm' and 'mythology'.

Nobody can deny Orwell's wittiness in Animal Farm, Nineteen Eighty-Four, Burmese Days, Down and Out in Paris and London, Coming Up for Air, Clergyman's Daughter and Shooting An Elephant.

According to Forster, 'Mythology' is an important factor of fantasy. He emphasizes the importance of mythology in the work of fantasy citing the example of James Joyce's Ulysses and A Portrait of the Artist as a Youngman. Myth becomes an important medium of modern art where the artists express the symbolic meaning of the myth relating to their aim. Ulysses is a Greek hero who symbolises for James the modern unending quest of the modern spirit. Joyce uses myth to express the complexity and mental odyseuousness of the modern mind.

"The action of those 400,000 words occupies a single day, the scene is Dublin, the theme is journey the modern man's journey from morn to midnight, from bed to the squalid task of mediocrity, to a funeral, newspaper office, library, public lavatory, lying in hospital, a saunter by the beach, brothel, coffee-stall, and so back to bed ..."
In the review of Joyce's *Ulysses* Eliot says:

"We may now use the mythical method, it is, I seriously believe, a step towards making modern word possible for art...."27

Eliot thinks its importance to that of the most revolutionary discoveries in the physical universe and his mind jumps for an analogy to ancient belief that linked man's fate with the course of stars. He calls the mythical method and sees it as a way by which the artist can give shape and significance chaotic material of contemporary life. He can set the immense panorama of the futility and anarchy in position to pattern of different vision. He can manipulate a parallel with world of myth. The mythical method is the presentation of experience in symbolic form, the earliest and still most direct and immediate farm of expression .... Myth, therefore, is the symbolic presentation of primitive man's instinct that his word is interpreted with supernatural or extra national activity in which he himself could and did share.

Though Swift and Orwell do not adopt ancient myths in their literary works like Joyce and Eliot, still they are demonstrably mythic writers. Swift adopts, in his *Gulliver's Travels* - Court and the Vanity of human wishes. George Orwell adopts 'Soviet myths' and 'Burmese myth' and 'Catalonian myth' in his *Animal Farm*, *Burmese Days* and *Homage to Catalonia*. 
Animal Farm is a myth of Russian Revolution from October to just beyond the Stalin-Hitler pact. It puts an imaginative surface on the facts, but does not go far beneath the surface and shows little in excess of the minimum invention necessary to make the transposition into and animal perspective.

In 1947, Orwell wrote:

"On my return from Spain I thought of exposing the Soviet myth in a story that could be easily understood by almost anyone and which could be easily translated into other languages...."28

Napoleon in Animal Farm, like Stalin and Hitler and all other dictators, establishes a personal life style which must be supported by everything else in the community. This is how Isaac Rosenfield describe Animal Farm as an exposition of the Soviet myth.

"In brief, old major the pig shortly before his death, delivers himself to the lessons of his life for the benefit of the animals of Mr. Jones' Manor Farm pointing out how they have been exploited by man (capitalism) and urging the revolutionary establishment of a better society (the Communist Manifesto). The animals drive Mr Jones off the Farm and hold it against his attempts to regain possession (Revolution and defeat the Counter Revolution) led by two pigs Napoleon (Stalin), more or less in background and Snowball (Trotsky, with a soupcon of Lenin - for simplicity's sake, Vladimir Ilyitch is left out of the picture, entering it only as a dybbuk, who shares with Marx old major's
identity and with Trotsky, Snowball's) the animals institute a regime free of man, based on collective ownership, socialised production, equality etc. The pigs who are the most intelligent animals, form a bureaucracy which does not at first enjoy many privileges, this development being held even until the factional dispute over rate of industrialisation and strategy of World Revolution begins, Snowball - Trotsky is exiled and Napoleon - Stalin comes to power. Then we have, their animal equivalent, the important episodes of hardship and famine, growth of nationalism, suspension of workers' rights and privileges, frame-ups, Moscow Trials, fake confession, Purges, philosophical reversions -

'All animals are equal
But some animals are more equal than others' -

The Stalin-Hitler pact, etc...."29

In this way Soviet myth is beautifully handled by George Orwell in Animal Farm. Hence it is a work of fantasy.

Orwell works on the same plane as Swift and Dickens and after them renders the phantastic and the real almost synonymous terms.
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