

KASDI MERBAH UNIVERSITY – OUARGLA
Faculty of Letters and Languages
Department of English Language and Literature



Dissertation
Academic Master
Domain: Letters and Foreign Languages
Field: English Language and Literature and Civilization
Specialty: Anglo- Saxon Literature
Submitted by:
Houcine NOUASRI

Title:

**Theme of Corruption in George Orwell's Novel
Animal Farm**

Publically defended
On.... /06/2015

Before the Jury

Mr. BELARBI Nouredine
Ms. BAHRI Fouzia
Mrs. SAADOUNE Farida

MAB President UKM Ouargla
MAA Supervisor KM Ouargla
MAA Examiner UKM Ouargla

Academic Year: 2014-2015

Dedication

To the memory of my Mother

To the memory of my Brother

To my dear Father

To my Brothers and Sisters

And all my Friends and Colleagues

I dedicate this modest work

Houcine

Acknowledgements

This work would not have been possible without the will of

His Mighty.

My parents have the gratitude and my infinite gratefulness for I would not be

here without them.

I want to express my gratitude for my supervisor Ms. BAHRI Fouzia for her

patience and untiring help, guidance and prompt feedback in preparing the

present Work.

And I want to thank the members of the Jury.

Table of Contents	
Dedication	I
Acknowledgements	II
Table of Contents	III
General Introduction	2
The Theoretical Part	
Chapter One: The Literature and Historical Background	
Introduction	6
1.1 The Modern Period and Modernism (1910-1945)	6
1.2 Overview of the Modern Period Literature	8
1.2.1 The Modern and Contemporary Writers	10
1.2.2. Rudyard Kipling (1865-1936)	10
1.2.3. Joseph Conrad (1857-1924)	10
1.2.4. D.H.Lawrence (1885-1930)	10
1.2.5 E.M.Forster (1879-1970)	10
1.2.6 Virginia Woolf (1882-1941)	10
1.3 George Orwell and his Major Works	11
1.3.1 George Orwell (1903-1950)	11
1.4 George Orwell Main Works	11
1.4.1 A Clergyman’s Daughter (1935)	11
1.4.2 Keep the Aspidistra Flying (1936)	11
1.4.3 Coming up for Air (1939)	12
1.4.4 Animal Farm (1945)	12
1.4.5 Nineteen Eighty-Four (1949)	12
1.5 Literary Criticism	13
1.6 The Marxist Literary Theory	13
Conclusion	15
The Practical Part	/
Chapter Two: Animal Farm: Critical Review	
Introduction	17
2.1 Literary Analysis of Animal Farm	17

2.1.1 Plot Summary	17
2.1.2 Setting	19
2.1.3 Characters	19
2.1.4 Point of View	22
2.1.5 Themes	22
2.2 Theme of Corruption in the Novel	24
2.3 Important Quotations about the themes of Corruption	25
2.4 Critical Reception	28
Conclusion	29
General Conclusion	31
Bibliography	33
Glossary of Terms	35
Appendix	37
Abstract	/

General Introduction

Modernism is considered as reaction to the artistic movement (Drabble 2000). This last is roughly related with twentieth century Western ideas and social life (ibid.). It is a period of arts, music, literature, and drama which rejected the old Victorian aspects of how art should be constructed, received and what it would signify (Carter and McRae, 1996). In the period of "high modernism", from around 1910 to 1950, the leading figures of modernist literature contributed radically to rearrange what poetry and fiction could be and do: figures like Woolf, Joyce, Eliot, Pound, Stevens, Proust, and Mallarme....etc. are considered the majors and the founders of twentieth-century modernism (Horan, 1992).

The modern era in Britain was the stage of development and flourishing in all the different areas of life. The First World War was the huge deterioration. But despite of all this hard and destructive times, the flared twinkle of prosperous and development appeared. This period of time is known in the golden twenties in the history of Great Britain and the Western World. (ibid)

The early 20th century saw many British writers rebelling against long held social norms to an unheard of degree (Terevor Roper, 2000). Abandoning many of the value systems and tightly held world views that had affected the British society and art since the birth of the nation. Change was the main principle of the time as new advances in technology, radical new social theories and two brutal world wars changed the face of the world forever (ibid). Many of British's critics began to question that they could believe in this new world, especially in the literary field, this diversity and differences of booms changes of this time to new era (ibid).

At the end of 19th century, literature seems to be more realistic rather than imaginative (Horan, 1992). In the 20th century many stories of new kinds and themes of writing emerged. Critics agree that the mind takes a place in the 20th century literatures; George Orwell was one of the writers whose writing made huge revolution and significant impact in English Literature (ibid).

Among Orwell's written work *Animal Farm*, in explaining how he came to write *Animal Farm*, Orwell says he once saw a little boy whipping a horse " *It struck me that if only such animals became aware of their strength we should have no power over them, and that men exploit animal in much the same way as the rich exploit the [worker].*"

In a satire, the writer attacks a severe subject by presenting it in an unreasonable light or else poking fun at it (Mc Grow, 2010). Orwell uses satire to depict what he notice as the myth of Soviet socialism. Thus, the novel tells a story that people of all ages can understand, but it also informs us a second story that of the real-life Revolution (ibid). Many writers have coordinated in great detail the story's characters to historical persons as an example, involving the power struggle between Napoleon and Snowball to the historical feuding between Joseph Stalin and Leon Trostky for control of the Soviet Union. Critics also believe that Old Major represents Karl Marx, who dies before achieving his vision (Ibid).

Other comparisons include Moses as the Russian Orthodox church, Boxer and Clover as workforce, the sheep as the common public, Squealer as Stalin's government news bureau, the dogs as Stalin's military police, and Farmer Jones as Czar Nicholas II (Mc Grow, 2010).

The farm's neighbors, Pilkington and Frederick, are said to be a symbol of Great Britain and Germany (Ibid), while Mollie suggests the Old Russian aristocracy, which resists change. A remarkable success when published, *Animal Farm* has since become part of school curricula and popular literary culture. Readers and critics similar have enjoyed its imaginative premise and the engaging charm of its animal characters.

Orwell's straightforward language draws readers into the farm's world, while the witty underlying satire invites serious analysis (Opcit).

T. R. Fyvel writes: "*[Orwell] turned the domestic animals on the farm into immediately recognizable and memorable and sometimes lovable characters.*"

Animal Farm is more than a fairy story. It is a commentary on the relevance of independent thought, truth, and justice. (Mc Grow, 2010)

Adding to that, Orwell initially struggled to find a publisher for *Animal Farm* (Mc Grow, 2010). Many liberal intellectuals in Europe admired the Soviet experiment with socialism

would produce a society in which everyone workers and employers was equal, and in which there were no upper, middle, or lower classes(Ibid).

In Orwell's words "*they believe that somewhere wanted to, a really socialist country does actually exist*". Also British publishers were hesitant to publicly criticize their Soviet associates as World War II came to close. The book was published in 1945, after Germany surrendered (Mueller, 2008).

Besides, *Animal Farm* is considered as a successful book that had been unpublished for long period of time, because British publishing authorities firms declined to offend the country's Soviet associates (Loewenstein and Mueller, 2008). It has become a critical and popular triumph; and being translated into many languages but was refused by the Soviet regulations throughout the Soviet-controlled states according to its political content; furthermore, it is one of Orwell's most lasting achievements (ibid.).

In *Animal Farm*, Orwell's interest was deeply to depict many themes and ideologies against the Soviet Union, he once wrote: "*Every line of serious work that I have written since 1936 has been ... against totalitarianism.*" Therefore, the question may raise through this study can be mentioned as follows:

What are the author intentions behind the Theme of Corruption in *Animal Farm*?

How is power and corruption shown in *Animal Farm*?

How does Orwell explore the Theme of Corruption in *Animal Farm*?

How is Language used as an instrument of social control?

The present research is mainly to find answers to this question by exploring the other themes in the novel and their significance, in the meanwhile accounting for the various reasons behind mentioning them in the novel.

1- Orwell's objective behind the use of theme of Corruption is to show the main aspects of the Stalin era and the leading figures, as well as to create in his reader's mind an overview of Russian communism system.

2-The Corruption theme in Orwell's *Animal Farm* is to depict the situation and the controlling system of the Soviet Union (1945) and to transmit a certain impressions and views towards the modern era (1945).

The purpose of this research is to explore the Theme of Corruption in Orwell's *Animal Farm*, by referring to different quotes from the novel in order to get clear understanding of the author perspective and his point of view.

On the other hand, *Animal Farm* novel is considered interesting, confused, and more than objective novel which reflects events during the Stalin era before the Second World War. So far, it is full of themes including the Corruption theme (Carter and McRae, 1996).

The present study includes two main chapters. The first one deal with a global overview of the modern period and its literary movement, the second chapter looks at the various themes in the Novel and highlights the theme of Corruption.

Theoretical Part

Chapter One

Literature and Historical Background

Introduction

The modernist period in English literature occupied the years from the beginning of the twentieth century through roughly 1965 (Ink, 2010). In broad terms, the period was marked by sudden and unexpected breaks with traditional ways of viewing and interacting with the world. Experimentation and individualism became virtues where in the past they were often extremely discouraged (Ibid).

Modernism was set in action, in one sense, through a series of cultural shocks; the first of these great shocks was the Great War, which ravaged Europe from 1914 through 1918, known now as World War One (Ink, 2010). At the time, this “war to end all wars” was looked upon with such terrible horror that many people simply could not imagine what the world seemed to be plunging towards. The first hints of that particular way of thinking called modernism stretch back into the nineteenth century. As literary periods; modernism displays a relatively strong sense of cohesion and similarity across genres and locales. (ibid)

Furthermore; writer who adopted the modern point of view often did so quite deliberately and self-consciously (Ink, 2010). Indeed, a central preoccupation of modernism is with the inner self and consciousness. In contrast the romantic world view, the modernist cares rather little for nature, being or the overarching structures of history. Instead of progress and growth, the modernist thinkers see a growing alienation of the individual. The machinery of modern society is perceived as impersonal, capitalist, and antagonistic to the artistic impulse. War most certainly had a great deal of influence on such ways of approaching the world. Two World Wars in the span of a generation effectively shell-shocked all of western civilization. (Ibid)

1.1 The Modern Period and Modernism (1910-1945)

In its origins, the modernist period in English literature was first and foremost a primitive answer against the Victorian culture and principles, which had prevailed for most of the nineteenth century (Ink, 2010). Indeed, a break with traditions is one of the fundamental constants of the modernist attitude. Intellectuals and artists at the turn of the twentieth century

believed the previous generation's way of doing things was a cultural dead end. They could foresee that world events were increasing into unknown territory (Ibid). The stability of Victorian civilization was rapidly becoming a thing of the past. The assassination of *Archduke Ferdinand* of Austria was essentially the triggering event of the First World War (Ibid).

The modern era is further divided as follows:

The 'early period', outlined above, this concluded with the beginning of the Industrial Revolution in the mid 18th century¹.

The 18th century Enlightenment, and the Industrial Revolution in Britain, can be posited along with the beginning of an 'Age of Revolutions', starting with those in America and France, and then pushed forward in other countries partly as a result of the upheavals of the Napoleonic Wars (Ibid).

Our present or contemporary era begins with the end of these revolutions in the 19th century, and includes World War I, World War II, and the Cold War (Ink, 2010).

The modern period has been a period of significant development in the fields of science, politics, warfare, and technology (Ink, 2010). It has also been an age of discovery and globalization: it is during this time that the European powers and later their colonies began their political, economic, and cultural colonization of the rest of the world (Ibid). By the late 19th and early 20th century, modernist art, politics, science and culture had come to dominate not only Western Europe and North America, but almost every civilized area on the globe, including movements thought of as opposed to the West and globalization (Opcit).

The modern era is closely associated with the development of individualism, capitalism, urbanization and a belief in the positive possibilities of technological and political progress.

The brutal wars and other problems of this era, many of which come from the effects of rapid change and the connected loss of strength of traditional religious and ethical norms, have led to many reactions against modern development: optimism and belief in constant progress has

¹<http://www.google.dz/?rd,sslei=lubvwsyyafor7aa0wokac=modernism+modernist+literature>

been most recently criticized by ‘postmodernism’, while the dominance of Western Europe and North America over other continents has been criticized by postcolonial theory.²

The concept of the modern world as different from an ancient or medieval one rests on a sense that ‘modernity’ is not just another era in history, but rather the result of a new type of change. This is usually conceived of as progress driven by conscious human efforts to better their situation³. Advances in all areas of human activity politics, industry, society, economics, commerce, transport,

communication, mechanization, automation, science, medicine, technology, and culture

appear to have transformed an ‘old world’ into the ‘modern’ or ‘new world’. In each case, the identification of the old Revolutionary change can be used to demarcate the old and old-fashioned from the modern (Ibid).

Much of the modern world has replaced the Biblical-oriented value system, re-evaluated the monarchical government system, and abolished the feudal economic system, with new democratic and liberal ideas in the areas of politics, science, psychology, sociology, and economics (Opcit).

1.2 Overview of the Modern Period Literature

The modern period mainly is the time of United Kingdom’s development, the state has ameliorated in many fields as it takes various changes; science, trade, even politics (Herman, 1940). However the most prominent change was the Capitalism tendency as new aspect in the state and in the economic system, as well as in political one. Nevertheless, Literature of the modern period takes its place over all (Ibid).

Modernism as a literary movement reached its height in Europe between 1900 and the mid-1920s. ‘Modernist’ literature addressed artistic problems similar to those examined in non-literary forms of contemporary Modernist art, such as painting (Opcit). *Gertrude Stein*’s abstract writings, for example, have often been compared to the fragmentary and multi-perspective Cubism of her friend *Pablo Picasso*.

²<http://www.google.dz/?rd,sslei=lubvwsyyafor7aa0wokac=modernism+modernist+literature>

³<http://www.google.dz/?rd,sslei=lubvwsyyafor7aa0wokac=modernism+modernist+literature>

The general thematic concerns of Modernist literature are well-summarized by the sociologist *Georg Simmel*: “*The deepest problems of modern life derive from the claim of the individual to preserve the autonomy and individuality of his existence in the face of overwhelming social forces, of historical heritage, of external culture, and of the technique of life*” (*the Metropolis and Mental Life*: p13).

Modernist literature attempted to move from the bonds of Realist literature and to introduce concepts such as disjointed timelines. Modernism was distinguished by an emancipatory metanarrative. In the wake of Modernism, and post-enlightenment, metanarratives tended to be emancipatory, whereas beforehand this was not a consistent characteristic (Ibid). Contemporary metanarratives were becoming less relevant in light of the implications of World War I, the rise of trade unionism, a general social discontent, and the emergence of psychoanalysis. The consequent need for a unifying function brought about a growth in the political importance of culture (Opcit).

Modern literature can be viewed mainly in terms of its formal, stylistic and semantic movement away from Romanticism (Green, 2010), examining subject matter that is traditionally mundane – a prime example being *The Love Song of J. Alfred Prufrock* by T. S. Eliot (1915) (Ibid). Modernist literature often features a marked pessimism, a clear rejection of the optimism apparent in Victorian literature in favour of portraying alienated or dysfunctional individuals within a predominantly urban and fragmented society (Opcit).

Many Modernist works, like *Eliot's The Waste Land* (1922), are marked by the absence of any central, heroic figure at all, as narrative and narrator are collapsed into a collection of disjointed fragments and overlapping voices (Green, 2010). Modernist literature, moreover, often moves beyond the limitations of the Realist novel with a concern for larger factors such as social or historical change, and this is particularly prominent in stream of consciousness writing. Examples can be seen in the work of *Virginia Woolf and James Joyce (1882-1941)* (Ibid).

Since we are exploring Literary Modernism, which is a subset of a larger artistic movement called Modernism that embraces painting and music (Green, 2010). In the literary realm, it's basically responsible for some seriously odd literature produced roughly between the end of World War I and the beginning of World War II. An introduction here goes over the Who, the Why and the What (Ibid).

In the other hand, there are some famous names associated with Modernism, mostly wrote in Britain or who are more associated with that part of the movement (Opcit).

Ulysses by James Joyce is one of the most significant books to come out of Literary Modernism. (Opcit). When we think of Literary Modernism, really the king of it is James Joyce. He's actually Irish, so right off the bat we've got one of these interlopers. His book, Ulysses, is really considered one of the most significant books that have ever been written.

Another person who's also famous and also an interloper, not really British, is T.S. Eliot (Green, 2010). He's an American. He's a poet and what he is most famous for is a poem called The Waste Land. He also wrote The Love Song of J. Alfred Prufrock. He has a lot of great poetry. He won the Nobel Prize (Ibid).

Modernist literature involved many authors and critics such as George Orwell(Animal Farm.1945), Virginia Woolf, T. S. Eliot, Gertrude Stein, H.D. (Hilda Doolittle), Dylan Thomas, Paul Laurence Dunbar, Ezra Pound, Mina Loy, James Joyce, Hugh MacDiarmid, William Faulkner, Jean Toomer, Ernest Hemingway, Rainer Maria Rilke, Franz Kafka, Joseph Conrad, Robert Musil, Andrei Bely, W.B. Yeats and so on⁴.

1.2.1 The modern and contemporary writers

1.2.2 Rudyard Kipling (1865-1936)

Rudyard Kipling invented the phrase '*the white man's burden*', using it to describe both the strain and the duties of Empire. He was born in India and educated in England; he was a prolific poet, short story and novel writer. In his novels, Kipling is best known for *Stalky and Co.* (1899), *Kim* (1901) and his short stories; *Departmental ditties* (1866).⁵

⁴ <http://www.google.dz/?gws-rd=cr,sslei=overview+of+the+modern+period+literature>.

⁵ <http://www.wikipedia.com/?gwssp=cvr=Rudiard> Kipling Biography.

1.2.3 Joseph Conrad (1857-1924)

Kipling makes an interesting contrast to Conrad. Both produces works based on Empire and the exercise of power, but Conrad's awareness of the extent to which power corrupts, and the sense of corruption in his work, far exceeds that found in Kipling. Conrad's most famous novels are *The Nigger of the Narcissus* (1898), *Lord Jim* (1900), *Heart of darkness* (1902)

1.2.4 D. H. Lawrence (1885-1930)

David Herbert Lawrence born in 1885 in England, he was a man on a self-confessed mission to liberate society from its social and moral chains, he was a poet as well as a novelist, but he is still most widely known for his prose work. The novels most often set for examination purposes are *Sons and Lovers* (1913), *The Rainbow* (1915) and *Women in Love* (1921), as well *Lady Chatterley's Lover* (1928)⁶.

1.2.5 E.M. Forster (1879-1970)

E.M. Forster was born in England (1879) and educated at public school then Cambridge, though he lived to 1970, his novels on which his fame were written before the First World War. These are *where Angels Fear to Tread* (1905), *A Room With A View* (1908), and *A Passage to India* (1924). He is also the author of the highly acclaimed critical work, *Aspects of the Novel* (1927)

1.2.6 Virginia Woolf

Virginia Woolf was born on the 25th of January 1882 in London, England. She was an essayist, novelist, publisher, critic, especially famous for her novels and feminist writings. Considered to be one of the leading figures of modernist literature of the twentieth century, her most notable works are the novels *Mrs. Dalloway*, *Orlando*, *To the Lighthouse*, *The Waves* and the feminist essay *A Room of One's own*. Woolf was an active figure in the London literary society during the interwar period and was a member of the Bloomsbury Group. Virginia Woolf died on the 28th of March 1941 in East Sussex, England, at the age of 59.⁷

⁶ [http://www.wikipedia.com/?gwssp=cvr=D.H.Lawrence Kipling Biography](http://www.wikipedia.com/?gwssp=cvr=D.H.Lawrence+Kipling+Biography).

⁷ [http://www.slideshare.com/!!htb-help+=Biography+Virginia+ Woolf.a+ Life](http://www.slideshare.com/!!htb-help+=Biography+Virginia+Woolf.a+Life)

1.3 George Orwell and his Major Works

1.3.1 George Orwell (1903-1950)

George Orwell is the pseudonym of Eric Blair who was born at Mothari, India on 25 June 1903; educated at Cyprian's preparatory school, Eastbourne where he won a scholarship to Eton and. after completing his education, worked as a policeman in Burma, attaining the rank of sub-divisional officer, a private tutor, school teacher and an assistant in a book shop⁸. He fought against the fascists in Spain in 1935-37, worked for the BBC for a time during the Second World War and for Tribune after the war. From about 1930 he tried to earn his living as a writer, finally achieving outstanding success with his last two novels *Animal Farm* (1945) and *Nineteen Eighty Four* (1949). His last years were dogged by tuberculosis and he died in London on 21 January 1950 (ibid).

1.4 George Orwell's Main Works

1.4.1 A Clergyman's Daughter (1935)

It is written in 1935 by George Orwell. It tells the story of Dorothy Hare, the clergyman's daughter of the title, whose life is turned upside down when she suffers an attack of amnesia. (Drabble, 2000). It is Orwell's most formally experimental novel, featuring a chapter written entirely in dramatic form, but he was never satisfied with it and he left instructions that after his death it was not to be reprinted. Despite stating *A Clergyman's Daughter* (and keep the *Aspidistra Flying*) should be not reprinted, he did consent that after his death he did not object to cheap editions 'of any book which may bring in a few pounds for my heirs (Ibid).

1.4.2 Keep the Aspidistra Flying (1936)

It is first published in 1936, is a socially critical novel by George Orwell. It is set in 1930s London. The main theme is Gordon Comstock's romantic ambition to defy worship of the money-god and status, and the miserable life that results (Muller, 2008) the aspidistra is a hardy, long-living plant that is used as a house plant in England. It was especially popular in the Victorian era, in large part because it could not only tolerate weak sunlight but also could

⁸ <http://www.Slideshare,George+Orwell.com:A+life//,George+Orwell+Alife>.

tolerate the poor indoor air quality that resulted from the use of oil lamps and, later, coal gas lamps. They had fallen out of favor by the 20th century, not coincidentally paralleling the advent of electric lighting. Their use had been so widespread among the middle class that they had become a music hall joke appearing in songs such as "Biggest Aspidistra in the World", of which *Gracie Fields* made a recording (ibid).

1.4.3 Coming up for Air (1939)

It is a novel by George Orwell, first published in June 1939, shortly before the outbreak of World War II⁹. It combines premonitions of the impending war with images of an idyllic Thames-side Edwardian era childhood. The novel is pessimistic, with its view that speculative builders, commercialism and capitalism are killing the best of rural England, "everything cemented over", and there are great new external threats (Ibid).

1.4.4 Nineteen Eighty-Four (1949)

Nineteen Eighty-Four (sometimes *1984*) is a darkly satirical political novel by George Orwell¹⁰. The story takes place in a terrifying dystopia, in which an ever-surveillant State enforces perfect conformity among citizens through propaganda, fear, lies and ruthless punishment. It was first published on June 8, 1949, and one of Orwell's most famous works, furthermore; it is the inspiration of the word "Orwellian». The novel introduced the concepts of the ever-present, all-seeing Big Brother, the notorious Room 101, the thought police who use telescreens (televisions that contain a surveillance camera – found in almost every room of the apartments of the characters in the novel), and the fictional language Newspeak (ibid).

1.4.5 Animal farm (1945)

It is an allegorical and dystopian novella by George Orwell, first published in England on 17 August 1945. According to Orwell, the book deals with events related to the Russian Revolution of 1917 as well as to the Stalin Orwell, a democratic socialist, was a critic of Joseph Stalin and hostile to Moscow-directed Stalinism, an attitude that was critically shaped by his experiences during the Spanish Civil War. The Soviet Union, he believed, had

⁹ <http://www.google.dz/?gws-rd=cr,sslei=lubuvbvyafor7aa0w0kacg=coming+up+for+air>

¹⁰ [http://www.google.dz/?gws-rd=cr,sslei=Nineteen+ Eighty+Four:](http://www.google.dz/?gws-rd=cr,sslei=Nineteen+Eighty+Four:)

become a brutal dictatorship, Orwell described *Animal Farm* as a satirical tale against Stalin ("*un conte satirique contre Staline*"), and in his essay "*Why I Write*" (1946), he wrote that *Animal Farm* was the first book in which he had tried, with full consciousness of what he was doing, "to combine political purpose and artistic purpose into one whole"(Ibid).

Orwell wrote the book from November 1943 to February 1944, when the wartime alliance with the Soviet Union was at its height and Stalin was regarded highly by the British people and intelligentsia, a circumstance that Orwell hated. (Borges, 1996).It was initially rejected by a number of British and American publishers, including one of George Orwell, Victor Gollancz. Its publication was thus delayed, though it became a great commercial success when it did finally appear partly because the Cold War so quickly followed World War II (Ibid).

1.5 Literary Criticism

George Orwell's *Animal Farm*, published in England on August 17, 1945, it is arguably the author's biggest and most influential work. Orwell's effort had always been influenced by his deep awareness of social injustices and *Animal Farm* was no Different (<http://www.en.wikipedia.org>)¹¹. Another notable work by Orwell, *Nineteen Eighty-Four*, follows a very similar theme of severe injustice and a manipulating government. What made this novel so eye-popping and revolutionary for its time was its illumination of how a totalitarian regime progresses through its various phases (Ibid).

The satirical nature of *Animal Farm* came at no surprise given Orwell's intense opposition of totalitarianism and firm belief in democratic socialism during the Soviet Union (Borges, 1996).

Orwell had been a member of the Independent Labor Party and was a severe critic of Joseph Stalin and his signature Stalinism. *Animal Farm* records the tale of a group of farm animals as they revolt against their human master, Mr. Jones, attempt to create an intangible perfect society first presented by the vision of Old Major, the prized 12-year-old boar who

¹¹http://www.google.dz/?gws-rd=cr,sslei=aao0w0kacg*q++=literary+criticism

dies the day after giving his astounding speech to the animals. Going deeper than its juvenile disguise, *Animal Farm* is an allegory of both the Russian Revolution and the rise of Stalin's

1.6 The Marxist Literary Theory

“The Marxist analysis has got nothing to do with what happened in Stalin's Russia: it's like blaming Jesus Christ for the Inquisition in Spain.” (Tony Benn, 1925:79)

The Marxist approach to literature is based on the philosophy of Karl Marx, a German philosopher and economist. His major argument was that whoever controlled the means of production (the factories) in a society controlled the society. Marx noted a disparity in the economic and political power enjoyed by the factory owners and not allowed to the factory laborers.

He believed that the means of production (i.e., the basis of power in society) should be placed in the hands of those who actually operated them. He wrote that economic and political revolutions around the world would eventually place power in the hands of the masses, the laborers. To read a work from a Marxist perspective, one must understand that Marxism asserts that literature is a reflection of culture, and that culture can be influenced by literature. Marxists believe literature can instigate revolution¹².

Meanwhile, the political economist *Friedrich Engels* (1820 -1895) found out that he had been at similar perspectives of Marx. That's why they both decided to the contribution to explain the principles of communism (later called Marxism) and to manage an international movement(Eagleton, 1976).

Marxist theory also, considered a sociological approach to literature that viewed works of literature or art as the products of historical forces that can be analyzed by looking at the material conditions in which they were formed. In Marxist ideology, what it often classify as a world view (such as Victorian age) is actually the articulations of the dominant class (Culler, 1997) harsh, iron-fist government Marxism approach generally focuses on the clash between the dominant and repressed classes in any given age and also may encourage art to

¹² <http://www.google.dz/?gws-rd=cr,sslei=lubuvbvyafor7aa0w0kacgh=the+marxist+literary+theory>

imitate what is often termed "objective" reality.⁸ The Frankfurt School is also associated with Marxism and rejected realism (Cuddon, 1998)

Marxism developed primarily as a way of examining historical, economic, and social issues, Marxist tendency does not deal explicitly with theories of literature; consequently, there is no one orthodox Marxist school (as there is an orthodox Freudianism)⁹, but rather a diversity of Marxist readings. Thus, in the preface of the book of *Terry Eagleton Marxism and Literary Criticism*, Eagleton writes ironically :*"No doubt we shall soon see Marxist criticism comfortably wedged Between Freudian and mythological approaches to literature, as yet one More stimulating academic 'approach,' one more well-tilled field of inquire students to tramp."* (Eagleton, 1976).

Conclusion

Through this part, we deduce that the modern period has many characteristics, which make it different from the other periods in terms of society, the author style, who was occupied with the daily life problems and the social, political issues during the First World War. Adding to that, the modern novel and the important event that affected the world and Literature, this last became more vivid and popular than the other written novels.

Practical Part

Chapter Two

Animal Farm :Critical Review

2.1 Literary Analysis of Animal Farm

Introduction

In this chapter, we focus on George Orwell's novel *Animal Farm*, through this part we intend to uncover several themes and to spotlight on the theme of Corruption¹³. Moreover, George Orwell novel has a significant representation of the Soviet Union during the Stalin era, as far as this study is concerned with the analysis of the novel we will also focus on the time of the author and the structure of the Soviet system. The aim is to show a critical review of the novel and the author's point of view after writing his novel *Animal farm* (Ibid).

2.1 Literary Analysis of Animal Farm

2.1.1 Plot summary

Manor farm is a small farm in England run by the harsh and often drunk Mr. Jones. One night, a boar named Old Major gathers all the Animals of Manor Farm together¹⁴. Knowing that he will soon die, Old Major gives a speech in which he reveals to the animals that men cause all the misery that animals endure. Old Major says that all animals are equal and urges them to join together to rebel. He teaches them a revolutionary song called "*Beasts of England*" (Ibid). Old Major dies soon after, but two pigs named Snowball and Napoleon adapt his ideas into the philosophy of Animalism. Three months later, the animals defeat Jones in an unplanned uprising. The farm is renamed "*Animal Farm*".

The cleverness of the pigs, the immense strength of a horse named Boxer, and the absence of parasitical humans make Animal farm prosperous (<http://www.litcharts.com>). The animals post the Seven commandments state that all animals are equal and no animal may act like a human by sleeping in a bed, walking on two legs, killing other animals, drinking alcohol, and so on (Ibid).

¹³ <http://www.google.dz/?gws-rd=cr,sslei=lurvbyafor7aacgqu=literary+analysis+of+animal+farm>

¹⁴ <http://www.google.dz/?gws-rd=cr,sslei=lurvvgktfor7cgdnkl=animal+farm+plot+summary>

A fight for power soon develops between the two pigs Snowball and Napoleon. The challenge comes to a head over Snowball's idea to build a windmill .

At the final debate about the windmill, Napoleon order dogs he has secretly reared to be his own vicious servants and has them chase Snowball from Animal Farm (Ibid).Napoleon tells the other animals that Snowball was a “bad influence”, eliminates the animals' right to vote, and takes “the burden” of leadership on himself .He sends around a pig named Squealer, who persuades the animals that Napoleon has their best interests at heart (Opcit).

Three weeks later Napoleon decides they should build the windmill after all. The animals set to work, with Boxer leading¹⁵. Focusing on the windmill reduces the productivity of the farm, and all the animals but the pigs get less to eat. The pigs begin to trade with other farms, move into Mr. Jones's farmhouse, and start to sleep in beds. This confuses the animals who considered this forbidden behavior. But when they check the commandment about beds, it reads:”no animal shall sleep in a bed with sheets” (Ibid).

Over the next few years, animal farm battles with its human neighbors. The windmill gets destroyed first by a storm and then by a human attacks (Opcit). Napoleon blames all catastrophes on the “traitor” Snowball, and uses fear tactics information control, and deadly purges of anyone he considers an enemy to strengthen his power over the farm¹⁶. Meanwhile, the pigs secretly continue to rewrite the commandments and all of Animal Farm's history to support their lies (Ibid). They give the animals less food and demand more work, while eating more and working less the mselves. The other animals duped by the pigs' misinformation, continue to consider the mselves part of great revolution (Opcit).

¹⁵ <http://www.litcharts.com/lit/animal-farm/plot-overview>.

¹⁶ <http://www.litcharts.com/lit/animal-farm/plot-overview>.

When Boxer, the most devoted worker on the farm, is no longer able to work, the pigs sell him to a glue factory and use the proceeds to buy whiskey.

Years pass. Now only a few of the remaining animals on the farm experienced the revolution. Even fewer remember its goals. The pigs teach themselves to walk on two legs and begin carrying whips¹⁷. When the animals look at the Seven Commandments, they have been replaced by the statement: “*all animals are equal. But some animals are more equal than others.*” The pigs make peace with their human neighbors and have a feast. The other animals are shocked to discover that they can no longer tell the pigs from the humans (Ibid).

2.1.2 Setting

Time

As is the case with most fables; *Animal Farm* is set in an unspecified time period and is largely free from historical references that would allow the reader to date the action precisely¹⁸. It is fair to assume, however, that Orwell means the fable to be contemporaneous with the object of its satire, the Russian Revolution (1917–1945). It is important to remember that this period represented the recent past and present at the time of writing and that Orwell understands the significance of the story’s action to be immediate and ongoing rather than historical (Ibid).

Place

The events take place in an imaginary farm in England, London

¹⁷<http://www.litcharts.com/lit/animal-farm/plot-overview>.

¹⁸ <http://www.litcharts.com/lit/animal-farm/setting>

2.1.3 Characters

The Major Characters

Pigs

Old Major

He creates the ideas behind Animalism and inspires the other animals to rebel. As prize boar, Old Major has lived a relatively privileged life among the animals. This privileged life has given him the time to think about and understand fully the ways that humans exploit and enslave animals. Old Major symbolizes both Carl Marx and Vladimir Lenin, the fathers of Communism. Orwell describes him: "He was twelve years old and had lately grown rather stout, but he was still a majestic-looking pig, with a wise and benevolent appearance in spite of the fact that his tusches had never been cut" (*Animal Farm: 1*).

Napoleon

One of Old Major's main disciples. A "fierce-looking Berkshire boar," Napoleon prizes power over ideas, unlike Snowball, Napoleon's other main disciple. Napoleon is cowardly, shrewd, calculating, and selfish. While he fully supports the revolution against Mr. Jones, he cares more about his own power than he does about the ideals of the revolution. His selfishness leads him to build a totalitarian government based on terror and lies that gives him more power over the other animals than Mr. Jones ever had. Napoleon symbolizes Stalin, who led the Soviet Union from 1930 until his death in 1953. George describes him as: "A large, rather fierce-looking Berkshire boar, the only Berkshire on the farm, not much of a talker, but with a reputation for getting his own way" (*Animal Farm: 9*).

Snowball

A pig. Alongside Napoleon, one of Old Major's main disciples. Snowball is a more lively, original, and intelligent pig than Napoleon, but he is less shrewd in the ways of power. Snowball values the ideals of the revolution more than Napoleon does, though at times Snowball does seem willing to sacrifice the principle of animal equality

for his own personal comfort. In the end, despite Snowball's bravery in supporting the revolution, his political naiveté is no match for Napoleon's cunning. Snowball symbolizes Trotsky, a rival of Stalin exiled from Russia and assassinated on Stalin's orders in Mexico in 1940, Snowball was described as: “*Snowball was a more vivacious pig than Napoleon, quicker in Speech and more inventive*” (*Animal Farm: 9*).

Squealer

Short and fat, Squealer is a terrific speaker who prioritizes his personal comfort above all else. Whenever the pigs violate the tenets of Animalism, Squealer persuades the other animals that the pigs are actually acting in everyone's best interest. Squealer represents the Soviet press, which Stalin controlled throughout his rule.

Humans

Mr. Jones

The owner of Manor Farm, and once a strict and fierce master, Mr. Jones has in recent years become drunk, careless, and ineffective, though he remains as casually cruel and arrogant as ever. Mr. Jones symbolizes the Russian Tsar in the early 20th century. He was described as: “*Mr. Jones, of the Manor, had locked the hen-houses for the night, but was too drunk to remember to shut the pop- holes*” (*Animal Farm: 1*).

Mr. Frederick

The owner of the neighboring farm of Pinch field. A vicious, cruel, and calculating man, Frederick symbolizes the Fascist Germans.

Mr. Pilkington

The gentleman owner of the neighboring farm of Pilkington. A man who prefers recreation to farm work, Pilkington represents the Allies, before World War II, particularly the British.

Mr. Whimper

The human that the pigs use as their connection to the outside world, Whimper symbolizes capitalists who got rich doing business with the USSR.

Equines

Boxer

A horse. Strong hardworking, He is extremely honorable though not so intelligent, although quite naïve. He believes deeply in the revolution. Boxer is described as: *Boxer was an enormous beast [...] a white stripe down his nose gave him a somewhat stupid appearance (Animal Farm: 2).*

Clover

Is a gentle, motherly, and powerful mare, who supports the revolution. She becomes a witness to the corruption of the revolution as it turns into a totalitarian state. Clover symbolizes the female working class and peasants of the Soviet Union. She was described as: *“Clover was a stout motherly mare approaching middle life, who had never quite got her figure back after her fourth foal” (Animal Farm: 2).*

Mollie

A vain horse who loves sugar and wearing pretty ribbons in her mane, Mollie never much cares about the revolution. Mollie symbolizes the selfish and materialistic middle-class. Orwell described her as: *“At the last moment Mollie, the foolish, pretty white mare who drew Mr. Jones’s tarp” (Animal Farm: 2)*

Benjamin

A donkey. Guided by a skeptical philosophy that life will always be difficult and painful, Benjamin is not surprised when the pigs corrupt the revolution and transform Animal Farm into a totalitarian state. Benjamin represents those who were aware of Stalin's unjust and oppressive policies but did nothing to try to stop them.

Other Animals

Minimus

A pig who writes propaganda poems and songs praising Napoleon and Animal Farm. Minimus represents the takeover of art by propaganda in a totalitarian state that aims to control what its citizens think.

Muriel

A goat. One of the few animals other than the pigs and dogs who become fully literate.

The Puppies

Two dogs each of whom gives birth early in the novel. Napoleon takes the puppies in order to “educate” them.

Moses

A tame raven who constantly speaks about a beautiful place called Sugarcandy Mountain where all animals go when they die. Moses represents organized religion. Orwell described him as: “*Moses was Mr. Jones's especial pet, was a spy and a tale-bearer, but he was also a clever talker. He claimed to know of the existence of a mysterious country called Sugarcandy Mountain, to which all animals went when they died*” (*Animal Farm: 10*).

The Sheep

Dumb animals who believe whatever propaganda is told to them and follow orders. The sheep represent the duped citizens of a totalitarian state.

The Hens

They are the first to rebel against Napoleon in the Novel

The Cows

They were milked and stolen by the Pigs, who learned to milk them, while the other animals refused and denied such behaviors.

2.1.4 Point of view

The story is told from the point of view of the common animals of Animal Farm, though it refers to them in the third person plural as “they.”

2.1.5 Themes

George Orwell’s Novel is rich with themes, the main ones are:

Totalitarianism

George Orwell once wrote: *"Every line of serious work that has written since 1936 has been ... against totalitarianism."*

Animal Farm is no exception. Totalitarianism is a form of government in which the state seeks to control every facet of life, from economics and politics to the each individual's ideas and beliefs (Martin, 1986). Different totalitarian states have different justifications for their rule. For instance, Mr. Jones runs Manor Farm based on the idea that human domination of animals is the natural order of things, while Napoleon and the pigs run Animal Farm with the claim that they are fighting for animals against evil humans (Ibid).

Revolution and Corruption

Animal Farm depicts a revolution in progress. Old Major gives the animals a new perspective on their situation under Mr. Jones, which leads them to envision a better future free of human exploitation¹⁹. His revolution in *Animal Farm*, like all popular revolutions, arises out of a hope for a better future. At the time of the revolution, even the pigs are excited by and committed to the idea of universal animal equality (ibid).

Class Warfare

One of the main principles of Animalism is that all animals are equal. But quite quickly the pigs begin to refer to themselves as "mind workers" to distinguish themselves from the other animals, who are physical laborers (Terevor-Roper, 2000). Over time, this sense of separation takes hold: the pigs begin to discourage their children from playing with the children of the other animals, and then establish themselves as absolute rulers of the "lesser" menial laborers. *Animal Farm* shows how differences in education and occupation lead to the development of class, which leads inevitably to class warfare, in which one class seeks to dominate the other. *Animal Farm* suggests that the "mind working" class will almost always prevail in this struggle (Ibid).

Language as power

Animal Farm shows how the minority in power uses vague language, propaganda, and misinformation to control the thoughts and beliefs of the majority in the lower classes²⁰.

¹⁹ <http://www.google.dz/?gws-rd=lubvuwwyacfghslk=animal+farm+themes+litcharts>.

²⁰ <http://www.google.dz/?gws-rd=lubvuwwyacfghslk=animal+farm+themes+litcharts>.

The Soviet Union

Animal Farm satirically attacks the Soviet Union by mirroring many events from Soviet history in the novel. The events of *Animal Farm* that mirror historical events in the Soviet Union, such as the revolution and the subsequent corruption of its ideals (Ibid).

2.2 Theme of Corruption in the Novel

The corrupting effect of power is one of the central themes of *Animal Farm*. At the beginning of the book, (Stephen, 1986: 315). Old Major describes the oppression that the animals experience, and predicts that the day will come when they overthrow their human masters and build an equitable society (Ibid).

When the animals of Manor Farm drive off Jones, it appears that day has come.(Thompson and Lamb, 2005). But we quickly see that the pigs, by virtue of their leadership of the revolution, quickly become corrupted by power. Napoleon continues to pay lip service to the principles of the revolution through most of the book, but his actions are far removed from the principles of Animalism. He and the other pigs begin to claim privileges for themselves, and eventually he uses the dogs to purge those who question his authority. Snowball is driven from the farm for dissent, and gradually, the pigs become more like the humans they fought to overthrow (Ibid).

The corruption of the principles of the revolution is illustrated by the changing Seven Commandments, which are misused over the course of the book to the point where, at the end, they read only "*All animals are equal but some animals are more equal than others.*" (*Animal Farm*, 16).

The book's final passage, when some of the animals view the pigs arguing and playing cards with Pilkington and the other humans in the farmhouse, makes the corruption of power most clear: "*Twelve voices were shouting in anger, and they were all alike. No question, now, what had happened to the faces of the pigs? The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which.*" (*Animal Farm*, 17)

This quote depicts that the pigs attain power initially. They are delighted. This is a very common idea that every powerful man gets corrupted at some Lord Acton quotes "*Power corrupts and absolute power absolutely.*" Animal Farm is a true point in his journey to attain power. Corruption is inevitable in power. This ultimatum is depicted in animal farm.

The pigs revel the power they are bestowed with. Although the start is filled with sincerity to confer freedom to animals from the brutal humans but soon their motive gets tainted with private lust for power²¹. When the pigs are granted a little power, they see its effect is good. Everyone respects them, they start leading all and this leadership, the ability to dictate a huge group arouses thirst to attain more power (Ibid).

To gain more power they get corrupted. And soon they are mere doppelgangers of what they previously stood against-the humans²². Power goes hand in hand with corruption. Power is not just a word but a force, a very moving force which compels man to enact many actions. It makes him corrupt and dangerous and the sole reason is lust for power. This last is also evident when the trio of pigs later competes in the race for power. The once united house is now divided all due to power (Ibid).

2.3 Important Quotations related to the theme of Corruption

“Beasts of England, beasts of Irland

Beasts of every land and clime

Hearken to my joyful tiding

Of the golden future time” (Animal Farm: 1)

These lines from Chapter I constitute the first verse of the song that Old Major hears in his dream and which he teaches to the rest of the animals during the fateful meeting in the barn. Like the communist anthem “Internationale,” on which it is based, “Beasts of England” stirs the emotions of the animals and fires their revolutionary idealism²³.

²¹ <http://www.google.dz/?gws-rd=cr;;sa=major+themes+in+animal+farm+by+georg+orwell+sparkenote>.

²² <http://www.google.dz/?gws-rd=cr;;sa=major+themes+in+animal+farm+by+georg+orwell+sparkenote>.

²³ <http://www.google.dz/?gws-rd=cr;;sa=major+themes+in+animal+farm+by+georg+orwell+sparkenote>.

As it spreads rapidly across the region, the song gives the beasts both courage and solace on many occasions. The lofty optimism of the words “golden future time,” which appear in the last verse as well, serves to keep the animals focused on the Rebellion’s goals so that they will ignore the suffering along the way (Ibid).

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

“Four legs good, two legs bad” (Animal Farm: 3)

This statement, which occurs in Chapter III, constitutes Snowball’s condensation of the Seven Commandments of Animalism, which themselves serve as abridgments of Old major’s stirring speech on the need for to control the lower classes.

Although the slogan seems to help the animals achieve their goal at animal unity in the face of human oppression. The phrase instances one of the novel’s many moments of propagandizing, which Orwell portrays as one example of how the elite class abuses language first, enabling them to clarify in their minds the principles that they support, it soon becomes a meaningless sound bleated by the sheep (“*legs baa-d*”), two serving no purpose other than to drown out dissenting opinion. By the end of the novel, as the propagandistic needs of the leadership change, the pigs alter the chant to the similar-sounding but completely antithetical “*Four legs good, two legs better.*”

“At this there was a terrible baying sound outside, and nine enormous dogs wearing brass-studded collars came bounding into the barn. They dashed straight for Snowball, who only sprang from his place just in time to escape their snapping jaws.”(Animal farm: 5)

These lines from Chapter V describe Napoleon’s violent expulsion of Snowball from Animal Farm, which parallels the falling-out between Joseph Stalin and Leon Trotsky. Napoleon, who is clearly losing the contest for the hearts and minds of the

lower animals to his rival Snowball, turns to his private police force of dogs to enforce his supremacy.

As Stalin did, Napoleon prefers to work behind the scenes to build his power by secrecy and deception, while Snowball, as Trotsky did, devotes himself to winning popular support through his ideas and his eloquence. Napoleon's use of the attack dogs in this passage provides a blatant example of his differences with Snowball and points beyond the story to criticize real leaders for their use of such authoritarian tactics²⁴.

More generally, this episode is the first of many in which the political positioning of the Rebellion's early days gives way to overt violence, openly subverting the democratic principles of *Animal Farm* (Ibid).

It signals the deterioration of Animal Farm from a society based on equal rights to a society in which those who are powerful determine who gets what rights (OpCit).

"All animals are equal, but some animals are more equal than others." The ultimate example of the pigs' systematic abuse of logic and language to control their underlings, this final reduction of the Seven Commandments, which appears in Chapter X, clothes utterly senseless content in a seemingly plausible linguistic form.

Although the first clause implies that all animals are equal to one another, it does not state this claim overtly. Thus, it is possible to misread the word *"equal"* as a relative term rather than an absolute one, meaning that there can be different degrees of *"equal"*-ness, just as there can be different degrees of colorfulness, for example (more colorful, less colorful). Once such a misreading has taken place, it becomes no more absurd to say *"more equal"* than to say *"more colorful."* By small, almost imperceptible steps like these, the core ideals of Animal Farm and any human nation gradually become corrupted.

The revision of the original phrase also points to the specific form of corruption on Animal Farm. The initial, unmodified phrase makes reference to all animals, its message extending to the entire world of animals without distinction. Similarly, Old

²⁴<http://www.google.dz/?gws-rd=cr;;sa=major+themes+in+animal+farm+by+georg+orwell+sparknote>

Major expresses ideals that posit the dignity of all, the comradeship of all, the inclusion of all in voting and decision-making, so that no one group or individual will oppress another.

The revised phrase, however, mentions an “all,” but only in order to differentiate a “some” from that “all,” to specify the uniqueness, the elite nature, and the chosen status of that “some.” The pigs clearly envision themselves as this privileged “some”; under their totalitarian regime, the working animals exist only to serve the larger glory of the leadership, to provide the rulers with food and comfort, and to support their luxurious and exclusive lifestyle.

“If you have your lower animals to contend with,” he said, *“we have our lower classes!”* (*Animal Farm*, 25); This quote, delivered by Mr. Pilkington to Napoleon and his cabinet during their well-catered retreat inside the farmhouse in Chapter X, makes fully explicit the process of ideological corruption that has been taking place throughout the novella. Old Major’s notion of the absolute division of interests between animals and humans here gives way to a division between two classes, even cutting across species lines. Pigs and farmers share a need to keep down their laboring classes. Mr. Pilkington’s witticism lays bare the ugly but common equation of laborers with animals.

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

2.4 Critical Reception

Orwell’s *Animal Farm* became “a critical and popular triumph” after it was finally published and printed by the leftist firm of Secker & Warburg (Oakland, 1998). *Animal Farm* is regarded as Orwell’s most influential work along with *Nineteen Eighty-Four* and *Homage to Catalonia*. It was translated into many different languages and

Joseph Stalin wasted no time banning the Russian version in all Soviet-ruled areas when it came out. It's intricate and understandable approach to political systems and corruption makes *Animal Farm* a classic work and a "lasting achievement."(Ibid).

Conclusion

Through this chapter, we have tried to focus upon the literary analysis of George Orwell's *Animal Farm* by shedding the light on the theme of corruption as main point, as well as It is important to mention that *Animal Farm* is written in a classical form when it comes to the use of ways that are less conventional as far as the expression of the events in Russia is concerned.

General Conclusion

During the modern era, the British society has experienced many challenges and effects as a consequence of the First World War and the Second one which the most substantial reasons that imposed change on many different aspects of life.

Moreover, a number of writers and critics were influenced by the social problems at that time which was the starting point to deal with in their works; George Orwell is among those writers who often exposed in his books the events and the circumstances of his time and the leading figures behind that. The author satirizes humans' endless desire for power and dominance through the leading of the pigs. After fighting, animals would rather return back to their normal life.

In this story, it demonstrates that humans are chasing after fame and wealth, the political sarcasm is greatly seen in the story. The writer once said: "*The crowd is unreliable but we still have to count on them in the end.*" The condition of nowadays society is the same, such as good men aren't identified easily, elites would rather go to other nations to make their aspirations come true, or against it passively.

The novel *Animal Farm* by George Orwell is a very interesting, complex, and informing novel. George Orwell uses *Animal farm* to portray people of power and the common people during the Russian Revolution. The novel starts off with Major Explaining to all the animals in the farm how they are being treated wrongly and how they Conover throw their owner, Mr. Jones. They finally gang up on their owner and he leaves the farm. Then, they start their own farm with their own rules and commandments.

Originally the two people in charge of the *Animal Farm* are Napoleon and Snowball. Napoleon is really greedy and wants all the power to be his, so he gets the animals to turn on Snowball and make him leave the farm. After Napoleon took over the pigs started disobeying the commandments that the pigs, as well as all the other animals, organized and wrote down at the beginning of their take over. Soon the pigs have disobeyed, and changed every law there was from the beginning, and the pigs start

acting and looking like humans. After that *Animal Farm* slowly starts to lose power and Mr. Jones takes back over.

Although the animals cannot speak, write, plan, read or drink alcohol, they act like human and that what make the novel more interesting and vivid and Critics note that the writer is underlining a basic tenet of human nature: some will always exist who are more ambitious, ruthless, and willing to grab power than the rest of society and some within society will be willing to give up power for security and structure. In that sense *Animal Farm* is regarded as a cautionary tale, warning readers of the revolution.

Bibliography

Borges, L., 1996, *British Literature and American Literature*. London: Centro Universitario Da Cidade.

Carter, Ronald, and John McRae.(1997).*The Routledge History of Literature in English*. Britain and Ireland. London and New York.

Carter, R., and McRae, J., 1996, *The Penguin Guide to English Literature*. Britain: Penguin books.

Drabble, M., 2000, *the Oxford Companion to English Literature*: Oxford University Press.

Ink, J., 2010,*Modernism and Modernist Literature* : Historical Background.

Loewenstein, D., and Mueller, J., 2008, *Early Modern English Literature*. London: Cambridge-University press.

Muller,J.,2008, *Early Modern English Literature*. London: Cambridge-University press.

McDowall, David, (1989). *Illustrated history of Britain* .Longman.

Oakland, J., 1998, *British Civilization*, London: Rutledge.

Orwell, G., 1951, *Animal Farm*, England: Penguin Books.

Stephen, M., 1949, *English Literature: A Student Guide*, England.

Terevor-Roper, H., 2000, *Hitler's Table Talk 1914-1944*. Canada Evans, Ivor,(1976). *A Short History of English Literature*. Penguin Books.

Web Sites

Animal Farm. Background Info, Web. Retrieved on 19 December 2014 at 17:20 from:
[http://www.Litcharts.com/lit/George Orwell/Animal Farm/Litcharts.com](http://www.Litcharts.com/lit/George%20Orwell/Animal%20Farm/Litcharts.com)

Animal farm.Spark note, Web. Retrieved on 15 April 2015 at 18:40 from:
[http://www.sparknotes.com/lit/animal farm/quotes.html](http://www.sparknotes.com/lit/animal%20farm/quotes.html).

Ink, J., 2010, *Modernism and Modernist Literature: Historical Background*. Retrieved on 12 February at 15:15

The definition of Marxist. Retrieved on 30 April 2015 at 10:45 from:
<http://www.marxists.org/reference/subject/philosophy/works/en/slaughte.htm>.

Marxism theory. Retrieved on April 2015 at 12:45 from:
<http://www.merriam-webster.com/dictionary/marxism>.

"Modern Literature," Retrieved on April 2015 at 15:45 from:
http://en.wikipedia.org/wiki/Modernist_literature.

"The Biography of George Orwell," from: Retrieved on January 2015 at 20:00
<http://en.wikipedia.org/wiki/GeorgeOrwell>.

Quotes about George Orwell as a novelists. Retrieved in April 2015 at 22:30
<http://neoenglishsystem.blogspot.com/2010/12/art-of-charles-dickens-as-novelist.html>.

"Overview of *Animal Farm*," from: Retrieved in April 2015 at 13:45 from:
<http://www.sparknotes.com/lit/animalfarm/analysis.html>.

http://www.newspeakdictionary.com/go-animal_farm.html "Definition of Animalism "
from: <http://www.hyperink.com/The-Philosophy-Of-Animalism-Inldquoanimal-Farmrdquo-By-George-Orwell>. Retrieved in May 2015 at 19:54

Definition of "Fable" from: Retrieved in May 2015 at 19:50
[http://www.hyperink.com/definition of Fable -Inldquoanimal-Farmrdquo](http://www.hyperink.com/definition%20of%20Fable%20-%20Inldquoanimal-Farmrdquo)

Definition of "the Seven Commandments" from: Retrieved in May 2015 at 19:45
From: [http://www.helpme.com/ the Seven Commandments-George Orwell](http://www.helpme.com/the%20Seven%20Commandments-George%20Orwell).

Definition of "Totalitarian" Retrieved in May 2015 at 19:19
From: [https://www.google.dz/web-8#q=totalitarian 20definitionlazar](https://www.google.dz/web-8#q=totalitarian%20definitionlazar).

"Definition of Joseph Stalin" Retrived in May 2015 at 20:13
From :<http://www.thefreedictionary.com/Joseph+Stalin>

Glossary of Terms

Animalism

Animalism– A philosophy That is created by the pigs. It is defined by its seven commandments that preach about equality between

Animals. In This system, humans are the enemy. Animals shall not wear clothes, sleep in a bed or drink alcohol because these are human actions. Squealer secretly updates these commandments as the pigs become more like humans by sleeping in beds and drinking alcohol.(Ibid) Later the commandment reads, “*no animal shall sleep in a bed with sheets.*”

Fable

Fable is a short story to teach a lesson, often with animals behaving as humans, or a story that is a lie.

Joseph Stalin

Russian leader who succeeded Lenin as head of the Communist Party and created a totalitarian state by purging all opposition (1879-1953) (<http://www.thefreedictionary.com>).

Leon Trotsky (1879 -1940)

A Russian revolutionary theoretician, and the Leader of the Bolshevik revolution (1917). Few years later, he was expelled from the communist party (1927) and banished (1929) for his opposition to the authoritarianism of Stalin and his emphasis on world revolution (<http://wikipedia.com>).

The Seven Commandments

the seven Commandments are the basic principles of animalism worked out by the pigs and described originally as “unalterable laws” by which the animals were to live (<http://www.helpme.com>). The Seven Commandments were written on the barn wall for all animals to see and read if they could (Ibid).

they are as follows:

1. Whatever goes on two legs is an enemy.
2. Whatever goes on four legs, or has wings, is a friend.
3. No animal shall wear clothes.
4. No animal shall sleep in a bed.
5. No animal shall drink alcohol
6. No animal shall kill any other animal.
7. All animals are equal.

Totalitarian

It controls every part of life, so that there is no private area or independent organizations. The political system penetrates the whole society - dominating religion, family life, economy, education, everything. At the very top is the all-powerful leader (Lazar, 2010).

Appendix

Appendix

Chronological Life of George Orwell

- 1903** Eric Arthur Blair was born, and he is known by his pen name George Orwell.
- 1911** Eric arrived at St Cyprian's.
- 1921** He studied at Eton until December.
- 1922** He sailed on board S.S. Herefordshire via the Suez Canal and Ceylon to join the Indian Imperial Police in Burma.
- 1924** He was posted to the frontier outpost of Myaungmya in the Irrawaddy Delta
- 1924** He was promoted to Assistant District Superintendent and posted to Syriam, closer to Rangoon.
- 1925** He went to Insein, the home of Insein Prison, the second largest jail in Burma.
- 1927** He resigned from the Indian Imperial Police to become a writer.
- 1929** He fell seriously ill in February, and was taken to the Hôpital Cochin.
- 1932** Blair became a teacher at The Hawthorns High School, a prep school for boys in Hayes, West London.
- 1933** Blair left Hawthorn to become a teacher at Frays College, in Uxbridge, West London.
- 1934** He drew on his experiences in the Burma police for the novel *Burmese Days*.
- 1935** *A Clergyman's Daughter* was published on 11 March.
- 1936** He wrote his essay *Shooting an Elephant*.
- 1936** Orwell decided to go to Spain to take part in the Spanish Civil War on the Republican side.
- 1938** Orwell's experiences in the Spanish Civil War gave rise to *Homage to Catalonia*.
- 1939** He wrote material for his first collection of essays *Inside the Whale*.
- 1946** His experiences there were the basis of his essay *How the Poor Die*.
- 1949** He recorded for the BBC.
- 1950** He died in London in January.

Abstract

The present study attempts to explore the theme of Corruption in Orwell's Animal farm (1945), it tries to shed light on the writer's motives behind dealing with the different themes used in his Novel. Throughout this study, we aimed at laying a finger on the author use of the theme focusing on its meaning and significance. The former uses the example of a small farm in which animals rebel against their human owners as an emblem for the corruption of communism and totalitarianism, and the urge of man to dominate his fellows; in this case the animals are not animals at all, but recognizable human figures, many of them based on figures from the Communist Revolution in Russia. This last is divided into two chapters. Chapter one is a global study concerning the period and the Historical background. Chapter two highlights a critical review of Orwell's Animal Farm and the major themes raised in his Novel then an investigation on the Corruption theme and its meaning.

Keywords:Animal Farm, Corruption, the Soviet Union, Political System, Power, Leadership, Communism.

ملخص

تهدف هذه الدراسة إلى التطرق لموضوع الفساد في رواية الكاتب الإنجليزي جورج اورويل "مزرعة الحيوان" 1945 بحيث نسلط الضوء على أهم الأحداث و المجرىات خلال هذه الفترة , و ترمي هذه الدراسة إلى اكتشاف نفسية الكاتب الذي أبرز ملامح النظام السياسي في عهد الإتحاد السوفياتي و ذلك بتشبيه شخصية الإنسان بالحيوان. و تمحورت الدراسة على فصلين : دراسة عامة حول الفترة التي عايشها الكاتب مبرزاً رأيه المناقض لتلك الفترة, أما الفصل الثاني يعتبر دراسة تحليلية لأهم أحداث و أفكار الرواية مركزاً على موضوع الفساد.

الكلمات المفتاحية: مزرعة الحيوان , الفساد , الإتحاد السوفياتي , النظام السياسي , السلطة, القيادة , الاشتراكية