CHAPTER IV

THE SOCIOLOGY OF GEORGE ORWELL’S LATER NOVELS

4.1. Introduction:

The early novels of George Orwell are based on his personal experience and are written before he was consciously committed himself to socialism. During the early phase of his life what he experienced is reflected in the early novels. His main objective behind the writing of the early novels was to propagate the social problems of the day. In these novels Orwell criticizes social evils caused by the imperialism and capitalism. However, his experience in the Spanish Civil War changed his outlook from capitalism to totalitarianism and this world view made him to write the novel with political purpose. His close observation in the Spanish Civil War and the active participation in the Second World War made him conscious about communism in Russia under the despotic rule of Stalin and the totalitarianism of fascist political leaders in Spain and Germany. In order to make people aware of these threats, he wrote *Animal Farm* and *Nineteen Eighty Four*. In these two novels Orwell exposes the secret realities in politics of the day. His fame as a novelist rests upon these two novels due to the fusion of political purpose and artistic strength. Besides, his perspective of democratic socialism, the use of rich literary tradition of animal fable and dystopia and the response of the critics and readers made the novels successful.

4.2. Sociology of *Animal Farm*

4.2.1. Introduction:

*Animal Farm* is Orwell’s most popular and enduring masterpiece in which he tried to fuse the political purpose and artistic purpose into one whole. On a larger scale, the novel is viewed as an allegory for the rise
and decline of socialism in the Soviet Union and the emergence of the totalitarian regime of Joseph Stalin. However, his intention of attacking communism and totalitarianism is not only confined to Stalin but it has the universal appeal. In this regard Robert Lee observes: “Instead of being just an allegory of twentieth century Russian Politics, *Animal Farm* is more meaningfully an anatomy of all political revolutions” (109). Besides a critique of a particular political philosophy and practice i.e. Stalinism, it is in a broader sense a critique of totalitarianism in fascist Germany under Hitler and in Spain under Franco and capitalism in America, England as well as in the Soviet Union. The major issue of the novel is that power corrupts, and absolute power corrupts absolutely.

Orwell was hostile to Moscow-directed Stalinism, especially after his experience with the Spanish Civil War. He was a witness of the influence of Communist policy such as ceaseless arrests, censored newspapers and prowling hordes of armed police during the Spanish Civil War. Being a democratic socialist, he felt restless to see the shocking effects of totalitarian communism and decided to write about it. While expressing his desire, he writes: “Since the Spanish Civil War, ‘I have been convinced that the destruction of the Soviet myth was essential if we wanted a revival of the Socialist movement’ (CELJ III 405–6).

Orwell wanted to write against Stalinism in a simple manner that could be easily understood to everyone and appeal to the readers but he did not get the proper form and style for the presentation of his experience nearly for four years. In the mean time he wrote his most important essays, namely, “Inside the Whale”(1940), “Lion and Unicorn”(1941), “Looking Back on the Spanish Civil War”(1943) and “Arthur Koestler”, (1944). These essays focus his ideology of democratic socialism. While writing these essays, he was working on *Animal Farm*. 
Although the novel was written within a short period between November 1943 and February 1944, it was in his mind since his return from the Spain. Before 1939 he was writing a book for a year but after the publication of *Coming Up for Air* we find a gap of four years because his intention was purportedly ‘to make a complete break from his former polemical, propagandist way of writing and to concentrate on human relationship’ (Lee 105). Secondly, he was thinking of the form to be used to write his novel and one day, coincidently, his ideas were ignited by a village boy who was driving a huge cart horse along a narrow path, whipping it whenever it tried to turn. It struck him that if only such animals became aware of their strength, man would have no power over them, and that men exploit animals in much the same way as the rich exploit the proletariat. Orwell proceeded to analyse Marx’s theory from the animals’ point of view and at that moment he got the idea of an animal fable to realize his plan to expose the abuse of the absolute power in the communist Russia under the despotic rule of Stalin. The result of this exposure is *Animal Farm* (Meyer 19).

Orwell selected the beast fable intentionally because it is closer to criticism than to fiction in the full imaginative sense. According to Robert Lee “the essential characteristic of the beast fable is irony: The form that provides for the writer ‘the power to keep his reader conscious simultaneously of the human traits satirised and of the animals as animals’” (107). In fact, fable is an important form of art to criticise and attack the social evils in an artistic mode, and due to the very choice of beast fable, Orwell’s *Animal Farm* could gain success at a large scale than his previous work. He makes use of animal fable for the novel to get the fusion of his ideology about the politics of communism in Russia and the artistic strength of beast fable. By reducing the vast and complex
history of the Russian Revolution to a short work describing talking animals on a single farm, he is able to portray his subject in extremely simple, artistic and symbolic terms, presenting the moral lessons of the story with the utmost clear, objective, and forcelful way. Due to this fusion of artistic strength and political purpose, the novel achieved the substantial success all over the world and is translated into many languages. In the words of Robert Lee Animal Farm is “Orwell’s finest book” . . . a “little masterpiece” in form and style (Lee 108).

4.2.2. Plot and Characterization:

The novel starts with the meeting of the animals on Manor Farm in which the Old Major, an ageing boar, gives a rousing speech urging his fellow animals to get rid of their tyrannical master, Mr. Jones and rely on their own efforts to keep the farm running and profitable. The main content of his speech is: “Man is the only creature that consumes without producing . . . all the evils of this life of ours spring from the tyranny of human being. Only get rid of Man, and the produce of our labour would be our own . . . that is my message to you, comrades: Rebellion” (AF 10). Old Major suggests rebellion against man to get freedom and happiness and reminds the animals that “All animals are equal”. He, then, teaches the animals a revolutionary song, ‘Beasts of England’, which paints a dramatic picture of Utopia in Old Major’s dream (AF 13).

When Major dies the two young pigs, Snowball and Napoleon, successfully lead the revolution and turn Major’s dream into reality. They revolt and drive the irresponsible Mr. Jones from the farm, renaming it “Animal Farm”. After gaining victory, they look forward to a society where all animals are equal and live without the threat of oppression. Soon, they design the unalterable laws in the form of the seven
commandments for their equality, prosperity and happiness. These seven commandments provide the major structural basis for the rest of the fable.

The Seven Commandments of Animalism are written on the wall of a barn. The most important is the seventh, “All animals are equal.” All the animals work, but the workhorse, Boxer does more work than others and adopts the maxim--“I will work harder” (AF 37). After the revolution, the farm is run under the leadership Snowball and Napoleon and all other animals live without the threat of oppression. The animals start their work but the cows, which haven’t been milked in some time, begin lowing loudly. The pigs milk them, and the animals look with considerable interest to the five pails of milk desirously. Napoleon agrees to distribute the milk among the animals. When the animals go to work in the field, Napoleon lags behind, and when they return that evening, the milk has been disappeared. From this point onwards the plot reveals a gradual alteration of these commandments, ending in the well-known contradiction that epitomizes the new nature of the farm.

From the incident of the disappearance of milk, we see the spoiling of the revolution by pigs. Instead of working, they only supervise the work of the other animals and begin to assume more power and alter the rules to suit their own needs. All the animals except pigs work hard to produce maximum grain. Every Sunday, the animals hold the democratic meeting and Snowball establishes new policies for the collective good.

Napoleon and Snowball are friends, but they disagree on several issues. Napoleon takes no interest in Snowball’s policies and committees. His only interest is in power. When the animals find that the pigs have been taking all the milk and apples for themselves, Squealer explains to them that pigs need milk and apples to think well, and if pigs’ brains fail, Mr. Jones might come back to take over the farm. This vision frightens
the other animals, and they agree to give up milk and apples in the interest of the collective good.

The news of the revolution on Animal Farm has spread across half the county from the flocks of pigeons sent by Snowball. The animals from other farms also start to sing the song “Beasts of England”. Meanwhile Mr. Jones along with Willington, Mr. Pilkington and Mr. Frederick march on the farm but Snowball prepares a defense and defeat the humans at what they call the "Battle of the Cowshed" (AF 40). Napoleon and Snowball struggle for leadership. When Snowball announces his idea for a windmill to generate electricity and automate farming tasks to bring new comforts to the animals’ lives, Napoleon opposes it. Snowball makes a speech in favour of the windmill and keeps the proposal for voting in the meeting for the approval; whereupon Napoleon orders his dogs to chase Snowball off the farm. Using a young pig named Squealer as a mouthpiece; Napoleon announces that Snowball is a traitor and criminal. In the absence of Snowball, Napoleon declares himself as a leader of the animals and makes several changes in the routine work. After the banishment of Snowball, Napoleon supports the windmill project. Squealer explains that their leader has opposed the proposal simply to expel the wicked Snowball. Squealer’s words prove so appealing, and the growls of his three-dog encourage so threatening, that the animals accept his explanation without question (AF 41-50).

The animals work hard to build the windmill with the promise of easier lives. They construct of the mill but it is annihilated by a violent storm. However, Napoleon and Squealer convince the animals that Snowball has destroyed the windmill, although the scorn of the neighbouring farmers suggests the windmill’s walls were too thin. By describing Snowball as a scapegoat, Napoleon begins killing animals by
accusing their secret relations with Snowball. Meanwhile, Boxer takes up a second maxim: “Napoleon is always right” (AF 56).

Napoleon begins making life of the animals harder by abusing power. He cuts their rations and orders them to work on Sunday afternoons. Due to hard work and less ration the animals suffer more than they had under Mr. Jones. The pigs impose more control while reserving privileges for themselves. They rewrite history, villainize Snowball and glorify Napoleon. Squealer justifies every statement Napoleon makes, even the alteration of the Seven Commandments of Animalism. In the mean time, Napoleon gets involved in trade and appoints Mr. Whymper, a human solicitor, to assist him in conducting trade. He makes a contract to sell four hundred eggs a week but when the animals oppose his ideas, he reacts by cutting their rations entirely and even killing some animals with the help of the ferocious dogs. Like Napoleon, other pigs become ‘more equal than others’ and drink all the milk befooling their other comrades and creating in them the fear of return of Mr. Jones. They even begin to live in the farmhouse, sleep in beds, drink alcohol and enter into business dealings by violating the Commandments. All the animals except pigs are seen working hard devotedly in rebuilding the windmill and producing more grains. However, they receive reduced rations due to scarcity of grain. Squealer explains that the pigs and dogs need good nourishment for the benefit of the others. Mr. Frederick, one of the neighbouring farmers, swindles Napoleon by buying old wood with forged money, and then attacks the farm, using blasting powder to blow up the restored windmill. Though the animals win the battle, they do so at a great cost, as many, including Boxer, are wounded. However, Boxer continues working harder and harder, until he collapses while working on the windmill. The pigs announce that they will take Boxer to a human
hospital to recuperate, but instead of sending him to the hospital, Boxer is sent to slaughter, and later it is declared that he has died at the hospital praising the glories of the farm (AF 105).

In the mean time many animals age and die. A windmill is completed but it is used not for generating electricity but for milling corn, a far more profitable endeavor. The farm seems to have grown richer, but only the pigs and dogs live comfortably. Not much afterwards, the animals feel shocked to see Squealer walking toward them on his hind legs. Napoleon soon appears as well, walking upright; carrying a whip. Before the other animals have a chance to react to the change, the sheep begin to chant: “Four legs good, two legs better”! In the end, six of the commandments are effaced and only one in the altered form remains: “All animals are equal but some are more equal than others” (AF 114). In the days that follow, Napoleon openly begins smoking a pipe, and the other pigs also follow him. They invite neighboring human farmers over to inspect Animal Farm. The pigs and farmers return to their amiable card game, and the other animals away from the window but they can no longer distinguish which of the card players are pigs and which are human beings. Animal Farm, thus, ends with the majority of the animals in the same position as in the beginning of the story: oppressed under a corrupt and brutal governing system. All their lofty ideas on social equality melt into thin air.

The major characters in the novel are animals; however, they represent the ideology and characteristics of the political scene in Russia from 1917 to 1943. So the novel is called as an allegory of the Russian Revolution. The characters such as old Major, Snowball and Napoleon are the representatives of Karl Marx, Trotsky and Stalin respectively. The other animals of the Manor Farm such as Squealer, Boxer, Mollie,
Clover, Benjamin, Bluebell, Jessie, and Pincher represent the workers and peasants of Russia, in whose name the leaders of Russian Revolution first struggled. Boxer and Clover, in particular, embody the qualities of the working class that facilitate the participation of the working class in the revolution. The Manor Farm where the revolution takes place stands for Russia, and farm and farmers around the Manor farm such as Mr. Whymper, Mr. Pilkington and Mr. Frederick stand for allies of Russia. Certain events in the story are said to represent events of history for instance the event of the timber deal stand for the Russo-German alliance in 1939 and the card board at the end of the novel stands for the Tehran Conference following the Second World War. The pigs play the role of the intelligentsia, who organized and controlled the Russian Revolution and Squealer as a propagandist of the Communist Party newspaper. Moses embodies the Russian Orthodox Church, by promising a utopia in the afterlife. Mollie represents the self-centered bourgeoisie. All the characters in the novel represent the several features of Russia under the totalitarian rule of Stalin.

4.2.3. The Major Determinants of the Novel:

The archetypes of Animal Farm are found in Orwell’s experience during Spanish Civil War. However, the major determinants that we get of the novel are: the political scene of the Russian revolution from 1917 to 1943, the democratic nature of Orwell’s socialistic perspectives and his anti-communistic world view, and the responses of the publishers, readers and critics. It is true that the novel criticizes fascism and capitalism but its major concern is the communism in Russian under the rule of Stalin. All the incidents that we get in the novel really happened in the history of the Russian Revolution, and animal characters depicted in the novels are the representatives in the participants of the Revolution. In his preface to the
Ukrainian edition of the novel Orwell explains that his ideology is pro-socialism and against fascism and totalitarianism. He has examined socialism in a number of his nonfictional works but he was prompted to write *Animal Farm* by the false belief -that the Russian Revolution of 1917 was a step toward socialism for millions of poor and oppressed Russians. Orwell feels that Stalin’s brutal rise to power is barbaric. He was not loyal to the socialist principles for which Lenin and Trotsky had presumably revolted. When he finds a new totalitarian face of Stalin’s communism, he decides to write against it to make the people aware of the fact and its result is this animal fable. According to Lee “the awareness of simultaneous levels of animals and human existence is nicely maintained by Orwell in all the story’s aspects” (111). The major determinants of the novel are:

1. **Social Referents:**

   The very first social referent that determined the fate of the novel is the form and style of its presentation. In order to make the novel appealing, to portray the ills of society in more effective ways and to give the touch of universality, Orwell turned to the ancient tradition of animal fable. In fact, fable has a strong tradition in the society. Due to its indirect approach, it helps a writer to get away from censors and its style attracts the audience. Moreover, a writer can easily accomplish his motto by setting human problems in the animal kingdom. By using the Soviet Revolution as the background and animal fable as the form, Orwell planned his novel to argue about the need for a true socialist government and to warn the world against the dangers of believing in the Soviet myth or threats of Stalinism.

   In *Animal Farm* Orwell selects the specific animals to focus the peculiar qualities of the leaders of Russian Revolution and to expose the
iniquities of Stalinism in extremely simple, concrete and forceful way by reducing the vast and complex history of the Russian Revolution into animal fable. For instance, devoted and hard working proletariats are presented through Boxer, a sturdy horse, whose motto is “I will work harder” while selfish ruling class is presented through intellectual pigs who impose control for their own interests. The minor animals such as goat, hens, cows, sheep and others represent the submissive common class who supported communism in Russia and the dogs represent the military and police force with whose support both Lenin and Stalin could rule Russia. Orwell uses all these animals to portray the real picture of communist Russia. In fact, his purpose of denouncing Stalinism is served by using animal fable.

The major social contexts that made the novel world famous are the Marxist ideology and Stalinism. The main intention of Orwell in writing *Animal Farm* is to present how the Marxist doctrine of classless society gets corrupted by the abuse of power in the totalitarian state of Stalin. In the beginning of the novel he presents Karl Marx’s dream of classless society through the situations identical with the Marxist ideology. Old Major awakens all the animals ideologically with his speech:

> Comrades, you have heard already about the strange dream that I had last night. But I will come to the dream later. I have something else to say you first . . . Our lives are miserable, laborious and short . . . 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 animal is misery and slavery: that is the plain truth... all the evils of this life of ours springs from the tyranny of human being (AF 9).
He, then, appeals the animals to rebel against man and concludes his speech with slogans: “All animals are comrades”. “All animals are equals” (AF11). This speech by Major is the base of the subsequent action of the novel. Orwell has presented the ideas of Marx described in the *Communist Manifesto* through the speech of Major. His emphasis on revolution against the corruption of power shows the Marxist ideology against capitalism.

The appealing speech of Old Major makes animals on the Manor Farm conscious of their freedom just like the Marx’s ideology made people aware of their rights and the principles of socialism. Major’s speech makes animals to rebel against tyrant Jones likewise Marxist ideology made the Russian people to rebel against Tsar under the leadership of Lenin, Stalin and Trotsky. When the revolution took place, Russia was being ruled by Nicolas Tsar II, the most careless monarch of the day. The Russian people were of the opinion that Tsar was responsible for war and subsequently their suffering. So, they went against him and the result was the mutiny of the army in March 1917 which soon followed by the mass revolt of the people. The workers also went on strike and the total economy of Russia got collapsed. Tsar, then, resigned and Alexander Kerensky, the head of the Russian Social-Democratic Party, became the new leader. However, the Soviet accepted the provisional government under the two committees namely the ‘Provisional Committee of the State Duma’ and the ‘Executive Committee of Petrograd Soviet’. Due to the tension between these two committees, the government became weak. During this time Lenin, the leader of Bolshevik Party, with the support of Trotsky, overthrew the provisional government and became the undisputed leader of Russia. Trotsky was Lenin’s right hand. Lenin had more faith in Trotsky than
Stalin, but cunning Stalin removed Trotsky from the political scene of Russia and abused the absolute power for his interest. He made the situation for Trotsky worst and expelled him from the party. Stalin, in the mean time, established dictatorship built on terror. Orwell has presented the cold war between Stalin and Trotsky for power through the cold war between Snowball and Napoleon. From the third chapter of the novel the cunning nature of Napoleon is exposed. In order to become the only leader of the animals he opposes every plan of Snowball and, finally, with the help of dogs, expels him from the farm. Even after the expulsion of Snowball, he does not miss even a single chance to defame him. In the end he becomes the powerful dictator of the animals, violates all the rules and allows having only one commandment in altered form: “All animals are equal, but some animals are more equal than other” (AF 114). Here Orwell uses the socio-political context of the Russian Revolution, especially the reign of Stalin, to warn the readers about the corrupt effects of absolute power of totalitarianism and the importance of the democratic socialism.

The socio-political context of the Russian Revolution is the determining factor of Animal Farm. However, Orwell’s use of communist Russia as the base of the novel is of course not a coincidence. He deliberately links the incidents actually happened during the Stalin regime. The major events and characters in this novel have a broad similarity with the events and personage in the history of the Russian Revolution. For instance, the incident of war, Stalin’s Five-year Plan and New Economic Policy, Trotsky’s plans of the implementation of New Techniques, the rivalry between Stalin and Trotsky, Trotsky’s debasement and the final expulsion, Stalin’s utmost desire of seizing absolute power, the scene of purge trials, the Hitler-Stalin Pact, and
several other incidents and situations are identical with the incidents and situations in the novel. In this sense the novel is regarded as a political allegory of the Russian Revolution.

In the novel the pigs play the role of the intelligentsia, who organized and controlled the Russian Revolution. Squealer creates propaganda similar to that of the Communist Party newspaper *Pravda*. Moses embodies the Russian Orthodox Church, weakening the peasants’ sense of revolutionary outrage by promising a utopia in the afterlife. Boxer’s motto, “I will work harder”, is an exact echo of the proletarian’s motto in response to financial problems. The spread of Animalism to surrounding farms evokes the attempts by Leon Trotsky to establish communism as an international movement.

Napoleon attempts to seize power for himself by banishing Snowball with no justification to satisfy his own ends. Similarly, Stalin forced Trotsky from Russia and seized control of the country after Lenin’s death. Orwell’s experience in a persecuted Trotskyist political group during the Spanish Civil War in the late 1930s may have contributed to his comparatively positive portrayal of Snowball. In order to gain absolute power Stalin continued to evoke Trotsky as a phantom threat and began his purges. The purge scene of Napoleon in the novel appears identical to that of Stalin’s.

The windmill project in the novel is the reflection of the electrification projects in the Soviet Union. The leaders of the Revolution considered such projects absolutely essential to upgrade infrastructure neglected by Tsar and keep up with the relatively advanced West. In the novel, Napoleon makes the outrageous claim that Snowball was responsible for the windmill’s destruction in order to shift the blame from his own shoulders. Stalin used the tactics in Russia by evoking a
demonized notion of Trotsky, but the strategy has enjoyed popularity among many other administrations. Throughout the novel, Napoleon resembles Stalin, who possessed the absolute power by corrupting the principles of socialism. Napoleon kills the animals who show even a slight disapproval toward him. For instance, the hens who oppose the selling of their eggs, meet a swift death. Similarly, after forcing Trotsky’s exile from Russia, Stalin killed several people through a number of purge trials. In many cases, the purge victims would admit to activities in which they had never engaged simply to put a stop to their torture. But after confessing, the alleged conspirators were executed as enemies of the Soviet. The purge trial of animals in the novel is modelled on the trials used during the rule of Stalin.

In the eighth chapter of the novel Orwell presents the detailed description of Napoleon’s dealings with his neighbors, Mr. Pilkington and Mr. Frederick. This description elaborately parodies Stalin’s diplomatic contract with Germany and the Allies at the beginning of the World War II, his unpleasant choice between the capitalist Allies and Hitler, and his final agreement with Hitler is the base of Napoleon’s contract of selling the timber with Mr. Frederick. In his depiction of the destruction of the windmill from Mr. Frederick, Orwell aptly conveys the violation of Stalin-Hitler pact from Hitler. In fact, all the incidents in the novel are based on the circumstances of the revolution under the rule of Stalin. The novel ends with the complete transformation of the Animal Farm. Napoleon and the other pigs have become identical to the human farmers. The name ‘Animal Farm’ is also transformed into ‘Manor Farm’ and Napoleon appears like a monarch of the farm. Orwell uses emphatic one-line paragraphs to heighten the terror of the betrayal of the revolution of the animal: “It was a pig walking on his hind legs” and “He carried a
whip in his trotter”. Napoleon’s total policy to gain power is identical to Stalin who eventually became the ruler, an oppressor, and his followers became aristocrats whom they had denounced.

The final scene of the novel is the most terrible in which the pigs and farmers, indistinguishable from one another, play cards together. By framing the scene in this way, Orwell presents a new class of oppressors who have distorted the original ideals of the farm. Thus Orwell wants to make people see the horror of the Stalin’s ideology. In his ‘Preface’ to Ukrainian edition of the novel, he makes it clear that the novel *Animal Farm: A Fairy Story* is a model of the Russian Revolution under the Stalin rule. On his return from Spain he thought over to expose the Soviet myth in a story that could be easily understood by almost anyone and which could be easily translated into other languages (CEJL III 458). His Spanish experience makes him aware of the fact that communism in Russian is an illusion. In order to make people aware of the threats of Stalin’s communism, he uses social referent of Stalinism and exposes the true nature of the totalitarian communism in Russia under the Stalin regime.

2. Orwell’s World View:

The socio-political referent of the novel shows Orwell’s anti-totalitarian world view. From the very beginning of his career he was interested in the social evils of the day but the totalitarian approach of communism that Orwell experienced in Spain made him to write against communism and *Animal Farm* is the best example of it. After the publication of *Coming Up for Air* Orwell dedicated his writing to explore the effects of totalitarianism, fascism and communism on the structure of the society. In order to save the world from these social evils and to have justice and equality he felt the need of democratic socialism. His very
world view got strengthened after his Spanish experience. So he writes: “Every line of serious work that I have written since 1936 has been written, directly or indirectly, against totalitarian and for democratic Socialism, as I understood” (SEOE 07).

As Orwell’s earlier work lacked a political purpose, he was thinking quite a different form to focus his both political and artistic purpose, and finally he selected the beast fable to criticise and attack the totalitarian government in Russia under Stalin to remind the readers the political history of Russia from 1917 to 1943 and to make them aware of the dangers of Stalinism. Secondly, he preferred animal fable because ‘it is closer to criticism than to fiction’ (Wain 201). Due to the very choice of the beast fable, he could gain success at a large scale than his previous work. In fact, Animal Farm was the first book Orwell really sweated over (Lee 105). Orwell himself confesses in “Why I Write”: “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” (SEOE 09). Due to the fusion of his ideology about the politics of communism in Russia and the artistic strength of the beast fable, the novel achieved the substantial success all over the world.

In his “Preface to Ukrainian translation of Animal Farm” Orwell explains that the novel is originated from his experience during the Spanish Civil War. Orwell, then, states that he went to Spain in December 1936, five months after the outbreak of the Civil War, to write newspaper articles. But he immediately joined POUM (Workers’ Party of Marxists Unification) to fight against fascism for democratic socialism, but when the Communists gained control over the Spanish Government, they began to hunt down the Trotskyites under the charge of conspiracy with the Fascists. Being a Trotskyist, he was the target of these man-hunts
but fortunately managed to escape alive and returned to England. During his stay in Spain, Orwell found that, in Spain as well as in Russia, the nature of the accusation was the same. As a result he felt restless and decided to write against fascism and communism. On his return to England he found numerous sensible people believing the most fantastic accounts of conspiracy, treachery and sabotage which the press reported from the Moscow trials. He also understood the negative influence of the Soviet myth upon the western socialist movement. When he came to know that the lies of totalitarian propaganda about Russia that appeared in the newspaper was accepted by the people blindly, he decided to provide the realistic picture of communism to make people aware of the corrupt power. He wanted to tell the reality which could be intelligible to the people in all over the world and coincidently his ideas were ignited by an incident of a village boy whipping a cart-horse and at that moment, he got the inspiration he needed to formulate his ideas into Animal Farm. While describing the origin of the novel, Orwell writes:

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. 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 I proceeded to analyse Marx’s theory from the animals’ point of view (CELJ III 405–6, Meyer 19).
In fact Orwell never visited Russia. His knowledge of the communist government under Stalin consists only of what can be learned by reading books and newspapers. Up to 1939, and even later, the majority of English people were incapable of assessing the true nature of the Nazi regime in Germany, and the Soviet regime in Russia. They were still, to a large extent, under the same sort of illusion. In order to analyze the Russian Revolution he used the animal fable in which he emphasizes two points:

First, that although the various episodes are taken from the actual history of the Russian Revolution, they are dealt with schematically and their chronological order is changed; this was necessary for the symmetry of the story. The second point has been missed by most critics, possibly because I did not emphasize it sufficiently. A number of readers may finish the book with the impression that it ends in the complete reconciliation of the pigs and the humans. That was not my intention; on the contrary I meant it to end on a loud note of discord, for I wrote it immediately after the Teheran Conference which everybody thought had established the best possible relations between the USSR and the West. I personally did not believe that such good relations would last long; and, as events have shown, I wasn’t far wrong (CELJ III 402).

Orwell turned to the tradition of animal fables such as Aesop’s *Fables* and Jonathan Swift’s *Gulliver’s Travels* to portray the evils of society in more effective ways. Because of their indirect approach, the fables have a strong tradition in societies to attract readers. Moreover, by setting human problems in the animal kingdom, a writer can clearly interpret a tale by reducing the vast and complex history of the Russian
Revolution to a short work describing talking animals on a single farm. So far the novel *Animal Farm* is concerned, it is found that Orwell is able to present his world view in extremely simple symbolic terms, presenting the moral lessons of the story with maximum clarity and objectivity.

As in his essays and letters Orwell has made it clear that the novel is based upon the Russian revolution under the rule of Stalin, his main purpose of writing it was thoroughly propagandist. In this context Alan Swingewood comments: “Animal *Farm* is not an attack on socialism nor on revolution but on the specific totalitarian features which Russian socialism has developed in its denial of the genuine socialist ideas of 1917 Revolution” (1972: 262). The novel addresses not only the corruption by its leaders but also how the indifference, ignorance, greed and myopia destroy any possibility of a Utopia. The novel, thus, represents Orwell as an intellectual socialist who criticise the oppressor for abusing the power by showing the false dream of Utopia. His criticism is directed at many things like bureaucracy, reports, willful waste of social wealth in order to bring about slavery of lower class (Jain 39). Orwell here exposes the hidden truth of the Soviet myth through the animal fable.

Orwell’s world view of socialism is completely different from the socialism of Marx and Engels. Marx believes that property is the root cause of inequality in the society. So he suggests the abolition of private property for maintaining equality. Orwell is not agree with this view of Marx. In the novel, animals rebel against their master and become the equal owner of the farm. However, the situation of the lower animals does not change. Only the group of intellectual animals gets the benefits of it. The pigs with the help of their intellect violate the rules of the farm and become powerful and later by abusing power make the lives of other
animals miserable. In the beginning they believe in the principle, “all animals are equal” but later they make the other animals to believe in “all animals are equal but some animals are more equal than others”. The same was the case in Russia, so he rejects the Marxist ideology and focuses the psychological forces of human nature that Marxism ignored. His concept of socialism is not based on economics but on psychology and ethics. Sant Singh Bal observes: “In Animal Farm Orwell examines revolutionary psychology and emphasizes the fact that the political changes without moral direction are sure to push society to the brink of nothingness and chaos, where ‘some animals are more equal than others”(45).

3. The Gatekeepers of Literature:

It is hardly possible to have the existence of the book without gatekeepers of literature. It is the gatekeepers who produce the text and make it available to readers. They can exercise their function positively by canonizing the writer and negatively by rejecting manuscripts and prejudicing books. In fact, the social position of the writer rests upon the complex structure of publication, evaluation and reviews of the books. Animal Farm faced many problems of publication because of the harsh criticism on Stalin for his betrayal of the Russian Revolution. Firstly, Orwell was asked to confess that the novel is based on totalitarian in general and not Stalinism or Russian revolution in particular, but when he refused to do so, the publisher rejected it. Besides, in his essays, letters and prefaciaes Orwell has made it clear that the novel was written to expose ‘the negative influences of the Soviet myth upon the western socialist movement’ (CEJLI.3 404). As a result publishers of different persuasions and political associations found various reasons for not bringing the book into print. As England was supporter of Russia during
the war, the publishers felt that the British people would not tolerate the criticism of the USSR, their World War II ally. So they declined to publish *Animal Farm* during the war time. Thus the publishers’ response was thoroughly negative in the publication of Orwell’s political satire.

The main objective of Orwell in writing the novel was “to attack on the specific totalitarian features which Russian Revolution has developed in its denial of the genuine socialist ideas in 1917” (Swingewood 1972: 262). Orwell had witnessed the persecution of innocent people in Spain by Communists. On his return from Spain he found the negative influence of the soviet myth upon the Western Socialist Movement. Being a staunch socialist, he wanted to make people aware of the influence of communism under Stalin. So he wrote the manuscript based on his experience in Spain and his readings on Russian Revolution in the form of animal fable entitled *Animal Farm: A Fairy Story*. Orwell finished the draft of his novel and made it ready for publication by February 1944. At first he sent the manuscript to Victor Gollancz for publication. Gollancz had published his earlier works but this time he refused to publish it, considering it an attack on the Soviet regime which was crucially ally in the war. A similar fate was met from other publishers until Jonathan Cape agreed to publish it (Nichol 15).

After the rejection from Gollancz, Orwell sent the manuscript to Faber and Faber where T. S. Eliot was a director of the firm, but the novel was again rejected on the same political ground. In response to its rejection Eliot writes to Orwell:

> We agree that it is a distinguished piece of writing…and that is something very few authors have achieved since Gulliver. On the other hand, we have no conviction that this is the right point of view from which to criticise the political
situation at the present time. It is certainly the duty of any publishing firm which pretends to other interests and motives than mere commercial prosperity, to publish books which go against current of the moment (CW XVI-2505).

Orwell became very restless due to the rejection of his novel even from T. S. Eliot. He, then, started to search of a new publisher. Eventually Jonathan Cape agreed to publish it. However, due to the influence of Peter Smollet, who worked at the Ministry of Information and later disclosed to be a Soviet agent, refused to publish the work. Jonathan Cape came to the conclusion that it would not be proper to publish the novel at the war time because it was aimed specifically at the Soviets and partly because the ‘choice of pigs as the ruling class’ would be offensive (CW16-2494). The publisher, then, wrote to Orwell, saying:

If the fable were addressed generally to dictators and dictatorships at large then publication would be all right, but the fable does follow, as I see now, so completely the progress of the Russian Soviets and their two dictators [Lenin and Stalin], that it can apply only to Russia, to the exclusion of the other dictatorships. Another thing: it would be less offensive if the predominant caste in the fable were not pigs. I think the choice of pigs as the ruling caste will no doubt give offense to many people, and particularly to anyone who is a bit touchy, as undoubtedly the Russians are (CW XIX 234).

This shows that the publishers dared not to go against UK-USSR ally by publishing Animal Farm. They wanted some changes which Orwell denied. Even a publisher requested Orwell to write a note that the novel was not against Stalin and then he would publish the novel. In order to support this view Douglas Kerr quotes Orwell as: “at the time of
publication his publisher tells him ‘Please say *Animal Farm* is intended as a satire on dictatorship in general’, Orwell instructed his literary agent in 1947, ‘but of course the Russian revolution is the chief target.’ It is humbug to pretend anything” (Ker 62).

The major difficulty of getting *Animal Farm* published was the fear that the book might upset the alliance between the US, UK and the Soviet Union. After the refusal of four such rejections, he was, quite naturally, frustrated and angry by the rejections, and in July he wrote to his agent that if Secker and Warburg did not publish it: “I am not going to tout it round further publishers, which wastes time and may lead to nothing, but shall publish it myself. I have already half-arranged to do so and have got the necessary financial backing” (CEJL III, 187). Though Orwell made provisions with his friend Paul Potts at the Whitman Press, who had the necessary paper despite wartime shortages, eventually Secker and Warburg who had recently started his firm of publication took one of the wisest decisions to publish the novel. However, there were further delays due to the problem of paper shortages, and Orwell's powerful fable did not appear until 1945. Finally, it was published by Secker and Warburg on 17 August 1945, at a crucial moment in the world history. In the previous four months before the publication, Roosevelt, Mussolini and Hitler had died, Churchill had been voted out of office, Germany had surrendered and, the atomic bomb had exploded over Hiroshima. Of the Big Three, only Stalin was survived.

Within a few days after the publication *Animal Farm* became very popular among the readers. After the great success of the novel in England, the U.S. publishers prepared to publish it. The first American edition of the novel was published in 1946 by Harcourt, Brace and Co. It was also published as the American Book of the Month Club choice in an
edition which sold over half a million copies and freed Orwell from financial worries for the first time in his life (CEJL IV. Appendix II 519). *Time* magazine chose the book as one of the 100 best English-language novels from 1923 to 2005. It was also placed at number 31 on the Modern Library List of Best 20th-Century Novels. It won a Retrospective Hugo Award and is also included in the Great Books of the Western World (Grossman). On the success of *Animal Farm* Orwell writes a letter to Dorothy Plowman on 19 February 1946 to repay her loan by saying: “I enclose a cheque for £150 as a first installment of repayment of that £300 anonymously lent to me in 1938-My book *Animal Farm* has sold quite well, and the new one, which is merely a book of reprints, also seems to be doing well” (CEJL IV 104).

The novel *Animal Farm* was published in America and then translated into many languages in several other countries. The original title of the novel was *Animal Farm: A Fairy Story*, but the sub-title was dropped by the U.S. publishers for its 1946 publication, while some other editions added various sub-titles such as *Animal Farm: A Satire, Animal Farm: A Contemporary Satire*. Orwell himself revised the title for the French translation in which he used the word “Soviet Socialist Republic” (Davison). Orwell faced many problems for the publication of the French edition. In his letter written to Arthur Koestler on 10 January 1946, he writes that the French publisher who had signed a contract to translate *Animal Farm* has got cold feet and says it is impossible “for political reasons” (*CEJL IV* P. 77). Orwell felt very sad to think of a thing like that happening in France, a country which provided the principles of equality and liberty to the world. However, he did not loose courage. He, then, contacted another publisher, Odile Pathe, a woman with courage, who agreed to publish the book in French language (*CEJL IV* P. 140).
*Animal Farm* got high success in America but Orwell’s initial attempt of US publication was not good. The novel did not appeal American publishers due to its sub-title “A Fairy Story”. They were of the opinion that the book is mainly about fantastic animal story. In his letter written to Leonard Moore on 23 February 1946, Orwell writes: “I sent the MS of *AF in* 1944 they returned it, saying shortly that it was impossible to sell animal stories in the USA” (CEJL IV P110). Though an American editor at Dial Press rejected *Animal Farm*, after the success of the novel he wrote to Orwell saying that “there had been some mistake” and that they would like to make another offer for the book. However he had already contracted with Harcourt Brace that published the novel in America by revising its title as “*Animal Farm: A Satire*” in 1946. He had great hopes of US edition. In his letter written to Letter to Geoffrey Gorer in the United States on 22 January 1946, Orwell writes: “Harcourt Brace are doing *Animal Farm*. I don't fancy that one will sell in the USA, though of course it might sell heavily, as with most books in America it seems you either sell 100,000 copies or nothing” (CEJL IV 86).

The novel was rejected by most of the communist minded publishers. While expressing the attitude of Communists, Peter Viereck writes:

> With the characteristic hatred of literary Stalinoids for genuine democratic socialists (a hatred more frenzied and frothing than any they expend on fascists), [Angus] Cameron also was among those who after the war prevented Little, Brown from publishing George Orwell’s anticommunist satire, *Animal Farm*. Some 18 to 20 publishers, almost all the leading ones, turned down the best anti-Soviet satire of our time. In view of its wit, its readability, its sale-ability, and its democratic
outlook, the most likely motive for these rejections is the brilliantly successful infiltration (then, not now) of Stalinoid sympathizers in the book world (Meyers 21)

*Animal Farm* was published in August 1945 and Orwell earned about £12,000 from the book by 1950 and became financially successful for the first time in his life. There were BBC radio versions of the satire in 1947 and 1952. Sales in hardcover and paperback editions had reached eleven million. Besides the immense success, it was accepted by the academic circles not only in England but also in all over the world in their curricula. It has also been adapted for films twice though both differ to some extent from the novel.

Although the publishers raised problems, the critics and readers praised it so much that *Animal Farm* got high success both in England and America that it created history as half a million copies of it were sold through the American Book-of-the-Month Club. By the time of the novel’s publication the war had ended and everyone came to know the real face of Stalin. As the novel satisfied both political and artistic purposes it appealed the readers and critics greatly and got immense response beyond Orwell’s expectations. He was very happy with the liberal atmosphere in his home country which inspired him to translate the novel in many languages. The major reviews and critical remarks published in periodicals, journals and in the Media of the day made the success of the novel possible. Besides this, Robert Lee evaluated the novel from different perspectives in his book *George Orwell*. According to Lee *Animal Farm* is “Orwell’s finest book” … a “little masterpiece” in form and style (Lee 108). He further claims that the novel is the ‘allegory of the Russian Revolution’ (Lee 109), but A. E. Dyson observes: “*Animal Farm* is by no means about Russia alone. Orwell is concerned to show
how revolutionary ideals of justice, equality and fraternity always shatter in the event” (Dyson 206). In short instead of being just an allegory of twentieth century Russian politics, *Animal Farm* is more meaningfully an anatomy of all political revolutions (Lee 109). As Orwell was mostly concerned with injustice to humanity from the very beginning of his career nobody can deny his interest in human conditions, justice and love for humanity in this novel.

The novel was reviewed by many critics of the day but it was T S. Eliot, a director of Faber, who reviewed it for the first and even before its publication. According to him “it as a distinguished piece of writing . . . the fable is very skillfully handled, and that the narrative keeps one’s interest on its own plane—and that is something very few authors have achieved since Gulliver” (Meyers 19). although Eliot praised the novel, he rejected to publish it due to political reasons. Like Eliot several critics praised the novel. In the words Graham Greene “*Animal Farm* is a welcome sign of peace that Mr. George Orwell is able to publish his *Animal Farm*, a satire upon the totalitarian state and one state in particular” (Meyers 195). In his book *Orwell* Edward Thomas writes: “Alone of Orwell’s book *Animal Farm* is free of his own dramatized personality . . . it is unique among his books for its unity, its formal perfection” (77). Due to its greatness the novel has been interpreted from feminist, Marxist, political and Psychological perspectives, and it is perceived as an important document and relevant book in the Post-World War II literary canon.

All the reviews of the novel were influenced by the politics of the reviewers and their attitude toward Stalinist Russia. However, criticism of Douglas Kerr is different and quite intelligent. He gives the three
dimensions of the novel on the basis of its setting, plot and theme. In his book *George Orwell* Kerr remarks:

*Animal Farm* is a European book in three dimensions. Its imagery is entirely English and homely in an intimate sense. The story of the revolt in farmyard shadows soviet history ingeniously, not just in outline with pigs Napoleon and Snowball correspondently to the rivals Stalin and Trotsky, but in its careful parallel with such events as naval mutiny at Kroonstad and the Treaty of Rapallo. The third dimension of the book is Spanish, because its theme is the betrayal of revolution and it was in Barcelona that Orwell had seen this happen at close quarters” (62).

In a nutshell, *Animal Farm* is an allegory of the Soviet Russia under Stalin regime. It makes a devastating attack on Stalin for his betrayal of the Russian Revolution. As a result publishers of different persuasions and political associations find various reasons for not bringing the book into print. The main reason of the publishers’ refusal was Orwell’s stern critique of Stalin and Moscow-directed Stalinism. They felt that the British would not tolerate the criticism of the USSR, their World War II ally, so they declined to publish the novel during the war time. Although the publishers raised problems, the critics and readers praised it so much that *Animal Farm* got high success both in England and America. The major success of the novel really lies in the tremendous response of the readers, reviewers and critics. It is true that the social referent or context is the major determining factor of the emergence of the novel; it was the role of gatekeepers which equally played the dominant role in making the novel popular among the readers.
4.3. Sociology of *Nineteen Eighty Four*

4.3.1. Introduction:

*Nineteen Eighty Four* is Orwell’s last endeavour to warn the people about the dangers of totalitarian government. It presents the fear, mistrust, disillusionment and horror caused by the Wars, capitalism, and totalitarianism. In 1936, Orwell was in Spain where he witnessed firsthand nightmarish atrocities committed by fascist political regimes. The rise to power of dictators such as Adolf Hitler in Germany and Joseph Stalin in the Soviet Union inspired his mounting hatred of totalitarianism and political authority. In order to make people aware of these threats, he decided to devote his energy in writing a dystopian novel that was politically charged. Under the influence Yevgeny Zamyatin’s novel *We* and Huxley’s *Brave New World*, he wrote *Nineteen Eighty Four*.

*Nineteen Eighty Four* is a dystopian novel. The major features of dystopian novel are: powerful dictatorship of the party, brainwashing of dissidents, the divorce from values and memory of the past, the destruction of the capacity to think, through the perversion of language, vilification of self-esteem, the hostility to the joy of personal relationships (Berger 88). Being a dystopian novel it depicts an innovative society in which people are controlled and conditioned to accept the principles of the Party without any disapproval. It tells the story of Winston Smith, the protagonist, and his degradation by the totalitarian state.

The novel is written with the purpose of warning readers in the West of the dangers of totalitarian government. After his return from the Spanish Civil War, Orwell came to know that the intellectuals in England and America believed communism in Russia as a great socialistic experiment. So he felt disturbed. In order to reflect the terror of fascism
and communism that prevailed in Europe between the two World Wars, he followed the method used by Huxley and Zamyatin in their novels to portray a perfect totalitarian society with absolute power in which government monitors and controls every aspect of human life to the extent that even having a disloyal thought is against the law. For the presentation of totalitarian society he took Soviet Communism under the rule of Stalin as a model for the novel. The title of the novel indicates to its readers the possibility of totalitarianism in future if it is continued. The main object of the novel is to show the danger of totalitarianism and the importance of Orwell’s cherished democratic socialism. So the novel is described as the perfect picture of the totalitarian society with absolute power.

4.3.2. Plot and Characterization:

*Nineteen Eighty Four* is a nightmare that pictures the totalitarian world in future. The novel is subdivided into three parts. The first part introduces the major characters and the theme of the novel. The first part begins with the introduction of Winston Smith, a lower ranking officer in the ruling party of Oceania. He is working in the Ministry of Truth as a propaganda officer. His main task is to alter historical records to match the Party’s official version of the past events. Although, he is a member of the party, his life is under the control of the oppressive system of the party. He is constantly watched from the Thought Police. Wherever he goes, even his own home, the Party watches him through telescreen, installed in every room. The main purpose of the telescreen is to observe every actions and thoughts through the secret police. Besides, everywhere he looks, he sees the face of Big Brother, the omniscient leader of the Party with a slogan, ‘BIG BRITHER IS WATCHING’.
Winston Smith, then, reminds about the other Ministries of the Party such as the Ministry of Peace, the Ministry of Plenty, and the Ministry of Love. People have accepted these ministries, though they contradict their functions: the Ministry of Plenty oversees economic shortages, the Ministry of Peace wages war, the Ministry of Truth conducts propaganda and historical revisionism, and the Ministry of Love is the center of the Party’s operations of torture and punishment. The Party controls everything in Oceania, even the people’s history and language through these departments. Winston is against the party and hates Big Brother. However, he is not free to express his hatred nor even free to think of it because freedom is a shocking and alien notion in Oceania. He takes a diary and unconsciously writes in it: “DOWN WITH BIG BROTHER”. In fact, he has committed a thoughtcrime. He knows that the Thought Police will seize him sooner or later. While thinking about Thought Police he hears a knock at the door, but fortunately, there is none but his neighbor, Mrs. Parsons, who has come for help. Winston observes Junior Spies in her children.

Winston describes Oceania’s relations with other countries, Eurasia and Eastasia. According to official history, Oceania has always been at war with Eurasia and in alliance with Eastasia, but he knows that it is not the true but changed records. For instance, the Party claims that Oceania has always been allied with Eastasia in a war against Eurasia, but Winston knows that this is not true. He is troubled by the Party’s control of history. The Party also claims that Emmanuel Goldstein, the alleged leader of the Brotherhood, the most dangerous man alive, but this does not seem plausible to him. He knows the nature of Big Brother who always makes changes in the record of the history. He has even written about himself in the records just to prove his goodness.
Winston spends his evenings wandering through the poorest neighborhoods in London, where the proletarians live squalid lives, relatively free of Party monitoring. During his visit, he comes to know that nobody has heard of the leader before 1960, but stories about him now appear in histories from 1930. He is disturbed by this manipulation of history but being a member of the party he has to follow the orders of his leaders. His only job is to destroy the documents unfavourable for the party and type a new record with ‘speakwrite’ in favour of the party. The main object of updating the record is to show that Big Brother is not wrong.

One day, while altering historical records to fit the needs of the Party, he notices that a beautiful dark-haired girl, Julia, is staring at him. At first, he feels suspicious that she is an informer of the leader. However, he desires to be a sex partner of the girl. Julia is also thinking the same. She writes a note expressing her love for him. Soon they begin a secret affair. Eventually they rent a room above the secondhand store in the Proles district where Winston had bought the diary. This relationship lasts for some time. Winston is sure that they will be caught and punished sooner or later, while Julia is more pragmatic and optimistic. As Winston’s affair with Julia progresses, his hatred for the Party grows more and more intense. At last, he receives the message from O’Brien, a member of the powerful Inner Party that he wants to see Winston Smith.

When Winston and Julia meets O’Brien’s in his luxurious apartment, he makes them believe that like them, he hates party, and says that he works against it as a member of the Brotherhood. He instructs Winston and Julia to become a part of the Brotherhood, and gives Winston a copy of Emmanuel Goldstein’s book, the manifesto of the Brotherhood. When Winston agrees to support O’Brien, soldiers appear
and seize them. Mr. Charrington, the proprietor of the store, is revealed as having been a member of the Thought Police all along.

Torn away from Julia and taken to a place called the Ministry of Love, Winston finds that O’Brien, too, is a Party spy who simply pretended to be a member of the Brotherhood in order to trap Winston into committing an open act of rebellion against the Party. O’Brien spends months torturing and brainwashing Winston, who struggles to resist. At last, O’Brien sends him to the dreaded Room 101, the final destination for anyone who opposes the Party. Here, O’Brien tells Winston that he will be forced to confront his worst fear. Throughout the novel, Winston has had recurring nightmares about rats; O’Brien now straps a cage full of rats onto his head and prepares to allow them to eat his face. He snaps, pleading with O’Brien to do it to Julia, not to him. Giving up Julia is what O’Brien wanted from Winston all along. When he gives up Julia, he is released to the outside world. He meets Julia but no longer feels anything for her. He has accepted the Party entirely and has learned to love Big Brother

Orwell’s world view about totalitarian is presented through three main characters: Winston Smith, O’Brien and Julia. Of the three Winston Smith plays a dominant role. The whole action of the novel revolves around his activities. The other characters are related to his actions and motives. He is presented as a rebel of the party and Julia supports him in his rebellion. However, O’Brien manages to trap both the rebels and finally tortures them to accept the ideology of the party. The other character such as Mr. Charrington plays the role of secret police; Mr. Parson and Sym, followers of the party; children of Mr. Parson appear as detectives and the proles are the victims of the party. Besides these characters we get the introduction of Big Brother, the face of the Party.
The citizens are told that he is the leader of the nation and the head of the Party, but Winston can never determine whether or not he actually exists. Besides these characters we get some symbols such as Thought Police, telescreen The Glass Paperweight and St. Clements’s Church. All these characters and symbols make their own contribution to create interest and variety of the novel.

4.3. The Major Determinants of the Novel:

*Nineteen Eighty Four* is Orwell’s last and most popular novel written in the dystopian form and technique. It presents the totalitarian state controlled by the absolute power of Big Brothers. By using the dystopian technique, Orwell attempts to attract his readers to the threat of the approaching totalitarian demonstrated by Nazism and Communism in Germany, Spain and Russia and to make them aware of the importance of democratic socialism. The novel was published just after the Second World War ended, and received the grand success in all over the world. This success of the novel shows that Orwell was able to send his message of socialism through this novel. The social referents, the world view of the writer, and the ideology of the gatekeeper of literature contributed equally for the existence and success of the novel.

1. Social context:

The major social referent that determined the subject matter and theme of the novel is Stalin’s regime in Russia. The history of the Russian Revolution shows that Stalin became the General Secretary of the Soviet Communist Party in 1922 following the death of Vladimir Lenin in the 1920. In fact, Leon Trotsky was the real heir of Lenin but Stalin prevailed in a power struggle over. In 1930 Stalin began the Great Purge, a campaign of political repression, persecution and executions that reached its peak in 1937. Democratic-centralism that became the power
of Marxist movement which successfully realized by Lenin at the time of the Revolution was twisted by Stalin to eternalize his power of authority. He claimed that his policies were based on Marxism – Leninism, but later on were considered to represent a political and economic system called Stalinism. While presenting the distorted ideology of socialism Orwell writes:

… Socialism that appeared from about 1900 onwards the aim of establishing liberty and equality was more and more openly abandoned. The new movements which appeared in the middle years of the century, Ingsoc in Oceania, Neo-Bolshevism in Eurasia, Death-Worship, as it is commonly called, in Eastasia, had the conscious aim of perpetuating unfreedom and inequality. These new movements, of course, grew out of the old ones and tended to keep their names and pay lip-service to their ideology. But the purpose of all of them was to arrest progress and freeze history at a chosen moment. (NEF, 232)

The activities of Thought police, Great purge, and control over people by means of power depicted in the novel are parallels activities of Stalin. Thought police in the novel is an adaptation of NKVD, Soviet political police whose work was to seize and put the convicts to death without trial or dispatched to labor camps in Siberia or other remote areas. Great purge which is the follow-up of NKVD refers to “vaporization” in the novel. By some estimates, 10 million or more people were arrested for political offenses during the Stalin period. Roughly one million were executed. Several million at a time populated the Gulag—the widespread network of concentration camps, forced labor camps, and exile sites. Besides this, a similar policy of Three-Year Plan in the novel is appropriately similar to Stalin’s Five-Year Plan:
The music from the telescreen stopped and a voice took over. Winston raised his head to listen. No bulletins from the front, however. It was merely a brief announcement from the Ministry of Plenty. In the preceding quarter, it appeared, the Tenth Three-Year Plan's quota for bootlaces had been over fulfilled by 98 per cent. (NEF 232)

This view shows the Three-Year Plan report that usually announced through the Telescreen. By the end of the 1920s Stalin cancelled the New Economic Policy performed by Lenin and started the first of a series of Five-Year Plans, carrying the regime out to a program of rapid industrial development and forced collectivization of agriculture. The result was a radical transformation of Soviet society. The government built hundreds of factories and finally has a result of overproduction in the country. Big Brother and Emmanuel Goldstein as both of the main characters are undoubtedly inspired by Stalin and his political rival Leon Trotsky. Big Brother is parallel to Stalin’s cruelty, the iron fist, the all-knowing leader of the totalitarian society and a god-like icon to the citizens he rules. While Leon Trotsky as the opposite person comparably as Emmanuel Goldstein. Trotsky is the revolutionary leader, a theoretician and journalist. He lived irregularly from place to place under the prowl of Stalin regimes before his assassination in 1940 while in Mexico.

The novel was written when the world was under the instability of Europe’s imperialism, Nazi’s fascism and communist’s totalitarian grasp. Russia was ruled by a dictator named Joseph Stalin. He ruled the country with an iron fist. He was famous for his midnight purges. He arrested and killed hundreds of citizens in a secret place without a trial. Stalin’s victims were people who regard as contradicted with his authority and ideology including political dissidents, artists, proletariat and Jews. Being
a socialist, Orwell could not bear that oppression. More than half of his life, he faced a reality as the victim of unfair social-capitalist structure and the World War’s disarray. In the same way, he was one of the European intellectuals and authors who sympathized to International Marxist movement especially Bolshevik revolutionary act when Russian Marxist was under Lenin leadership. Lenin successfully realized the Marxist philosophy as a concrete guidance revolutionary movement in the direction of socialism truth. However, when he observed the brutality of communism, he felt disturbed and to warn people the threats of totalitarian power, he wrote *Nineteen Eighty Four*.

In the novel Orwell presents the picture of the devastating effects of totalitarian tendencies. The ruling party in Oceania has the absolute power and by conditioning the minds of their victims with physical torture, the Party is able to control reality, convincing its subjects that 2 + 2 = 5. The telescreen also monitor behavior by means of the omnipresent signs reading “BIG BROTHER IS WATCHING YOU,” by means of telescreen and hidden microphones across the city, the Party is able to monitor its members almost all of the time. The Party undermines family structure by inducting children into an organization called the Junior Spies, which brainwashes and encourages them to spy on their parents and report any instance of disloyalty to the Party. The Party also forces individuals to suppress their sexual desires, treating sex as merely a procreative duty whose end is the creation of new Party members. In addition to that Orwell’s most important messages in *Nineteen Eighty Four* is that language is of central importance to human thought because it structures and limits the ideas that individuals are capable of formulating and expressing. The party has designed a new language to control the thinking power of the citizen. Newspeak is used not only to
provide mediums of expression but also ‘to make all other modes of thought impossible (NEF 241). In chapter five, Syme who works in the Research Department talks to Winston that the eleventh edition of Newspeak Dictionary is getting into its final shape: “I dare say, that our chief job is inventing new words. But not a bit of it! We are destroying word – scores of them, hundreds of them, everyday. We’re cutting the language down to the bone” (NEF 44). The Party is constantly refining and perfecting Newspeak, with the ultimate goal that no one will be capable of conceptualizing anything that might question the Party’s absolute power. Language is thus used effectively in Orwell’s futuristic world to make people accept the designs of the government. This is comparable to what happens in Huxley’s Brave New World.

So far as the social referent of the novel is considered it is found that Orwell has presented the society in his vision. The projected world of Nineteen Eighty Four is a technically advanced society. We find telescreen, pneumatic tubes, speakwrits, and memory holes in this society. But these technical devices are not used to improve the standard of living of all the people. While the Inner Party members enjoy all comforts, life is made difficult for Outer Party members. Orwell, for the representation of society in Nineteen Eighty Four, took as his model, the controlled and military society from Soviet Communism. It also points out the conflict between Stalin and Trotsky (Big Brother and Goldstein). The ideology of Airstrip One (London) is Ingsoc (English Socialism).

In the world of Nineteen Eighty Four history is constantly rewritten to suit the current goals of the Party. Only the destruction of human memory will make it possible. Hence the Ministry of Truth (Minitrue) modifies history perpetually to the tune of the ideals of the Party. The economic condition of Nineteen Eighty Four also resembles
that of Russia. To Winston Smith, readjusting Ministry of Plenty’s figures is not even forgery. Rather it appears like substituting one piece of nonsense for another because most of the figures mentioned do not have any connection with the real world. For example, the Ministry of Plenty’s forecast had estimated the output of boots for the quarter at 145 million pairs. The actual output was…sixty-two millions. Even if a person knew the truth he could not prove it. Winston’s experience is widely considered an artistic recreation of Orwell portraying the coercive methods of the Stalin and Nazis. Samuel Hynes argues that “Orwell’s imagination was one that depended upon documentation and the sense of recorded fact. Big Brother looks like Stalin, Goldstein is a Trotsky-like dissenting intellectual, and the purges, trials, and tortures resemble those that decimated the Russian party during the thirties.” (84)

2. Orwell’s anti-totalitarian World View:

*Nineteen Eighty-Four* is dystopian novel and the term ‘dystopia’ makes it clear the nature of the organized civilization founded upon restrictions and limitations on the individual for the sake of society. Dystopian governments do not usually care for the well-being or safety of their citizens. They focus on complete control, extortion and limitations of their people. These limitations are always in conflict with the freedom of man which results in ‘repression’ in Freudian term. Due to this repression, man struggles to attain freedom but instead of freedom, he gets suffering due to the absolute power of dystopian government. This repression is very strong in Oceania that every movement of the citizens is strictly controlled by the thought police. People are punished not only for their actions, but also for their slightest deviation from the sets of limits of thinking. In order to present the repression and oppression of man in the totalitarian state like Russia under the regime of Stalin, Orwell has deliberately used the dystopian form for his novel. However, some
communists of the day criticised the novel as an attack on socialism. In order to defend the criticism on socialism to make clear his world view in the novel Nineteen Eighty Four Orwell writes:

My recent novel is NOT intended as an attack on Socialism or on the British Labour Party (of which I am a supporter) but as a show-up of the perversions to which a centralized economy is liable and which have already been partly realized in Communism and Fascism. I do not believe that the kind of society I describe necessarily will arrive, but I believe (allowing of course for the fact that the book is a satire) that something resembling it could arrive. I believe also that totalitarian ideas have taken root in the minds of intellectuals everywhere, and I have tried to draw these ideas out to their logical consequences. The scene of the book is laid in Britain in order to emphasize that the English-speaking races are not innately better than anyone else and that totalitarianism, if not fought against, could triumph anywhere (CEJL IV502).

The utopian novel presents the model of military in which the state is controlled by the absolute power. In the novel O’Brien declares: “the party seeks power entirely for its own sake” (NEF 211). The end of power in utopian novel is not the salvation of man as explained by the principles of French Revolution but the complete damnation of as we find in fascist and totalitarian state. What Orwell thought of Fascist Germany and Totalitarian Russian under the Rule of Stalin is depicted in the novel.

Orwell’s main aim of using dystopian rule in the novel is to present his urge for freedom for the salvation of man from the cruelty of totalitarianism. It is directly related to his first hand experience in Spanish Civil War. In his earlier novels he tried to make an attempt to explain the threats of totalitarian. For instance in Coming Up for Air he expresses his
Orwell was very serious about the threats of fascism after the Hitler-Stalin pact of 1939. The very pact is the beginning of the dystopian government. He thinks the very pact as the failure of communism and the deceit to the followers of the communism. In fact, Orwell did not find the true principles of communism in regime of Stalin. His regime is thoroughly dystopian. In order to show the dangers of Stalin’s regime he uses the dystopian technique in the novel.

Orwell believes in democratic principles and humanitarian political system. In order to sharpen the awareness of such system in people, he portrays the totalitarian state in the novel. He was one of the most important novelists of that age who found his subject matter i.e. the effect of totalitarian authority in modern political ideologies of Russia and Germany. He developed his idea perfectly by mean of story. In his essay, he frequently wrote against the totalitarian authority. For instance, in his essay on Arthur Koestler, he writes about the totalitarian world created by secret police force. The concept of thought police in the novel is the reflection of this idea. In another essay “England Your England” Orwell writes: Totalitarian demands, in fact, the continuous alteration of the past, and in the long run probably demands a disbelief in the very existence of objective truth” (164). In Nineteen Eighty Four Orwell depicts the same situation. The only job of Winston Smith in the Ministry of truth is to destroy the documents unfavourable for the party and type a new record with ‘speakwrite’ in favour of the party as per the orders of his leader. The main object of updating the record is to show that Big Brother is not wrong. Winston Smith observes: ‘the past not only changed but changed continuously” (NEF 67). He is troubled by the Party’s control of history.
So he rebels against the misuse of power but he has to surrender to power. The total submission to power, to a central authority is the feature of dystopia. Orwell found this feature of dystopia in the regime of Stalin. So the novel can be called as a dystopia of Stalinism.

There are considerable evidences to support Orwell’s anti-totalitarian and anti-Stalinism world view. While fighting in the Spanish Civil War for the socialist cause, he witnessed the betrayal of the Revolution by the Stalin government. In *Homage to Catalonia* he writes that the communist party in Spanish war was against workers’ revolution and in favour of bureaucratic collectivism which resulted in a new form of exploitative class society. The members of POUM were arrested and killed when Spain was under the control of communists. Being a member of POUM Orwell became anti-Stalinist and reflected the principles of Stalinism through Big Brother. Secondly, he found that instead of establishing the classless society as promised in the beginning of the Russian Revolution, the Stalin’s regime exploited the peasants and workers in the name of collective property and established a new form of exploitative class society called bureaucratic collectivism. Thousands of workers were killed in the forced labour camp and in purge trials that rebelled against this bureaucratic ruling class who enjoyed the fruits of the Revolution. Orwell presents the similar events in Oceania. The people like Winston Smith and Julia who rebel against Big Brother’s misuse of power are tortured for the crime they do not commit until they agree two plus two five. The threats of the totalitarian regimes and the tricks of Stalin’s communism he saw in Russia led Orwell to hold a pessimistic view on the world’s future. In his essay “Inside the Whale” Orwell explains the threats of totalitarianism and points out that the totalitarian dictatorship is a deadly sin and a meaningless abstraction to freedom of thought. The total submission of Winston Smith in the end of the novel shows the devastating effects of Orwell’s concept of totalitarianism.
3. The Gatekeepers of Literature:

As stated earlier the role of publisher is very crucial in the existence and success of a literary work. While taking the decision of the publication of the book he thinks about the several issues such as the libel action against the book, the reactions of the critics, the possible response from the readers, the network of the distributors, the government policies, the content and form of the book and above all the sell of the books. Taking into considerations all these issues he decides whether to accept or reject the book. In the case of Animal Farm, nearly eight publishers rejected the novel on the ground that it was based on the Soviet Union under regime of Stalin. The most important reason was that it was the war time and Soviet Union was the alley of Britain and America. There was no such critical situation at the time of the publication of Nineteen Eighty Four. Secondly, Orwell himself had declared that the main object of Animal Farm was to expose the hidden face of Stalin and for that he used pig as a symbol for Stalin. In Nineteen Eighty Four we do not get an issue of a specific person or a country but it is a general criticism on totalitarianism in future and the form of the novel is a dystopia. Although Orwell confessed that novel is intended as a show-up of the perversions to which a centralized economy is liable and which have already been partly realized in Communism and Fascism, it is an earnest urge to the people to fight against totalitarianism. As a result the novel did not face any problem for publication. It was been written between 1947 and 1948 and was published in London by Seeker and Warburg on 8 June 1949 and in New York by Harcourt, Brace on 13 June 1949. The original title of the novel was The Last Man in Europe. In fact Orwell himself was in confusion about the title. However, for the commercial purpose Warburg suggested changing The Last Man title to Nineteen Eighty Four. The introduction to the Penguin Books Modern Classics edition of Nineteen Eighty-Four reports that Orwell originally set the novel in 1980, but he
later shifted the date first to 1982, then to 1984. The final title may also
be an inversion of 1948, the year of composition (NEF xxvii). In his letter
to Fredric Warburg, Orwell writes:

I am not pleased with the book, but I am not absolutely
dissatisfied. I first thought of it in 1943. I think it is a good
idea, but the execution would have been better if I had not
written it under the influence of T.B. I haven’t definitely
fixed on a title but I am hesitating between Nineteen Eighty-
Four and The Last Man in Europe. (IV, p. 448)

Nineteen Eighty Four is a dystopian and satirical novel dealing
with the most devastating effect of totalitarianism. The novel set in
Oceania, where society is tyrannized by The Party and its totalitarian
ideology. Orwell wrote it when he was suffering from tuberculosis. He
sent the final manuscript to Secker and Warburg on 4 December 1948 and
it was published on 8 June 1949 during the Cold War. Its first edition was
of 26,500. As soon as the novel published it created some bitter political
controversy. It was criticised on the issue of communism and banned in
Soviet Union. However, it was received very warmly and praised so
greatly that millions of copies were sold during Orwell’s life time. By
1989, it had been translated into sixty-five languages, more than any
other novel in English at the time. It was chosen as one of the 100 best
English-language novels from 1923 to 2005 in 2005 by TIME magazine.
In 2003, the novel was listed at number 8 on the BBC’s survey The Big
Read. (Wikipedia)

So far as the ideology of the publishers is considered it is found
that they supported the novel without raising any query or problem. Like
the publishers, the critics and readers also supported it immensely. When
the novel was published both in England and America, the several critics
and readers expressed their views about the content and subject matter of
the novel and Orwell’s ideology. Nearly ninety percent reviews were in
favour of the novel and the remaining ten percent reviewers criticised it as anti-communist and the supporter of capitalists. For instance, Julian Symons states that the book is really about power and corruption, and that Orwell is a novelist interested in ideas, rather than in personal relationships. In the review published in *Times Literary Supplement* in June 1949 Symons analysed the novel from several point of view and comes to the conclusion: “Thanks for a writer who deals with the problems of the world rather than the in growing pains of individuals, and who is able to speak seriously and with originality of the nature of reality and the terrors of power” (Meyers 257). Like Symons, Mark Schorer praises it as ‘a work of pure horror’ and calls it an ‘expression of Mr. Orwell’s moral and intellectual indignation before the concept of totalitarianism…. No other work of this generation has made us desire freedom more earnestly or loathe tyranny with such fullness (qtd. in Meyers 257).

In a long, brilliant, pessimistic letter, written from California in October 1949, Aldous Huxley praises Orwell’s book, suggests that the horrors of *Nineteen Eighty Four* are destined to modulate into the nightmare of *Brave New World* and expresses his fears about a devastating atomic war (qtd. in Meyers 24.). In his review on the novel published in Observer in June 1949 Harold Nicolson compares Orwell to Huxley and writes: ‘The Inferno atmosphere of the story is cunningly created and well-maintained’. He also finds the book impressive even though the vision of the future is not convincing (Meyers 258). In a journal *Nation* (25 June 1949) Lionel Trilling, describes the novel as “a profound, terrifying and wholly fascinating book about the ultimate threat to human freedom, and as a work in which ‘the nature of power is defined by the pain it can inflict on others (qtd. in Meyers, 259Trilling 78–83.). Diana Trilling speaks of the ‘cruelty of its imagination’ and believes that Orwell’s purpose is to make us ‘understand the ultimate dangers involved
wherever power moves under the guise of order and rationality’ (Meyers 25). In his controversial article published in *Partisan Review* on July 1949, Rahv distinguishes Orwell’s qualities from the weaknesses of many Left-wing writers and thinks the novel as ‘far and away the best of Orwell’s books.’ Rahv considers the novel in the context of Utopian fiction and places it in ‘the melancholy mid-century genre of lost illusions and Utopia betrayed. However, Golo Mann’s review in the *Frankfurter Rundschau* is interesting as a liberal German’s reaction. He warns against the present danger of totalitarian ideology in Germany as well as in Russia, and significantly emphasizes:

*Nineteen Eighty Four*, his satirical novel about the future, is a warning to the world, a very vivid presentation of the terror that could occur in the near future if all the implications of totalitarian ideas were put into practice and we were all forced to live in a world of fear. . . Orwell borrowed from present-day Russia more than from any other country for his fictitious description of the future. He also borrowed some things from Fascism and Nazism (Meyers 280).

He further points out that it is not an anti-Russian novel but a conservative book. The main concern of Orwell’s novel is the recognition of how closely human freedom is allied to historical veracity, to a faithful accounting of the past. Orwell’s only theme is the totalitarian danger that lies within ourselves and in all the political systems of our time.

Some reviewers connected the novel with the historical truth. As a historian, Mann is particularly concerned with the importance of historical truth and with the dangers of destroying the past in order to strengthen the present dictatorships, ideas that Orwell had considered in his essays ‘Politics and the English Language’ and ‘The Prevention of Literature.’ (Meyers 277). In his report on *Nineteen Eighty-Four* David Farrer appreciates the exciting story and the political message of Orwell.
According to him “the only people likely to dislike *Nineteen Eighty Four* are a narrow clique of highbrows (CW19-3506).

Herbert Read compares Orwell to Defoe, analyzes the source of his power and, like Rahv, calls *Nineteen Eighty Four* a utopia in reverse and considers it Orwell’s greatest book. The anti-Communist Czeslaw Milosz praises Orwell’s perception of Russian oppression; While Anisimov’s review conveys the predictable response of *Pravda*, which was enraged by attacks from a writer on the Left. Though Orwell is sympathetic to the proles in the novel, the Russian insists that he despises and ‘imputes every evil’ to them.

As stated earlier ninety percent reviews were in favour of Orwell but communist minded critics criticised the novel and called Orwell neurotic. According to the James Walsh, who notes the important influence of Zamyatin’s *We*, speaks of Orwell’s ‘neurotic’ and ‘depressing hatred of everything approaching progress,’ and claims that he ‘runs shrieking into the arms of the capitalist publishers with a couple of horror-comics’ (Meyers 287). Like Walsh, Sillen and Anisimov make the same attack on Orwell and feel that because he criticizes Communism he must be in favor of capitalism (Meyers 282). These reviews are extreme examples of how critics who are blinded by communist ideology condemn Orwell’s work. But Golo Mann’s and Czeslaw Milosz’s appreciations testify to the power of Orwell’s imagination and his ability to interpret political experience in human terms.

The response of the readers, critics, and publishers show that the gatekeepers played an important role in the creation and success of the novel. In a nutshell Orwell’s ideology about democratic socialism and his anti-totalitarian world view; his vision for the better future, and the response of the gatekeepers made *Nineteen Eighty Four* as the most successful novel of the century.

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