CHAPTER IV

GEORGE ORWELL: THE ALLEGORIST
Allegory is a figure in which the story is invested with a deeper meaning than what appears on the surface. It is narrative in which the agents, actions and the setting are to signify a second meaning. The word 'allegory' is derived from the word 'allosagoreuein'. 'Allos' means 'other' and 'agoreuein' means 'to speak'. As a whole it means 'to speak other'. Barclay explains the meaning of allegory in _Ephorimo_:

"I will compile some stately fable in manner of a history ... then, I will, with show of danger, stir up pity, fear and horror and by and by cheer up all doubts and graciously alley the tempests .... While they are affected with anger or favours, as if they were against stranger, they meet with themselves and in the glass held before them. It perchance make them ashamed longer to pay those parts upon the stage of this life for which they must confess themselves justly taxed in a Fable."

John Macqueen in his book _Allegory_ defines:

"... allegorical narratives are developed metaphors which serve to image truths beyond the reach of the discursive intellect".

Allegory is general whereas satire is particular. Alexander Pope's _Dunciad_ is satire whereas Bunyan's _Pilgrim's Progress_ is an allegory. Because Pope particularises while Bunyan generalises spiritual quest.
The origin of allegory is classical. The plays of Aristophene represent the allegorical mode. The chief exponents of allegory in Latin are Harace, Percians and Jevnal, who inspire all the Renaissance, Elizabethans and Augustan writers.

When a novel is written more as a myth than a story it becomes allegorical. In this case the story remains popular where its intention is almost forgotten. Cervantes, Jonathan Swift, Oliver Goldsmith, John Bunyan, George Orwell and William Golding belong to this class. N. Hawthorn, Saulveli, Ernest Hemingway and Arthur Miller are allegorists in American literature.

Allegory is broadly classified into different parts. They are Greek and Roman allegory, Biblical allegory, political and moral allegory. Excluding that there are allegories of human immortality, Orphan allegory, allegory of intellectual gulf, prophetic, situational, Alphabetical and Numerical allegory.

Allegory relating to the politics of any state or world, as a whole, is known as political allegory. Secular counsel is the main aim of this allegory. In British Iles, John Skelton (1420-1529) wrote Magnyfycance for the court of Henry VIII. The Protagonist Magnyfycance symbolises both good and evil.
Since allegory is an old and time honoured device, Orwell adopts the same technique through which he narrates the beast fable in his *Animal Farm*. He believes that the business of making people conscious of what is happening outside their own small circle is one of the major problems of our time and a new literary technique. Most of his novels allegorise modern themes - wasteland, loss of liberty and human dignity, loss of belongingness, poverty, squalor, loss of individuality and human liberties, dangers of totalitarianism and state capitalism, misery, man's predicament in future, sense of guilt, cruelty, sin, confession, penance, reality, human relationship, helplessness, isolation and ethics of responsibility. What he wanted to preach is democratic socialism which is supposed to a daydream. His works belong to the school of anti-utopian allegorists - A. Huxley, William, Golding and H.G. Wells. His work as a whole is 'Citizen's manifesto' against the powers. As he says:

"Every line of serious work that I have written since 1936 has been written, directly or indirectly, against totalitarianism and for democratic socialism, as I understand."

Experimentation with literary techniques, that could must forcefully convey his ideas, is characteristic of all Orwell's non-fictional works autobiographical, sociological and political. One can easily understand the idea behind *Animal Farm* from a preface written by orwell in the Ukrainian
Edition in 1947. He explains:

"On my return from Spain, I thought of exposing the Soviet myth in a story that could be easily understood by almost any one and which could be easily translated into other languages. However, the actual details of the story did not come to me for some time until one day (I was then living in a small village) I saw a little boy, perhaps ten years old, driving a huge cart-horse along a narrow path, whipping it whenever it tried to turn. It struck me that if only such animals became aware of their strength we should have no power over them, and that men exploit animals in much the same way as the rich exploit the proletariat."

He has written *Animal Farm* in such an artistic manner that, it becomes a probing tale about the inhuman Soviet Russian and German politicians in particular and politicians in general. It is meant to expose the false values of Russian Revolution which were championed by the Communists all over the world. As he says of it:

"*Animal Farm* was the first book in which I tried, with full consciousness of what I was doing to fuse political purpose and artistic purpose into one whole."

In order to understand this book we have to understand Orwell's own political views as regards socialism and communism.

Socialism is a political organisation in which goods and property are owned by the society not by the individual.
This idea is not a new one. Plato in the fourteenth century B.C. defined it in his famous work Republic. Socialists believe that the public ownership should be achieved through constitutional and legal method without any violent revolution. But a communist is to abolish private property by means of Revolution. For example, the British labour party adopts the policy of purchasing industries from private farms and nationalises them. According to Orwell, though socialism was the only hope of improving the quality of life for all people, it could not and should not claim to make things perfect. He has sceptical about its claims.

Marx believes that capitalists are no longer necessary and their existence actually causes the suffering of the working class. They are in large number in our society. His (Marx) solution was for the workmen to take over the means of production through violent revolution. Private property should be strictly abolished by violent means not by slow progress. Marx advocates that a country should be governed by what he called a dictatorship of the common man. In practice, this meant the rule of those who were members of the communist party but after a period this dictatorship would gradually disappear, leaving all men free and equal. But the tragedy lies there. Mark never explained how this 'dictatorship of the common man' would wither away instead it turned into tyranny.
During the gap between two World Wars, many intellectuals and writers in England were searching for a better way for organising the world to avoid hardship and economic difficulties, since communism was only an extreme form of socialism, Western Socialists faced the problem of how to react to Soviet Russia. They felt anxious about the extreme form of socialism.

Orwell gradually comes to realise that such support of Soviet Russia would be entirely misplaced through his experience in the Spanish Civil War. He saw that the communist State had been established on the basis of a utopian dream which had simply misled the people. A group of clever leaders started to control, manipulate and exploit the common people simply to keep themselves in power. Orwell saw that out of such leaders emerge Stalinite dictators who tried to enjoy the absolute power not only in the party but also in the state organization. Orwell pointed out during the 1930s how the statistics used by the USSR were misleading and contradictory when in 1941 many people were praising the cleverness of Stalin's foreign policy. Orwell condemns it vehemently as treacherous and opportunist. He thought to write his Animal Farm when Soviet Union entered to join in Second World War.
In the Animal Farm he reveals a simple, obvious and yet most profound truth about Government that dictators are the same, whether they come to power in a communist or a fascist country. He proves subtlety that power corrupts man and that absolute power corrupts absolutely in Animal Farm and 1984. Napoleon in Animal Farm, like Stalin and Hitler and all other dictators, establishes a personal lifestyle which must be supported by everything else in the community. The nation becomes highly polluted by party's dictatorship. The leader becomes an absolute power and tries to exercise it. The State becomes no more than the extension of his own vanity and he controls and absorbs the energies of the people by keeping the country mobilised as if for perpetual and total war. Orwell, thus, reveals the psychological bases of communism and fascism and does not shrink from criticising the abuse of socialism whilst remaining firmly committed to the Socialist solution to the problem of the world.

The Russian Revolution occurred in 1917. That rose under the leadership of various revolutionary organisations to challenge the absolute authority of the state for peace and security of the people. The revolution occurred at this particular moment for two main reasons. Firstly, Marxist ideas had, since the end of the nineteenth century, been spreading amongst the middle classes and oppressed peasants
of Russia. Secondly, Russia had entered the First World War in 1914 on the side of the Allies against Germany and had been badly weakened by the war. It was a good moment for a popular uprising to overthrow a government that had already lost its strength.

In 1918, the Bolsheviks emerged as the strongest of the revolutionary parties and took power by force. They were led by Lenin, who established 'the dictatorship of the common man'. The party regulated by Lenin consisted of a small group of members. Lenin was a realist and not a rigid doctrinaire communist and he allowed some private enterprise to continue. His economic policy helped in alleviating the hunger spread in 1914. But he was no longer to see things practically done who resembles old major in Animal Farm.

During the next three years there was a struggle for power between Stalin and Trotsky. It was not a mere personal struggle between two men of different temperaments but involved important differences of policy. Stalin wished to build communism in Russia first before attempting to achieve World revolution, while Trotsky regarded the world communist revolution as the great urgent need. Stalin won the battle for power and eventually, in 1927, Trotsky was exiled and for the rest of his life he was constantly being
accused of plotting against the Stalinist regime. He was finally assassinated in 1940 in Mexico.

Stalin rapidly started to develop an elective propaganda system, controlling all media outlets and also powerful secret Police. He eliminated all sorts of rivalry to exercise his power. He also dislocated Lenin's mixed economy with more rigorous socialisation plans and continued the policy of five year plans. These are major strategies for the economic improvement and industrialisation of the country. This first plan was being proposed and outlined by Trotsky. When it was implemented in 1928, it invited enormous hardship and famine in which five millions of peasants died. During this period there broke out a civil war in which a good numbers of communist leaders were butchered by the people. Hence the communists started destroying the crops and farm buildings.

During this period Russia, in 1930, tried to extend her business in the foreign market to solve her economic crisis. In Animal Farm, it is 'Egg production committee'. Stalin was worshipped god like a terrible figure as 'Big Brother' in Nineteen Eighty-Four.

Stalin's foreign policy was directly opposed to Nazism. He negotiated with Britain and France in order to form a mutual alliance against Nazi Germany. In 1939, Stalin
announced to sign a Non-Aggression Pact with Germany. He also tried to bring a reciprocality, regarding it from both the sides but it remained fruitless. But Hitler was as treacherous as Stalin. Nazis invaded Russia in 1941 and destroyed much of the industrial and economic achievements. In December 1943, the leaders of the three countries Stalin, Churchill and Roosevelt met together at Teheran (Iran) to plan the future strategy of the War.

George Orwell allegorises this Russian myth in his *Animal Farm*. He displays it in so artistic way that the animals are absolutely convincing on the literal level. In this regard Isra Rosenfield comments:

"In brief, Old Major, the pig, shortly before his death, delivers himself of the lessons of his life for benefit of the animals of Mr. Jones' Manor Farm, pointing out to them how they have been exploited by man (capitalism) and urging the revolutionary establishment of a better Society (The Communist Manifesto)." 7

The animals drive Mr. Jones off the farm and hold it against his attempts to regain possession (Revolution and defeat of the counter-revolution) led by two pigs Napoleon (Stalin), more or less in the 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 whereas with Marx old Major's identity, and
with Trotsky, Snowball's) and other animals institute a regime free of men, based on collective ownership, socialized 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 over until the factional dispute over the rate of industrialization and strategy of World Revolution begins, snowball-Trotsky is exiled, and Napoleon-Stalin comes to power. Then we have in their animal equivalent, the important episodes of 'hardship and famine', 'growth of nationalism', 'suspension of workers', 'right and privileges', 'frame up Moscow Trials', 'fake confessions', Purges, Philosophical revisions:

"All animals are equal"

Becoming,

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

"The Stalin-Hitler pact, etc. - all of which, is more interesting as an exercise in identification than as story in its own right...."8

Again, another Orwellian scholar says of Animal Farm:

"(Animal Farm) it restores the allegorical pamphlet to its rightful place as a literacy force."

In the preface to Animal Farm, Orwell writes:
"Although various episodes are taken from the actual history of Russian Revolution they are dealt with Schematically and their Chronological order is changed."9

Thus, the human beings are capitalists, the animals are communists, the wild creatures who could not be tamed and continued to behave very much as before are the Muzhik sar peasants, the pigs are Bolsheviks, the Rebellion is October Revolution, the neighbouring farmers are Western armies who attempted to support the Czarists against the Reds, the wave of rebelliousness that ran through the country side afterwards is the abortive Revolutions in Hungary and Germany in 1919 and 1923, the hoof and horn is the hammer and sickle the spontaneous demonstration in 'May Day' celebration, the order of Green Banner is the order of Lenin, the special pig committee presided over by Napoleon is the politbureau, the revolt of hens - the first rebellion since the expulsion of Jones (the Czar) - is the sailors' rebellion at the Kronstadt naval base in 1921, and Napoleon's dealings with whimper and Willington market represent the treaty of Rapallo signed with Germany in 1922, which ended the capitalists' boycott of Soviet Russia.

Another critic named C. Connolly analyses Animal Farm:

"It is this political sentimentality which from the literary point of view in his most
valid emotion. The Farm is real the animals are moving. At the same time it is a devasta-
ting attack on Stalin and his 'betrayal' of Russian Revolution, as seen by another revolutionary."10

the allegory between the animals and the fate of their revolution (they drive out human beings and plan a Utopia entrusted to the leadership of Pigs-Napoleon-Stalin, Snowball-Trotsky—with the dogs as police, sheep as Yes men, k the two cart horses, Boxer and clover as noble hard working proletariat) and the Russian experiment is worked out. The fairy tale ends with the complete victory of Napoleon and the pigs, who rule Animal Farm with a worse tyranny and far greater efficiency than its late human owner, the disso-
lute, Mr. Jones.

The above statement reveals that Orwell certainly allegorises the Russian myth in artistic manner. No doubt, it can be named as a political allegory. The names of the different characters in the novel are carefully portrayed. They are both realistic and highly suggestive, the boxer and the clover are self-sacrificing ones who stand for the proletariats. Mollie suggests the white Russians and Moses the Russian orthodox. Pilkington symbolises Churchill—England and Frederick refers to Hitler, the founder of the Prussian military state. Blueball, Jessie, and Pincher refer to the Russian police.
The most important animals are Napoleon and Snowball suggesting Stalin and Trotsky as we have been introduced by the statement of Isaac Rosen Feld before. Orwell says:

"Napoleon was a large, rather fierce-looking Berkshire boar, the only Berkshire on the farm, not much of a talker, but with reputation for getting his own way."11

It indicates that Stalin was very grave and fierce-looking man. He did not talk more but was highly praised for his intelligence and ready-wits. Therefore, he was a highly reputed politician of his time. Orwell's description of Snowball's nature is praise worthy:

"Snowball was more vivacious pig than Napoleon, quicker in speech and more inventive, but was not considered to have the same depth of character."12

It means Snowball (Trisky) is a brilliant speaker and he is more eloquent than Stalin. But his speech is highly intellectual. But he was not as respectable as Stalin though he was highly ingenious in his mind. He was appointed by Stalin to organise the communist party. Orwell describes:

"Snowball also buried himself with organising the other animals in to that Animal committees. He performed 'the Egg Production Committee' for the hens the Cleans Toils league for the cows, the wild comrades Reproduction Committee... and various others, besides instituting classes in reading and writing. Snowball organises the military camp and leads the Army to victory in the Battle of Cowshed."13
It relates to the Civil War which broke out in Russia. As Orwell says:

"Apart from the disputes over the windmill, there was the question of defence of the farm. It was fully realised that though the human beings had been defeated in the Battle of Cowshed they might make another and more determined attempt to recapture the farm and reinstate Mr. Jones...."14

Two important battles between Trotsky and Stalin are artistically allegorised in the novel. Trotsky gave top priority to improve agricultural products and to industrialise the country. His real motive was to solve financial crisis. The first five year plan was started in 1928 in which priority was given for industrialization.

The conflict between two leaders arose out of their difference of opinion. Trotsky preferred 'Permanent Revolution to Socialism in one Country'. But Stalin selected socialism in one country. From that point, Stalinism and Trotskyism contrasted to each other. This difference of opinion is beautifully allegorised through the characters of Snowball and Napoleon in the Animal Farm. Both the leaders started making hostile to each other by delivering different speeches to move the animals to their individual clutches. This relates to the Congress in 1927 at the arrangement of Stalin. Trotsky-Stalin conflict reached a crucial point in 1927 just after Britain's breakage of diplomacy with Russia. It ruins Stalin's
long cherished hopes and expectations to exercise his power. During this time the Russian Ambassador to Poland was assassinated. Trotsky led a strong campaign against Stalin for his Political and Military failures.

Trotsky and the opposition issued a declaration attacking Stalin for these political and military failure. But before they could bring this issue to the party congress removed Stalin from power. He expelled Trotsky and Zinoview from the party. Jeffrey comments:

"Orwell writes of his vital moment in Soviet history, which signalled the final defeat of Trotsky, by the time he (Snowball) finished speaking. There was no doubt as to the way they followed. But just at this moment, Napoleon's dogs (the GPU or secret police) attacked Snowball and forced him to flee from Farm and go into exile."

Once Orwell told his friend that Trotsky was really a villain and was victimised by Stalin. In 1939, Trotsky was murdered and it was a fair weather for Lenin to proceed on his way as a leader of Communist Party. This is intelligently and beautifully handled in the novel. Stalin was so hostile towards Trotsky that, even if, any person was coming in contact with Trotsky or obeyed his order was strictly executed to death. As Orwell says:

"The three hens who had been the ring leaders in the attempted rebellion over the eggs now came forward and stated that Snowball
had appeared to them in a dream and incited them to disobey Napoleon's orders. They, too were slaughtered. Then a goose came forward and confessed to having secreted six years of corn during the last years' harvest and eaten them in the night. Then a sheep confessed to having urinated in the drinking pool—urged to do this, so he said by Snowball and two other sheep confessed to having murdered an old ram, an especially devoted follower of Napoleon...."15

The three main Russian political events that are most extensively allegorised in *Animal Farm* are disastrous results of Stalin's forced collectivization during (1929-33). The Great Purge Trials (1936-38) and the diplomacy with Germany were terminated with Hitler's invasion in 1941.

Orwell describes that after Snowball's expulsion Napoleon announces strongly that the windmill must be built whatever circumstances may come:

"One Sunday morning, when the animals assembled to receive their orders, Napoleon announced that he had decided upon a new policy. From now onwards Animal Farm would engage with trade with neighbouring farms: not of course, for any commercial purpose, but simply in order to obtain certain materials which were urgently necessary. The needs of the windmill must override every else..."16

Orwell, again refers to another rebellion which invited a serious famine in 1938 in Russian with famine in *Animal Farm*. The people of Russia were going through a series of hardships, culminating Ukrainian famine in 1933. It has been estimated that three million people were starved to death.
He writes:

"All animals were dying of famine and disease...."

The most important political events of nineteen hundred thirties were the Great Purge Trials. It was Stalin's desire to achieve absolute dictatorship in Russia by formenting his rivals and torturing their supporters. It is artistically woven by Orwell. At the critical moment of the battle Snowball fled away being hopeless along with his other supporters.

Trotsky's friend Karl Radek said at his trial in 1937 that Trotsky was organising and directing industrial sabotage in the Soviet Union, catastrophes in coalmines, factories, and the railways, mass poisoning of Soviet workers and repeated attempts on the lives of Stalin.

The most important trial occurred in March 1938 named Bukharin Trial. It refers to the cruel prosecution of Napoleon to two old rams, who secretly supported Snowball, as we have discussed it before.

Animals were seriously surprised when they came to know Napoleon's friendship with Pilkington. He had a secret discussion with Frederik Trick about forgery bank notes. Orwell allegorises this incident relating to Hitler-Stalin
non-aggression pact in August 1939. Hitler's defeat in the Battle of Stalingrad in 1943 is a turning point in Russian history. Orwell portrays one of the most important blunders of Stalin for which he was seriously and morally set back. He reconciles with the Pope in 1944 in order to gain Catholic support. Hence, he was made himself as a laughing-stock in the world. It has been finally portrayed by Orwell in Animal Farm.

Orwell says in 1943 that the Teheran conference was taking place while he was writing this book. Anyhow Orwell was seriously reacted to the power mongering policy of Communist leaders in Russia. Because Stalin, Churchill, Roosevelt consciously plotted to divide the world for their vested interest. Really it is not party's policy and party idealism. This is allegorised in Animal Farm when Napoleon and Pilkington both took an attempt for achieving absolute power, J. Meyers says:

"The political allegory of Animal Farm, where specific or general, detailed or allusive, is pervasive, through the accurate, and the brilliance of the book becomes much clear when there is the satiric allegory is compared to the political actuality, critics who wrote, it makes a delightful children's story and who emphasise that the gaiety in his nature had completely taken charge are dimly unaware of the allegory's sophisticated art."16

Orwell wrote to Middleton Murry, the year the work continued:
"I consider that the willingness to criticise Russia and Stalin is the rest of intellectual honesty."17

Orwell says in one of his letters that behind the idea of Animal Farm lay his personal aversion to Russian totalitarianism.

"I belong to the left and must work inside it, much as I hate Russian totalitarianism and its poisonous influence in this country."18

In one of his articles Orwell wrote that he tried with full consciousness of what he was doing to fuse political purpose into the whole.

In the beginning speech made by the old major to the animals of the Manor Farm and song with a stirring tune can be compared with the Communist Manifesto of Karl Marx. That satirises and inspires with an idealistic hope of the entire world.

Mr. Jones symbolises the Czar of Russia. The armed revolt of the animals against Mr. Jones in which Mr. Jones is driven out of his farm can be compared with the October Revolution of 1917. When the proletariates drove out the kings, the things happened as it happens among the animals towards the end of the book Animal Farm:

"... it was a pig walking on his hind legs, Yes it was squealer .... He carried a ship in his trotter."19
This shows that the ruling class animals have become men walking on two legs a contradiction of their very first commandment.

"Whatever goes upon to legs is an enemy."20

This further shows that the front ranking animals have turned autocratic and fascist in their outlook and capitalistic in their exploitation of the lower animals. No more are all of them equal but 'some are more equal than other', brandishing whip in their hands, ordering, commanding and torturing their fellow animals. The discrimination of the classless society has already crept into the system.

The ideal promise of classless and casteless society has turned to be a hoax and misnomer 'lower animals' to their utter dismay and horror find it out, at the end of the novel. Mr. Pilkington of Foxwood with his fellow farmers and Napoleon with the fellow pigs were celebrating over the fact that the long standing misunderstanding between the two farms (two faiths or isms) has come to an end. And at this point Napoleon renames 'Animal Farm' as 'Manor Farm' on the ground that name suits better. Then pigs and human beings indulged in a frenzied drunken dance and with process all the pigs dance on two legs like human beings. In this context Marx's own statement found apt:
"The worker in his human functions no longer feels himself to be any thing but animals. What is animal becomes human and what is human becomes animal."21

Undoubtedly, Marx's statement has a different meaning, but master allegorist George Orwell could well see the irony of it. Yes, Marx was right that the working class in a capitalistic society are nothing but animals. But the dreamer found out a magic formula, so to say sociological faith by which they will be baptised and will reside in paradise, that is, promise of a better tomorrow. But it's the same magic formula that has turned all these 'fellow animals' as 'lower animals'. Their condition under the new sociological faith has turned out to be worse than when they were in Manor Farm.

Communism and capitalism, two diametrically opposite theories which state quite contrary beliefs, conditions, policies and the ways of their implementations come to the same when it comes to power. Power corrupts and absolute power corrupts absolutely is the message that Orwell so convincingly and artistically could expose.

Moral allegory is a kind of allegory which teaches a moral to entire human world and rationalises our thoughts and emotions.
Though allegory is a remote and old device, Orwell uses it in new ways. Most of his works are based on moral allegory. Though he exploits the Russian myth in his works still it becomes a universal phenomenon and teaches a great moral to mankind. The two world wars, and the consequent devastation and uncertainty make the whole world a fitting subject for the Orwellian allegory. Struggle for existence makes men blind. Rampant corruptions spread everywhere and invited a series of gloomy situations on the socio-economic-political scene of the world. Political leaders in different nations, like wounded tigers hanker after limitless power and hoist their flags of revenge and bloodshed, isolation, cruelty, disintegration and dehumanization. Orwell's response to the horrors of contemporary history underscores his moral point of view. His repetition of obsessive ideas is an apocalyptic lamentation for the fate of modern man. His expression of political experiences of an entire generation gives 1984 a veritable mythic power and makes it one of the most influential books of the age, even the ages to come. His unique contribution to English literature is a passionate commitment, a radical sincerity and an embodiment of morality which ultimately transcends his defeated people (heroes).

Orwell believes one of the dominant facts in English life during the first three-quarters of a century has been
the decay of ability in the ruling class and since all the peace and serenity of pre-war England depends on the leisure of the few and the labour of many. Orwell ambivalently criticises the death and decadence of the age. Orwell would have been influenced by Henry Miller's vision:

"Our civilisation was destined to be swept away and replaced by something so different that we should scarcely regard it as human... everywhere there is the sense of approaching cataclysm."22

Orwell's first novel, the anti-imperialist Burmese Days, as well as his later books that attack Fascism, Communism and Capitalism, is closely related to the idealism and moral psychology of the French writers.

The novel Nineteen Eighty-Four is divided into three parts. The first part (Oceania) contains Orwell's representation of the hero, Winston Smith on the stage. It allegorises the detailed terrifying picture of the community in which he lives. It is artistically portrayed through Julia, the heroine of the novel with whom Winston falls in love. The telescreen arranged in every room of the party members by the secret policy to find out their activities is the omnipresence of God. That means justice.

Second part (Eastasia) contains the plot of the story. In the sixth chapter, their (Winston and Julia) sexual rela-
tion is portrayed in a realistic manner and is considered both a violation of and at the same time an attainment of life. On the other hand, it allegorises that the class system is a vital factor in the process of liberty. Instead of party idealism there is totalitarian attitude of the party leaders. Winston says to Julia in his revolt against party asceticism:

"I hate purity, I hate goodness! I do not want any virtues to exist anywhere."23

It shows Orwell's disgust with a materialistic society that cares little for values. Illegal sexual relation without social sanction is an immoral act and corrupts the divinity of the religion. This part is a sad account of Winston's confession and punishment. It reflects the death, decay, dirt, diabolism and despair. It is a vital element of moral allegory, which resembles Dostoevsky's idea of crime and punishment. Orwell exposes the immorality of the so called party leaders in general and Stalin, Trotsky in particular. Frederick Warburg who came in contact with Orwell for pretty long time has made a comment on Nineteen Eight-Four:

"1984 is Animal Farm in large and purely anthropomorphic terms. The (Hopes against hope) ....Picture of man unmaned, of humanity without heart of people without tolerance of its absolute totalitarian power by every contrivance of cruelty. Here is Soviet Union
to 'nth' (infinite) degree, a Stalin who never dies, a secret Police with every device of modern technology."24

Orwell means to say that the entire community in which we live is full of terrorism and this has led to moral bankruptcy of the mankind. The political hypocrisy of the leaders and the exploitative world today has added to the miseries and sufferings of mankind. Because the 'Ministry of Truth' emphasises three slogans:

"War is Peace
Freedom is Slavery
Ignorance is Strength"25

Nineteen Eighty-Four attacks on Burnahm's managerialism which inspires Orwell to criticise the entire political values which have already become rotten in the name of socialism. Because politics has become just another business today where the leaders are the managers. Politics is a factory that breeds ill will, false promises, torture of the citizens in the hands of the leaders and propagandistic warfare. The common man is caught in the crossfire of promises and manifestoes and is brainwashed and loses his individual judgement. Thus Soviet Russia has become a training centre for this kind of brainwashing and discouraging the development of individual opinion in any form. In this context Daniel Bell comments:
"Orwell is writing a morality play which preaches the absolute truth that man is an end in himself."26

It suggests that Orwell tunes the morality in most of his works in an allegorical way. According to him man is the measure of all things and our job is to make life worth living on this earth, which is the only earth we have. They make sense only on the assumption that - God exists that the world of solid object is an illusion to be escaped from.

In the thirties Orwell wrote five novels which are unified by their close adherence to a single theme which they share with Nineteen Eighty-Four. Each tells the story of a single individual's disaffection from his society, his partially successful retreat or escape from it and his final return leading either to resigned conformity or death. In this context, the comment of savage is found to be appropriate:

"Morality being abolished, politics cease to be relative and confidential and became in a false way absolute. Unconscious emotional exigencies. George Orwell, among them, could be projected blindly into the political field, with lamentable results."

Friendship is totally uprooted from our Society. It is replaced by the doubt and despair, fears and frustrations and chaos and confusions. As William Cowper voices in his poem:
"Friendship, society and love
Divinely bestowed upon man
Oh! had I the wings of dove
I could I taste you again?"27

But Orwell sounds its (friendship's) reverse feeling, which actually happens in our society, through the mouth of Winston Smith:

"Perhaps 'Friend' was not exactly the right word. You did not have friends now a days, you had comrades, but there are some comrades whose society was pleasanter than that of others...."28

The slogan, 'Two and Two Make Five', represents pseudo and baseless political values. St. Jones, Aroson and Rutherford are timely statement. The laws of gravity is nonsense, the laws of nature is non-sense.

Winston says:

"The mind should develop a blind spot when ever a dangerous thought presented itself. The process should be automatic instinctive crimes top, they called it in Newspeak".29

Most of the characters, incidents, situations and themes in the world of George Orwell are allegorical. In 1984, Winston Smith, Julia, O'Brien, Katherine and Big Brother represent different names and spirits. Winston Smith is the author himself. His sexual relation with Julia recall Orwell's attachment with a girl in Paris hotel where he
was spending his life as tramp and dish washer. His reaction against totalitarianism and state capitalism is portrayed through Im and his revolt against absolute power and attainment through love are reflected very deeply. On the other hand, Winston is allegorised as the character of Job in The Bible, who is subjected to countless sufferings to test his faith in God, but who does not lose his faith and says:

"Naked came I out of my mother's womb
And naked shall I return thither
And Lord gave, the Lord hath taken away,
Be blessed the name of God."30

O'Brien is allegorised as a false and ardent supporter of totalitarianism who wears the mask of true friendship with Winston. He is Satan, who is busy manipulating human beings for his own selfish ends. He pays frequent visits (like Satan to Job) to Winston only to pry into Winston's activities.

Julia is allegorised as an archetypal woman. Some Orwellian scholars think that Julia is Sonia Orwell who inspired him during Spanish Civil War (as she is to Winston against party principles).

Big Brother is Stalin. He does not appear publicly but his enormous face is displayed everywhere - on the coins, on the stamps, in books, in journals and in wrapping in cigarettes. Katharine, Tom Parson, Syme and Emmanuel
Goldstein are all allegorical characters in 1984. The campaign against party command and Big Brother is an anti-Stalinite force to bring down the communistic ideals. 'Newspeak' is a plot against human consciousness.

In Animal Farm, Mr. Jones, old Major, Napoleon, Snowball, boxer, clover, Mollie, Pilkington, Frederick, Bluebell, Jessie and Pincher are obviously allegorical character. The incidents and situations refer to different historical and political incidents as has been stated before.

In Keep the Aspidistra Flying, Gordon Comstock is the author himself who tries to defy the hypocrisy of the society by embracing failure. Rosemary Waterloo represents woman with all her desire to make free love with Comstock. She presents her lover with choices of abortion, having child out of marriage. The hero is selfish and unfair about the use of contraceptives, parasitic with Julia and Ravelston. Here Orwell wants to teach the meaning of true love through fulfilment of sexual desire. Gordon's final affirmation of ordinary life is achieved through Rosemary's selfless acts and he sacrificial sexual surrender. The hero himself represents the spirit of modern man and his materialistic attitude.

Coming Up For Air allegorises the impending disaster of war and the order of socialism. He severely criticises
totalitarianism and the power grabbing attitude of politi-
cians. His protagonist George Bowling is an allegorical
figure who stands in the present and pines for the pre-1914
past which was a golden period to live. He aspires to freedom
of speech and press which are censored now a days by the
party in power.

A Clergyman's Daughter deviates from his other novels.
Dorothy Hare is a woman protagonist who is the only daughter
of a widowed Anglican Curate. Society condemns her as a
prostitute. But she knows how to exist and simply to survive
by any other means. The inner voice of the novel is that
the capitalist class is callous to a poor girl's precious
chastity. This recalls Blakes "Chimney Sweeper" who is neglec-
ted by all men and church men. Therefore, the chimney sweeper
is frustrated and maintains his livelihood by sweeping the
chimney. Dorothy finds in herself the ability to live without
meaning. At the end she even refuses any substitute for
her lost faith:

"Either life on the earth is a preparation
for something greater and more lasting, or
it is meaningless, dark and dreadful."

In Road to Wigan Pier, Orwell presents his allegori-
cal view through the characters, situations and incidents.
The title of the book suggests the visit of Orwell to the
industrial town at Wigan in the North which is an island
town having no pier. There is only a wharf on the canal. It means that civilization has already become a 'waste land' and 'Cactus land' where all human forms have disappeared. In the first part of the book there is a straight account, with tables of prices and wages, of the physical and psychological effects of unemployment in an industrial area which seems to be the world of Dickens.

The second part of the book reaches the zenith of allegory. He criticises the English socialism, state capitalism and the totalitarian absolute power. According to Orwell the socialists of his time are cranks and they set a bad example. Really they are the cause of the destruction of the sanctity of socialism. They are not bothered about the contradiction between socialism and imperialism which are two polar forces. Their sympathy for the poor is sham.

There is another major issue in the novel. That is the issue of a clash between science and religion as it appeared to Arnold and Tennyson in the Victorian age. The impact of science and machinery on modern civilization has turned men either into beasts or automatons. The controversy between these two continues and will continue for generations to come. As he says through one of the characters:

"... an antiscientific bias still lingers in the minds of religious believers."30
Orwell criticises clearly Marxian socialism based on a dialectical interpretation of history in this book. He lays the greatest emphasis on liberty and laments human beings becoming slaves under the tyranny of Fascism. Anyhow, Orwell deals with the shortcomings of capitalism and its impact in the society in *Road to Wigan Pier* in an allegorical manner.

In *Homage to Catalonia*, Orwell allegorises the falsity and vainglorious attitude of modern man specially the people of Spain and England. He exposes the role of communists in the Spanish Civil War. On the other hand, he tells frankly the political truth very brilliantly exposing the capitalistic attitudes. In the essay 'Why I Write' Orwell states:

"*Homage to Catalonia* is, of course, a frankly political book, but in the main it is written with a certain detachment and regard for form. I did very hard in it to tell the whole truth violating my literary instincts."31

The political and military atmosphere resembles the chaotic conditions of English speaking nations in which history is nothing more than:

"Stories of political outrage; friends, relatives, ruined, imprisoned, killed in the battles of senseless civil wars, barbarously executed in ferocious proscriptions ... oppression, inefficiency fatuous methods, treachery, and ravage brutality."32
Orwell writes this book to expose the disintegration and despair of the wars like Bernanos in his painful civil war experience:

"The tragedy of Spain is forecast of the universe. It is the shattering proof of the unhappy condition of men of good will in modern society, which little by little eliminates them, as by-product that can be turned to no good account."33

According to Orwell, war breeds decadence, disintegration and despair. He criticises the Spanish Civil War in particular, and warfare in general, in his book Inside the Whale. The entire book (a collection of essays) embodies the allegorical elements to expose capitalism and the falsity of Christian culture. Homage to Catalonia has a political angle based upon the follies and foibles of English society in particular, and selfish nations in general.

We may conclude this chapter with the opinion of D.A.N. Jones in his article 'Arguments Against Orwell'. Orwell's works, he says:

"are the criticisms of cruel people's hypocrisy and humbug; these vices, though attacked exclusively in a Soviet context, are in fact even more apparent in that 'free world.'"34

Orwell is a modern allegorist.
The following statement of Orwell clearly shows that his writings have an allegorical purpose:

"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..."35
REFERENCES

3. Ibid., p. 69.
12. Ibid., p. 46.
13. Ibid., p. 46.
14. Ibid., p. 75.

17. Orwell wrote a letter to Middleton Murry in the year he finished *Animal Farm*.


22. Miller Henry:


27. William Cowper.


29. The Bible, Job's Statement.
