**Communism Turned Sour by the Imperfection of a Real Life Animal Farm**

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Before the fall of the Iron Curtain, knowledge of what went on inside the Soviet Union was not only inconclusive but also subject to wild supposition, which is why the novel “Animal Farm,” written by George Orwell in 1945, is such a respected work of fiction in historical themed literature circles. The entire work can be described as an allegorical metaphor, dedicated to challenging the known social, ethical and moral values of the present and the past both of British Monarchist societies, Russian Communism and the overthrow of the Rule of the Tsars. Critical analysis of the text reveals Orwell to be astoundingly correct on all counts when it comes to predicting the very moves of Joseph Stalin himself, dictator of the expanse of the Russian people but also when he alludes to communism being a just way of life, almost biblical, with its downfall precipitating from the inevitable unchanging variable, the imperfection of humanity.

Satirically, “Animal Farm” expresses technical devices designed to position its audience as a fortune teller, following the cringing clues of the downfall of what should be a perfect society of unconditional equality by primarily using the metaphorical personification of stereotyped animals or ‘Beasts of England,’ and the palpable exaggeration of these manufactured characters an example of caricature. Reversal is an important device within “Animal Farm.” Within reversal, allusion to historical events incorporated into the society of “Animal Farm” and The USSR are blindingly obvious. Reversal techniques are used to determine the inevitable animal leadership, the establishment and abolishment of regulation and foreseeable supremacy of a leader through fear and oppression. This completes the circle of both human and animal imperfection in the lust for power as Orwell produces a work of satirical gold addressing the issues of an ill-fated society, a modern equivalent of “The Russian Revolution for Dummies.”

Whether it was by design or purely serendipitous, Orwell sets the satirical ball rolling with no less than a metaphorical jeer at the origin of the meaning of communism by the title, “Animal Farm.” This caricature stemming from the idea of an agricultural dwelling where its incumbents rely totally on their own produce is a large part of British Culture, realistic in its application, continues to provide a malleable context for both its original audience (Post-WW2 England) and readers with no background into the events of the Russian Revolution. The idea was biblical. A society of equality, yet Orwell exhibits Animal Farm to be a prospect doomed for failure no doubt due to his purist Capitalist partiality. This author presents the Soviet Union’s Bolshevik Intellectuals as pigs. But what is a pig? A pig by any other name would smell of gluttony, greed, dark intelligence and crafty manipulation to assert their dominance (Shakespeare, 1597, Act II, Scene II). Squealer craftily said;

‘Comrades!’ he cried. ‘You do not imagine, I hope, that we pigs are doing this in the spirit of selfishness and privilege?... We pigs are brain-workers. The whole management and organisation of this farm depends on us. Day and Night we are watching over your welfare. It is for your sake that we (do this)… Do you know what would happen if we pigs failed in our duty? Jones (Monarchist Oppression) would come back!’ (Orwell, G. 2004:21).

This is merely one example of satirical caricature, a device which ridicules using the exaggeration of the physical personality traits of a character to laughable extremes and in this example, to the extent where animals cannot comprehend actions of their peers as just or human (Orwell, George.2004. p85). By using the impertinent metaphor of a gluttonous hog to shape the negative qualities associated with the Soviet Union Leaders, Orwell clearly conveys to the reader through the use of the caricature, the invalidity of selective ownership dominance, paving the way for consideration of a complimentary satirical technique used in the novel- reversal.

Reversal is a satirical device dominantly associated with transfer between gender perceptions, however, Orwell, within the text, bases the entire thesis of Animal Communism around the inevitable implosion of the lust and struggle for power and prestige. The indication of the beginning of revolution starts with the character Old Major, representing a personified-political mash-up of Karl Marx and Vladimir Lenin, instigators of the communist thesis based on the original manifesto- belief spoken by Old Major;

‘Now comrades, what is the nature of this life of ours? … miserable, laborious and short… we are given so much food as to keep the breath in our bodies and… are forced to work to the last atom of our strength… life… is misery and slavery, that is the plain truth.’

(Orwell, G. 2004 p3)

Orwell incorporates a biblical base of commandments for the animals, historically alluding to the new regulations of the communist government through seven commandments.

Orwell develops reversal by the rapid sequential disregard for the rules of the society. Napoleon ironically ‘snowballs’ Snowball harbouring a hatred for him, cultivating it through the susceptibility of his followers. The second commandment is ruled irrelevant due to Napoleon deciding it was necessary to open up trade between himself and Mr Whimper of Willington who represents the Soviet Union’s allies in the Western World. Gradually, the pigs faction themselves from the rest of the farm society, sleeping in beds, drinking the whisky from the cellar and having a easy old time while slaughtering animals suspected of no less than treason.

The reversal technique Orwell incorporates into his text, singularly portrays the hypocrisy of the ‘new classes,’ created by a regime that was designed for unconditional equality of man while also providing a basis for the author to creatively interpret the Soviet Hierarchy, through allusion to historical circumstance.

Historical allusion is the satirical backbone of Orwell’s text, the basis for “Animal Farm’s” existence but also the contradiction of purist communism and its corruption. Orwell subtly represents the factions of the Soviet Union’s people via anthropomorphism through the example of Boxer, the average hard worker that is ultimately slain by his beliefs; Benjamin, the sceptical but silent faction, the chickens who revolt against Napoleon after he requisitions their eggs for trade and similarly Molly who leaves the farm for sugar and ribbons. These animals in themselves represent thousands of Soviet citizens of the past from people lured to the west by desire of ‘normality’ to the awakened human desires for freedom, true freedom. Allusion to the dictator’s government falsifying production statistics are also represented through Squealer, a Napoleonite pig-dog’s body squealing propaganda of two hundred percent increase in food production, while everyday life proves this assertion ridiculous. (2004, pg. 54) Napoleon parades himself rarely, becoming paranoid against insubordination while his portrait is in pride of place on the wall of the barn. This is also reflected in the film text inspired by the story of “Animal Farm.”

The central area of life for the incumbents of “Animal Farm” is the construction of the windmill. The windmill is a historical allusion to the industrialisation or institutionalisation, (depending on the reader’s viewpoint) of the Soviet Union. This industrialisation of Animal Farm, like Russia, did not happen overnight, taking many long arduous years, working like slaves for the good of the animal cause, (Orwell 2004, p36). Allusion relates to the implied reference to a person and event in Russian history. Allusion encompasses both caricature and reversal into its effectiveness, based on the assumption that a body of knowledge is shared between Orwell himself and his audience, creating mutual understanding of the author’s leniency towards capitalist ideals and the ‘G rating’ portrayal of the events following the Russian Revolution and its communist society.

George Orwell allegorically reduces pre-Iron Curtain communist Russia to a satirical ‘Farm of Enslaved Workers,’ by challenging the social, ethical and moral values of the society in which he lived, to question the values of this Union, Soviet by name, Totalitarian by nature, almost prophetically predicting the increasing mistrust between the western and eastern (represented by Russia) powers of the day, historically alluded to in the text. “Animal Farm” embraces satirically technical devices, intended to position its audience as originally a fortune teller but on a deeper level a prophet of the reversal of a good society’s foundations into a society of corruption. Orwell premeditatedly pulls on the heart strings of an audience’s engrained desire for unconditional equality. By using caricature, George Orwell has begun overtly weaving exaggeration and personification into the story by means of stereotyped animals that on a metaphorical level represented faithfully. Orwell represents “Animal Farm’s” trial communism by including the device of reversal especially relating to the foundation’s laws gradually being changed by positions of authoritative power.

Finally, Orwell embellishes the scene of an already crumbling free society by alluding to applicable historical events relating directly to the character and state of the new Soviet Union. No matter how perfect the circle of communist life is, Orwell produces a work, woven with satirical fibres, on a machine that is damaged from its power source, just as the Soviet Union’s ill-fated society, a communist malfunction is rotten from its oppressive dictator downwards so that eventually all that is heard are: ‘… voices shouting in anger and they were all (sounding) alike. No question now to what had happened to the faces of the pigs. The creatures outside looked from pig to man and man to pig and from pig to man again but, already it was impossible to say which was which!’ (Orwell, George. 2004. p 85).