**Chapter I**

**Introduction**

* 1. Background of the Study

 In the modern era the literary works are increasingly important. Not only literature gives pleasure and inner satisfaction, but also as a way of delivering moral message to the public . Literary works were created in a certain period of time based on the circumstances and situations that occur during the process, be it socio-cultural, religious, political, economic, and education. Furthermore, literature can be used as a socio-cultural document that captures the reality of a particular period, but it is not a must that literary works reflect the condition at the time. One of the forms of literature as a creative work is novel.

 Literary work as a portrait of the society life can be enjoyed, understand, and can be utilised by society. In studying literary works we must know the meaning of literary works clearly. To understand literary works, sometimes the reader faces a lot of problems. Novel, like other literary work, is not without meaning. The novel is presented in society, has a central role in the function and provide the reader with an inner satisfaction through values ​​education contained on it. The function of novel is basically to entertain the reader. If we learn English literature, we’ll also learn the culture of the country. In novel, we know about the background of the writer and the story, setting, plot and the character.

 The novel is only one of many possible prose narrative forms. It shares with other narratives, like the epic and the romance, two basic characteristics: a story and a story-teller. The epic tells a traditional story and is an amalgam of myth, history, and fiction. Its heroes are gods and goddesses and extraordinary men and women. The romance also tells stories of larger-than-life characters. It emphasises adventure and often involves a quest for an ideal or the pursuit of an enemy. The events seem to project in symbolic form the primal desires, hopes, and terrors of the human mind and are, therefore, analogous to the materials of dream, myth, and ritual. Although this is true of some novels as well, what distinguishes the novel from the romance is its realistic treatment of life and manners. Its heroes are men and women like ourselves, and its chief interest, as Northrop Frye said, is "human character as it manifests itself in society."

 In general, novel is more complicated kind of literary works. Novel has a lot of interesting sides to be analysed, there are a lot of intrinsic elements. A novel has a long story, it can be of hundred pages and it is clear that it can not be said as a short story. Novel is more descriptive, there are a lot of chapters where each of those chapters is different. A novel can give something more detailed, and has a complex problem.

 There are some forms of literary work like poetry, novel, film, and short story. But the writer prefer to novel because it's easy and can be enjoyed to read, find challenges in it like creating our own imagination or description about the events that are described by the novelist, guessing the topic and finding moral messages that novelist wants to convey. Therefore, in the writer's paper that will analyse a novel entitled Animal Farm, written by George Orwell. Animal Farm is a short satirical novel, which can also be regarded as a fable or allegory, and written by George Orwell about a group of animals that toppled the man at a farm they have. The farmer man is oppressing the animals, and then they themselves control the farm, only to see the situation to deteriorate and they themselves act arbitrarily.

 This book was written during World War II and published in the date of August 17, 1945. Although new success at the end of the decade 1950s. Animal Farm is an allegory about the satirist totalitarianism of the Soviet Union. The main events in this book based on the events of the Soviet Union during the Russian Empire, and beyond. George Orwell, support of democratic socialism as well as member of the Independent Labour Party or a labor party in the United Kingdom for several years, is a critic of Stalin. He suspects understand Stalinism guide by Moscow after his experiences in the Spanish Civil War.

 Animal Farm is an allegorical Novel based on the Russian revolution. It explains to us through the characters of animals how Russia transformed into a communist country. It was written By George Orwell who is a very multi-talented author. Animal farm is one of George Orwell’s best pieces of literature and was published in 1945. The book reflects what George Orwell’s opinion and feelings were towards Communism in Russia. World Leaders ad politicians such as Stalin, Trotsky, Carl Marx and etc are resembled in the book through the characters of Animals.

 The book is about a farm called Manor Farm where animals are under the cruel rule of Mr. Jones. The animals are described to have “miserable, laborious and short” lives and were given the bare minimum of food, only enough to keep them alive. One day an old, wise boar had a vision of a utopia where the animals were in charge of themselves, and where animals were not pushed to their limits for the benefit of humans. The wise boar’s dream consisted of basically 2 main rules, that all humans are enemies and that never to acquire human traits such as drinking alcohol, smoking tobacco and sleeping in beds and etc. His second rule was that all animals are friends and that all animals are treated equally and that no animal shall kill a fellow animal.

 Literary work is an expression of reality of people's life whether imaginary or fictional. Novel is built by intrinsic and extrinsic elements. Every novel has three main elements: main characters, main conflicts and main theme. Characters and character figures are intrinsic elements in literary work.

 In this paper, the writer chooses George Orwell’s “Animal Farm” because it is a popular novels. In this novel, Orwell criticises the Russian revolution and he delivers his message by using the animal characters,which is considered unique. He uses the animal to reflect the situation happens in Russia at that time. By using the animal characters, Orwell show the way manipulation happens among the characters, the domination and the way major characters in this novel play his rule, which reflects the way communist, and capitalist system play. The characters are described introducing some ideology to other characters, which has less power.

* 1. Research Problem

 The writer’s conduct to analyse the characterisation of George Orwell’s Animal Farm. Based on background of study that novel is very complicated, a novel is a long narrative that is normally in prose, which describes fictional characters and events, usually in the form of a sequential story. We can find a lot of elements to analyse such as conflict, suspense, climax and many others. All elements are related one to another, there are different kinds of conflict among characters, social conflicts between themselves. In novel, there are other elements: happiness, sadness, and fight.

In this paper, the problem in question are formulated as follows:

1. How does the author describe his characters in Animal Farm?

2. What are the role of different characters in Animal Farm?

* 1. Limitation of the Problem

 There are a lot English authors, who have produced good literary works. Because of limited time and capability, therefore the writer limits himself to George Orwell’s novel “Animal Farm”. In this novel there are a lot of interesting elements to analyse because this novel, tell us about  the communist and the revolution of Russia. There are a lot of elements in novel, such as: theme, setting, plot, point of view, and characters.

 If a novel has no character there will be no dialogue, of course. Because the characters in the novel would later control the course of the story. Characters will pour their ideas, outlining the theme, creating and resolve conflicts. Not the characters that would suit the story in the novel, but the characters are created to each story. So, the writer has just limited to the characterisation in Animal Farm.

* 1. Rationale

 Prose can be divided into two classes, fiction and non-fiction. Novel is one of those literary works which belongs to fiction. It is a story long enough to fill a complete book, in which the characters and events are usually imaginary (Hornby, 2006:999). Novel has two elements; they are intrinsic and extrinsic element. The intrinsic elements of novel are theme, setting, plot, character, point of view, style and tone, structure and technique (Kenney, 1966) The extrinsic elements include history, biography, society, psychology, ideas and arts.

 The extrinsic elements are needed in order to learn the external aspects of prose which bear relationship to its creation process, such as biography of his writer, his idea, the feelings and etc. The writer chooses George Orwell’s Animal Farm to analyse the characters as a part of intrinsic elements, one of the important aspects because it carries the author’s message that can bring various values in human life such as morality, education, and many others.

* 1. Objectives of the Study

 The objectives of writing this paper are as follows:

1. To know the role of characters in Animal Farm

2. To know how the author describes the character

* 1. Significance of the Study

 This study is conducted in order to see how the Animal Farm gave a good look at the Russian Revolution and Communism. After reading and understanding this paper, the reader is expected to be able to:

1. Know about foreign literature such as George Orwell’s novel

2. Understand the story of Animal Farm by George Orwell

3. Understand the technique characterisation in this novel

4. Know the characters of George Orwell’s Animal Farm

5. The results of this research, the writer also expects that is useful and helpful document to enrich the library collection and to give information to the research in general, and for the University of Pasundan in particular in years to come.

6. This paper is useful especially for the writer himself in order to increase his knowledge and experience in related to the subject and for other people who are interested to literary work.

7. The reader finds other interesting elements after reading this novel and the readers can also increase their knowledge about novel itself

8. The reader understands this paper, and also knows story of Animal Farm.

* 1. Research Methodology

 Research methodology is the scientific research to produce a good writing. There are three aspects of the methodology which is required; there are:

* 1. Data Source

 The data source refers to the object from which the data are taken, for example: book, novel, and various kinds of documents. The data were taken from an English novel by George Orwell entitled Animal Farm.

* 1. Method and Technique of Collecting Data

 This study used library research to collect the data by note taking. The working procedure was divided into several steps. The first step was reading the novel repeatedly and intensively to understanding the content of the novel. Then, the second step was reading the theory book and browsing to the internet, in order to get more information that are relevant to the topic.

* 1. Method and Technique of Analysing Data

 The technique of analysing data is the process to find and arrange the data systematically, by organising the data into categories, describing the data into units, arranging the data into pattern, and making conclusion. Qualitative method was used in the analysis and it was descriptively presented.

* 1. Data Analysis

 In analysing the data, a research needs theory and the writer uses descriptive method. The collected data of his study was analysed using the theories of characterisation. The writer also fined it from the author described characters in Animal Farm.

**Chapter II**

**Theoretical Foundation**

* 1. Biography of the Author

Name: George Orwell (Eric Arthur Blair)

Date of Birth: 25 June 1903-21 January 1950

Birth Place: Motihari, Bengal Presidency, British India

Father: Richard Walmesley Arthur Blair

Mother: Ida Mabel Blair

Wife: Eileen Maud Blair (née O'Shaughnessy, 25 September 1905 – 29 March 1945)

Child: Richard Horatio Blair (adopted)

Sisters: Marjorie and Avril

Literary Career and Legacy: During most of his career, Orwell was best known for his journalism, essays, reviews, columns in newspaper and magazines and his book of reportage: *Down and Out in Paris and London* (describing a period of poverty in these cities), *The Road to Wigan Pier* (describing the living conditions of the poor in northern England, and the class divide generally) and *Homage to* *Catalonia*. According to Irving Howe, Orwell was "the best English essayist since Hazlitt, perhaps since Dr. Johnson."

Modern readers are more often introduced to Orwell as a novelist, particularly through his enormously successful titles *Animal Farm* and *Nineteen Eighty-Four*. The former is often thought to reflect degeneration in the Soviet Union after the Russian Revolution and the rise of Stalinism; the latter, life under totalitarian rule. *Nineteen Eighty-Four* is often compared to *Brave New World* by Aldous Huxley; both are powerful dystopian novels warning of a future world where the state machine exerts complete control over social life. In 1984, *Nineteen Eighty-Four* and Ray Bradbury’s *Fahrenheit 451* were honoured with the Prometheus Award for their contributions to dystopian literature. In 2011 he received it again for *Animal Farm*.*Coming Up for Air*, his last novel before World War II is the most "English" of his novels; alarums of war mingle with images of idyllic Thames side Edwardian childhood of protagonist George Bowling. The novel is pessimistic; industrialism and capitalism have killed the best of Old England, and there were great, new external threats. In homely terms, Bowling posits the totalitarian hypotheses of Borkenau, Orwell, Silone and Koestler: "Old Hitler's something different. So's Joe Stalin. They aren't like these chaps in the old days who crucified people and chopped their heads off and so forth, just for the fun of it ... They're something quite new—something that's never been heard of before".

* 1. The theme and Character of George Orwell's Animal Farm

*Animal Farm*is a satirical novella (which can also be understood as a modern fable or allegory) by George Orwell, ostensibly about a group of animals who oust the humans from the farm on which they live. They run the farm themselves, only to have it degenerate into a brutal tyranny of its own. The book was written during World War II and published in 1945, although it was not widely successful until the late 1950s. *Animal Farm* is a satirical allegory of Soviet totalitarian. Orwell based major events in the book on ones from the Soviet Union during the Stalin era. Orwell, a democratic socialist, and a member of the Independent Labour Party for many years, was a critic of Stalin, and was suspicious of Moscow-directed Stalinism after his experiences in the Spanish Civil War.

* 1. Story in Brief

*Animal Farm* is a satire of totalitarian governments in their many guises. But Orwell composed the book for a more specific purpose: to serve as a cautionary tale about Stalinism. It was for this reason that he faced such difficulty in getting the book published; by the time *Animal Farm* was ready to meet its readers, the Allies were cooperating with the Soviet Union. The allegorical characters of the novel represent specific historical figures and different factions of Imperial Russian and Soviet society. These include Karl Marx (Major), Vladimir Lenin (Major), Leon Trotsky (Snowball), Joseph Stalin (Napoleon), Adolf Hitler (Frederick), the Allies (Pilkington), the peasants (Boxer), the elite (Mollie), and the church (Moses).

The resemblance of some of the novel’s events to events in Soviet history is indubitable. For example, Snowball’s and Napoleon’s power struggle is a direct allegory of Trotsky’s and Stalin’s. Frederick’s trade agreement with Napoleon, and his subsequent breaking of the agreement, represents the Nazi-Soviet non-aggression pact that preceded World War II. The following Battle of the Windmill represents World War II itself.

Despite his fairy-tale clarity in satirizing some historical events, Orwell is less specific about others. For example, the executions in Chapter VII conflate the Red Terror with the Great Purge. The executions themselves bear resemblance to both events, although their details connect them more to the Moscow Trials than to the Red Terror. Squealer’s subsequent announcement that the executions have ended the Rebellion connects them to the period of the Red Terror, however. Orwell leaves some ambiguity in the identities of the Rebellion and the Battle of the Cowshed. These ambiguities help the reader focus on the overall satire of Stalinism and the broader warning about the evils of totalitarian government.

* 1. The Inevitability of Totalitarianism

Orwell held the pessimistic belief that totalitarianism was inevitable, even in the West. According to Russell Baker, who wrote the preface to *Animal Farm*’s 1996 Signet Classics version, Orwell’s pessimism stemmed from his having grown up in an age of dictatorship. Witnessing Hitler’s and Stalin’s movements from afar, as well as fighting totalitarianism in the Spanish Civil War, Orwell came to believe in the rise of a new species of autocrat, worse even than the tyrants of old. This cynicism is reflected in both of his highly successful novels, *Animal Farm* and *1984*. Orwell emphasizes the insidiousness of totalitarianism early in the novel, when the pigs take the fresh milk and apples. The pigs justify their actions on the basis of their superiority; they are smart and need more nutrition than the other animals to fuel their brainpower. There is no scientific basis for the pigs’ claim—in fact, if anyone needs more food to fuel their labor, it is the manual laborers—but they can count on the animals’ being too ignorant to realize that. In this way, Orwell makes the point that totalitarianism need not be blatant in order to be operating. It can hide under the guise of the “greater good” as it did in the Soviet Union before the totalitarianism became obvious.

Orwell uses a cyclical structure in *Animal Farm*, which helps advance the idea of totalitarianism’s predictability. The novel begins with Jones as autocratic tyrant and ends with Napoleon not only in Jones’s position, but in his clothes as well. Over the course of the novel, Napoleon essentially becomes Jones just as Stalin becomes an autocrat after pretending to espouse equality and freedom. Orwell cements this idea in the book’s final scene, where he writes, “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” (139). The circularity of Orwell’s story prevents the reader from imagining a better future for Animal Farm. After all, even if another Rebellion were to take place, its leaders would eventually come to emulate Napoleon.

According to Baker, technology turned out to be the force freeing people from Orwell’s age of dictators. But “technology” can be just another banner under which to rally the people. While Orwell does portray technology as a source of progress in *Animal Farm*, he points out that it is useless unless it is in the people’s hands. Most notably, even when the windmill is finished it is used for milling corn instead of its original purpose of supplying the animals with electricity in their stalls.

* 1. Intelligence and Education as Tools of Oppression

From the very beginning of the novel, we become aware of education’s role in stratifying Animal Farm’s population. Following Major’s death, the pigs are the ones that take on the task of organizing and mobilizing the other animals because they are “generally recognized as being the cleverest of the animals” (35). At first, the pigs are loyal to their fellow animals and to the revolutionary cause. They translate Major’s vision of the future faithfully into the Seven Commandments of Animalism. However, it is not long before the pigs’ intelligence and education turn from tools of enlightenment to implements of oppression. The moment the pigs are faced with something material that they want—the fresh milk—they abandon their morals and use their superior intellect and knowledge to deceive the other animals.

The pigs also limit the other animals’ opportunities to gain intelligence and education early on. They teach themselves to read and write from a children’s book but destroy it before the other animals can have the same chance. Indeed, most of the animals never learn more than a few letters of the alphabet. Once the pigs cement their status as the educated elite, they use their mental advantage to manipulate the other animals. For example, knowing that the other animals cannot read the Seven Commandments, they revise them whenever they like. The pigs also use their literacy to learn trades from manuals, giving them an opportunity for economic specialization and advancement. Content in the role of the intelligentsia, the pigs forgo manual labor in favor of bookkeeping and organizing. This shows that the pigs have not only the advantage of opportunity, but also the opportunity to reject whatever opportunities they like. The pigs’ intelligence and education allow them to bring the other animals into submission through the use of propaganda and revisionism. At the book’s end, we witness Napoleon’s preparations to educate a new generation of pigs and indoctrinate them into the code of oppression.

When the farm's prize-winning pig, Old Major, calls a meeting of all the animals of Manor Farm, he tells them that he has had a dream in which mankind is gone and animals are free to live in peace and harmony; his ideals can be compared to Anarchist Communism or even some aspects of Leninism. He compares the humans to parasites, and then proceeds to teach the animals a revolutionary song, "Beasts of England."

* 1. Plot

Plot is motion structure in fiction or drama. Tarigan divide plot into three parts because he thinks that in principle a fiction must move from beginning through the middle and go to ending. They are exposition, complication and resolution. Brook as quoted by Tarigan say, *“Yang dimaksud dengan alur atau plot adalah struktur gerak yang terdapat dalam fiksi atau drama.”* (1984:216).

While Aminudin defines the plot as, *“Rangkaian cerita yang dibentuk oleh tahapan-tahapan peristiwa sehingga menjalin suatu cerita yang dihadirkan oleh para pelaku dalam suatu cerita.”* (1987:79). From those quotation we can see that, basically, plot is fiction element, which does not stay but changes depending on the situation and story combinations, which are formed by events to make story, which is presented by the characters in a story. Plot can make the story alive and make it more interesting. From plot, story can develop to be cornplex series of events.

* 1. Element of Plot

Plot is one essential part in a story, because without plot there is no story and without a story there will be no play at all. According to M..J Murphy plot is, A carefully though-out plan in which all the events, all the action and reaction of the characters, contribute towards the forward movement of the story. (1972:134).

Hasanudin says about alur, “*Alur dapat dikategorikan dengan istilah konvensional dan alur non-konvensional.” (l 995 : 90).*

Keraf also say, “Alur merupakan kerangka dasar yang sangat penting dalam cerita. (1997:148). Plot is an important basic plan in a story. There are three main elements in plot those are event, conflict and climax.

* 1. Event

The meaning of event is something that happens or regarded as happening; an occurrence, especially one of some importance. Events that form a significant pattern of action with a beginning, a middle and an end.  They move from one place or event to another in order to form a pattern, usually with the purpose of overcoming a conflict. The plot is more formally called a narrative. Event in a fiction are very much but not all can be plot support. To determine the functional events need selection or event analysis. Luxemburg in Nurgiantoro divided event into three kinds; functional, connection and reference events.

* 1. Conflict

Plot usually involves one or more conflicts, which are problems that need to be solved. The "movement" towards a solution is what drives the narrative forward, and is what occupies most of the protagonist's time. The more rewarding plots are often built around mental, emotional and moral conflicts.  Plots involving physical conflict, war, exploration, escapes often contain the most excitement and suspense.  The basic distinction is between internal and external conflict.

Conflict is an essential element in developing plot. Every story must have conflicts. Conflicts can be differentiated into two parts; external conflict and internal conflict. External conflict is a conflict, which happens between one character with something in there outside. Internal conflict is conflicts that happen because of inside factors of the characters. External conflict devides into two parts, such as Jones in Nurgiantoro, *“Konflik eksternal dapat dibedakan ke dalam dua kategori yaitu konflik fisik dan konflik sosial.”* (1994:124). From that opinion we can see that external conflict can be differentiated into two categories those are physical conflict and social conflict.

Internal conflict is a conflict, which happen in the character heart and soul. Such as Nurgiantoro say that, *“Konflik internal adalah konflik yang terjadi dalam hati, jiwa seseorang.”*(1994:124). A story may deal with a conflict with in a single man, a conflict between men, a conflict between man and society, between man and nature and soon.

* 1. Climax

A climax is a moment of great intensity in the plot of a literary work, generally bringing events to a head and leading to the conclusion. Climax has a close relation with conflict. Not all conflict has climax, Climax is when conflict in high intensity level and that time form is something which the event can not be avoided. Such as Stanton in Nurgiantaro, *“Klimaks adalah saat konfliks mencapai tingkat intensitas tertinggi dan saat itu merupakan sesuatu yang tidak dapat dihindarkan kejadiannya " (1994:127).*

* 1. Laws of Plot

Plot is an important fiction element. Plot also can be said as stages. It is impossible for not to have one stage from many other elements. Plot also give clear story so the readers can easily understand the story. Plot clarity means the clarity of the story, plot simplicity means that the story is easy to understand. As Nurgiantoro says that, *“Kejelasan plot dapat berarti kejelasan cerita, kesederhanaan plot berarti kemudahan cerita untuk dimengerti.” (1994:110).*

To create and understand a good plot, there are the laws of plot, those are suspense, surprise, and unity.

* 1. Suspense

According to Shaw suspense is:

A state of metal uncertainty, excitement or indecision. Suspense, which involves awaiting an outcome or decision, is derived from Latin word meaning “Hanging up” and therefore left undecided. In literature, suspense refers to the anticipation of readers (or of an audience) concerning the outcome of events in a novel, story or play. Suspense is quality in plot, which sustain interest and makes readers ask, “What happens next?” (1970:365).

Suspense can be revealed in various ways, it is indicated by how the audience reacts to a certain event. According to Kenney: “By suspense we mean an expectant uncertainty as to the outcome of the story. True suspense is more than a matter of not knowing how things will turn out”(1996:21). The suspense of which we speak involves some awareness of the possibilities and ideally, some concern about them.

* 1. Surprise

Plot of the story also can give surprise. Plot, a fiction works is said give a surprise if something is told or the events, which is showed different with the reader hopes. According to Abram in Nurgiantoro, *“Plot sebuah karya fiksi dikatakan memberikan kejutan, jika sesuatu yang dikisahkan atau kejadian-kejadian yang ditampilkan berbeda dengan harapan pembaca.” (1994:136).*

Kenney also said:

Plausibility’s, we have said, implies a story’s truth to it self. Now this seems to suggest that a story’s end is somehow in it is beginning. In a sense, this is true. At the same time, stories that never surprise us are likely to prove rather dull reading. (1966:20).

* 1. Unity

Unity is one of the elements that make a good plot. Every event must have a contribution toward the movement of the story; there are cause and effect, which can be explained logically.

The one overriding demand we commonly make of plot is that it has unity. Such as Kenney say, “any plot that has true beginning, middle and end suspense must have unity” (1966:22). Plot maybe the single most important device making for unity in a particular story.

* 1. Plot of the Story

*Animal farm* is a short satirical novel (which can also be regarded as a fairy story or allegory) and written by George Orwell about a group of animals who overthrew human rule on a farm they have. The farmers of human oppressive the animals. and then they themselves control the farm, only to see the situation of deteriorate and their own act arbitrarily.

Old Major, the old boar on the Manor Farm, summons the animals on the farm together for a meeting, during which he refers to humans as parasites and teaches the animals a revolutionary song called *Beasts of England*. When Major dies, two young pigs, Snowball and Napoleon, assume command and consider it a duty to prepare for the Rebellion. The animals revolt and drive the drunken and irresponsible farmer Mr. Jones from the farm, renaming it "Animal Farm". They adopt Seven Commandments of Animalism, the most important of which is, "All animals are equal."

Snowball teaches the animals to read and write, while Napoleon educates young puppies on the principles of Animalism. Food is plentiful, and the farm runs smoothly. The pigs elevate themselves to positions of leadership and set aside special food items, ostensibly for their personal health. Napoleon and Snowball struggle for preeminence. When Snowball announces his plans to build a windmill, Napoleon has his dogs chase Snowball away and subsequently declares himself leader of Animal Farm.

Napoleon enacts changes to the governance structure of the farm, replacing meetings with a committee of pigs who will run the farm. Through a young pig named Squealer, Napoleon claims credit for the windmill idea. The animals work harder with the promise of easier lives with the windmill. When the animals find the windmill collapsed after a violent storm, Napoleon and Squealer convince the animals that Snowball is trying to sabotage their project. Once Snowball becomes a scapegoat, Napoleon begins to purge the farm with his dogs, killing animals he accuses of consorting with his old rival. *Beasts of England* is replaced by an anthem glorifying Napoleon, who appears to be adopting the lifestyle of a man. The animals remain convinced that they are better off than they were under Mr. Jones.

Mr. Frederick, one of the neighbouring farmers, attacks the farm, using blasting powder to blow up the restored windmill. Though the animals win the battle, they do so at great cost, as many, including Boxer the workhorse, are wounded. Despite his injuries, Boxer continues working harder and harder, until he collapses while working on the windmill. Napoleon sends for a van to take Boxer to the veterinary surgeon, explaining that better care can be given there. Benjamin, the cynical donkey who "could read as well as any pig",notices that the van belongs to a knacker, and attempts a futile rescue. Squealer reports that the van was purchased by the hospital and the writing from the previous owner had not been repainted. But in reality, Napoleon has sold his most loyal and long-suffering worker for money to buy himself whisky.

Years pass, and the pigs start to resemble humans, as they walk upright, carry whips, and wear clothes. The Seven Commandments are abridged to a single phrase: "All animals are equal, but some animals are more equal than others". Napoleon holds a dinner party for the pigs and local farmers, with whom he celebrates a new alliance. He abolishes the practice of the revolutionary traditions and restores the name "The Manor Farm". As the animals look from pigs to humans, they realise they can no longer distinguish between the two.

* 1. Characters

Characters in a story determine whether or not it is interesting. A character reflects the character of the author and the way of thinks. Character is something that is told in a story. Every character certainly plays an important role in a story. Characters usually get more attention than plot but in the fact character, in many things, depend a lot on plot. The term Character refers to the people as characters in the story. That is which Nurgiantoro say in his book, *“Istilah tokoh menunjuk pada orangnya atau pelaku cerita.” (1994:165)*.

According to Abram in Nurgiantoro character is:

*“Orang-orang yang ditampilkan dalam suatu karya naratif atau drama yang oleh pembaca ditafsirkan memiliki kualitas moral dan kecendrungan tertentu seperti diexpresikan dalam ucapan dan apa yang dilakukan dalam tindakan.” (1994:165).*

So people who are revealed in a narrative or drama which is interpreted by the readers as having morals and certain trends as expressed in utterance or done in action. The term characterization has large sense character because it implies the problem in the story.

How the characters and how the placement and the description in a story can give clear description to the readers. Such as Nurgiantoro characterization say:

*“Istilah penokohan lebih luas pengertiannya daripada tokoh sebab Ia sekaligus mencakup masalah siapa tokoh cerita, bagaimana perwatakannya dan bagaimana penempatan serta pelukisannya dalam sebuah cerita sehingga mampu memberikan gambaran yang jelas kepada pembaca.” (1994:166).*

It is necessary for the present writer to put forward the definition of characterization so that the reader will understand better why he has decided to analyze the aspect. According to M.J. Murphy characterization is:

How an author convents to the reader, the character and the personalities of the people he write about: How he conveys to the reader what sort of people they are, how he makes the reader get to know an understanding them. (1972:161).

Shaw also say: “Without characterization no theme, no plot and no setting can develop genuine interest for reader or cause him to care what happen or does not happen to whom and why.” (1970:71).

Rusyana also give his opinion, *“Fungsi tokoh dalam cerita adalah untuk memberikan gambaran tentang watak atau karakter manusia yang hidup dalam angan-angan pengarang.” (1982:67).*

The function of character in story is to give description about human character which life in author imagination.

* 1. Character Differentiation

Character in a fiction can be differentiated into same naming kind according from where that point of view is done.

* 1. Protagonist and Antagonist Character

Protagonist have good characters. They usually have a lot of roles in the story. Protagonist certainly have conflicts and experiences and they usually are the problem to discuss. Protagonist is a character who is admired by us and one of the kind as popular say hero-character has norms and values which are very ideals for us.

The readers adore protagonist who has a good character. Altenbernd and Lewis in Nurgiantoro say that, *“Tokoh protagonist adalah tokoh yang kita kagumi yang salah satu jenisnya secara popular disebut hero, tokoh yang merupakan pengejawantahan norma-norma, nilai-nilai yang ideal bagi kita.” (1966:59).*

Aminudin also say that protagonist is, “Pelaku yang memiliki watak baik sehingga disenangi oleh pembaca.” (1987:80).

Antagonist character usually makes a trouble in that story. They also have bad attitude. Antagonist character have a character which is not liked by the readers such as Aminudin say that, *“Antagonis adalah pelaku yang tidak disenangi para pembaca karena memiliki watak yang tidak sesuai dengan apa yang diidamkan oleh pembaca.” (1987:80).*

Because of that we can say that an antagonist character is a figure which is not liked by the readers because has character which does not suitable with the reader wants. Antagonist character can be said opposition with protagonist character as direct and indirect. But not all time the antagonist is it. Antagonist character can be change to be protagonist, depend on the story it self.

* 1. Flat (simple) and Round (complex) Character

Flat character is a character, which is not change from beginning until end. Kenney said, “The simple character is less the representation of human personality than the embodiment of a single attitude or obsession in character.” (1966:28). Flat character in his original from is character, which have one certain private quality. Nurgiantoro also say, *“Tokoh sederhana dalam bentuknya yang asli adalah tokoh yang hanya memiliki satu kualitas pribadi tertentu. (1994:181).”*

Different with round character which have change character at beginning he has bad character but in the end change into good character. The mark of that complex character is that he is capable of suppressing us. Kenney said, the complex character is obviously more lifelike than the simple, because in life people are not simply embodiments of attitudes” (1966:29).

Kenney said,

The advantages of this method are simplicity and economy. The writer who is content to tell us directly about his character cans quickly finish the job of the characterization

and go on to rather things, the disadvantages is relatively mechanical and discourages the reader’s imaginative participation. (1966:34).

* 1. The Dramatic Method

In the dramatic method, the author allows his characters to reveal themselves to us through their own words and action.

Kenney say,

The advantages of this method is compare to the discursive, the dramatic is more lifelike and invites the reader’s active participation in the story. Writers of fiction have generally favored the dramatic method in the twentieth century. (1966:35).

Kenney also say, the disadvantages of this method

“It is less economical than discursive, since to show takes longer than to tell and while it encourages the reader’s active participation it also increase the possibility of his misjudging the character” (1966:35).

* 1. The Contextual Method

By the contextual method we mean the device of suggesting character by the verbal context that surround the character. Kenney say, if for intense, a character is constantly described in term appropriate to a beast of prey, the reader may well conclude that the author is trying to tell his something. (1966:35).

**Chapter III**

**Research Methodology**

* 1. Research Design

In this research, the writer uses descriptive research method. This method is used to describe clearly the characterisation of the animal in George Orwell’s “Animal Farm”.

In general, descriptive research has two categories: qualitative research and quantitative research. The qualitative research is the study in which the data can be analysed without use of numerical data. It is analysed by describing events or persons. The quantitative research is a study in which the data are analysed in term of numbers. Qualitative research is more open and responsive to subject.

According to Surakhmad, *“Metoda deskriptif adalah metode yang memusatkan diri pada pemecahan masalah dengan jalan mengumpulkan data, mengklarifikasikan serta menafsirkannya.”* (1985:132). Descriptive method is method which concentrates to solve problem with gets the data, clarification, analyze and interpret it. Descriptive method is also a method which learn society problem. The role in society and a set of condition include about relation, the activities, attitudes, the views and the process which be done and the influence from the phenomenon. Such as Nazir say:

*Metode deskriptif adalah mempelajari masalah-masalah dalam masyarakat, serta tatacara yang berlaku dalam masyarakat serta situasi tertentu termasuk tentang hubungan, kegiatan-kegiatan sikap-sikap, pandangan-pandangan serta proses-proses yang sedang berlangsung dan pengaruh-pengaruh dari suatu fenomena. (1983:72).*

* 1. Population and Sample

The sample of the study is the main key in this research. There are two methods in studying social behaviour, those are random and judgment sampling. As in qualitative study, sample tends to be purposive rather than random.

Best and khan say that:

Population is any group of individuals that have one or more characteristics in common that are of interest to researcher. The population may be all the individuals of a particular type. Or a more restricted part of that group, on sample they point out that sample is a small portion of a population selected for the observation and analyzes. By observing the characteristic of the sample, one can make certain inferences about the characteristic of the population from which it is drawn. Sample are not selected haphazardly they are chosen in a systematically random way, so that chance or the operational of probability can be used (1987:11).

Ali also say:

*Untuk memperoleh data penelitian, diperlukan sumber data. Dalam setiap penelitian kita selalu berhadapan dengan objek yang diteliti, baik berupa manusia, benda, peristiwa maupun gejala yang terjadi, karena itu merupakan variable yang diperlukan untuk memecahkan masalah atau menunjang keberhasilan penelitian.* (1993:57)

So to get research data needs data source in every research, we always face with research object, as a human, thing, event, or sign which is happened because that are variable which is needed to solve problem or to support research.

In this research the writer uses George Orwell books as a population. Orwell wrote nonfiction including book reviews, editorials, and investigative journalism for a variety of British periodicals. In his lifetime he published hundreds of articles including several regular columns in British newsweeklies related to literary and cultural criticism as well as his explicitly political writing. In addition he wrote book length investigations of poverty in Britain, in the form of *Down and Out in Paris and London* and *The Road to Wigan Pier* and one of the first retrospectives on the Spanish Civil War in *Homage to Catalonia*. Between 1941 and 1946 he also wrote fifteen "London Letters" for the American political and literary quarterly *Partisan Review*, the first of which appeared in the issue dated March until April 1941.

Only two compilations of Orwell's body of work were published in his lifetime, but since his death over a dozen collected editions have appeared. Two attempts have been made at comprehensive collections: *Complete Essays, Journalism and Letters* in four volumes (1968–70), edited by Ian Angus and Orwell's widow Sonia Brownell; and *The Complete Works of George Orwell*, in 20 volumes, edited by Peter Davison, which began publication in the mid-1980s. The latter includes an addendum, *The Lost Orwell* (2007).

The impact of Orwell's large corpus is manifested in additions to the Western canon such as Nineteen Eighty Four, it's subjection to continued public notice and scholarly analyses, and the changes to vernacular English it has affected notably the adoption of "Orwellian" as a description of totalitarian societies.

Orwell wrote six novels: *Burmese Days, A Clergyman's Daughter, Keep the Aspidistra Flying, Coming Up for Air, Animal Farm* and *Nineteen Eighty Four*. Most of these were semi-autobiographical. *Burmese Days* was inspired by his period working as an imperial policeman and is fictionalized; "A Clergyman's Daughter" follows a young woman who passes out from overwork and wakes up an amnesiac, forced to wander the countryside as she finds herself, eventually losing her belief in God, despite being the daughter of a clergyman.

In addition to his novels Orwell also wrote three nonfiction books. *Down and Out in Paris and London* records his experiences tramping and teaching in those two cities. *The Road to Wigan Pier* is initially a study of poverty in the North of England, but ends with an extended autobiographical essay describing some of Orwell's experiences with poverty. *Homage to Catalonia* recounts his experiences as a volunteer fighting fascism with the Workers' Party of Marxist Unification in anarchist Catalonia during the Spanish Civil War.

From those books, the writer takes “Animal Farm” as a sample in his research. The writer thinks this book is very interesting to analyse because this book told more about the animal which each have unique characters and complex problem.

* 1. Procedure Data Collecting

Because the object, which is researched, is about the novel, so the writer gets the data from library, analyse the novel and other source.

* 1. Library Research

In obtaining information and data for this paper, the writer gets much from library. Especially for chapter II “Theoretical Foundation” which contains about fiction element theory, theory of novel and other theory which relation with this paper. In library research, the writer analyse some books which suitable and have relation with the research problem.

In looking for those books, the writer went to some library, such as UNPAD, British Council ITB, and UNPAS library. The writer also uses private collection books, which he got as long as he studies in English Department.

* 1. Analyse the Novel

Besides library research the writer also analyses the novel. The writer uses George Orwell’s *Animal Farm*. The first, the writer reads this novel and gives a sign for the difficult words. After he knows the meaning of those words, the second, writer underlines the character of the animal. Writer gets the character of the animal from narrator describes.

* 1. Other Source

Besides library research and analysing the novel, the writer also gets other source in collecting data. That source is from internet. Internet helps the writer much in collecting the data. From internet we can get all we need that we did not know. Internet also gives much explanation about all authors in the world, including George Orwell and his book’s *Animal Farm*. The writer also gets the author biography with clearly and all George Orwell books complete with synopsis.

**Chapter IV**

**Data Analysis and Findings**

In this chapter the results of the data analysis are presented. The data were collected and then processed in response to the problems posed in chapter 1 of this script. Two fundamental goals drove the collection of the data and the subsequent data analysis. Those goals were to develop a base of knowledge about the characterisation analysis in novels, and these objectives to accomplish. The findings presented in this chapter demonstrate the potential for merging theory and practice.

4.1. Data Analysis

In analysing the data, the writer uses descriptive method. The writer also fined it from the author described about the animal. Beside that the characters of the animal also analysed from point of view of the characters friends and their statements.

It will explain in the following example, as follows:

 • From the author’s description

 *• “Four legs good, two legs bad”* is that constitutes Snowball’s condensation of the Seven Commandments of Animalism, which themselves serve as abridgements of Old Major it is stirring speech on the need for animal unity in the face of human oppression. The phrase instances one of the novel’s many moments of propagandising, which Orwell portrays as one example of how the elite class abuses language to control the lower classes. Although the slogan seems to help the animals achieve their goal at first, enabling them to clarify in their minds the principles that they support, it soon becomes a meaningless sound belated by the sheep (“two legs bad”), 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.”

 *• “Beasts of England, beasts of Ireland. Beasts of every land and clime, Hearken to my joyful tiding of the golden future time”* it is 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 idealism. As its 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.

 *• “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.”* this is describes 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 tactics. More generally, this episode is the first of many in which the political positioning or the Rebellion’s early days gives way to overt violence, openly subverting the democratic principles of Animal Farm.

 • From the point of view of the character’s friends

 • *“All animals are equal, but some animals are more equal than others.”* The ultimate example of the pig is systematic abuse of logic and language to control their underlings, this final reduction of the Seven Commandments, 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 colourfulness, for example (more colourful, less colourful). Once such a misreading has taken place, it becomes no more absurd to say “more equal” than to say “more colourful”. 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 point to the specific form on corruption Animal Farm. The initial, unmodified phrase makes reference to all animals, its message extending to the entire world of animals without distinction. Similarly, Old 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!”* This quip, 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 labouring classes. Mr. Pilkington’s witticism lays bare the ugly but common equation of laborers with animals. Moreover, the quote serves to emphasise 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.

 • From their statements

 *• “Comrades! You do not imagine, I hope, that we pigs are doing this in selfishness and privilege? Milk and apples contain substances absolutely necessary to the well-being of a pig. We pigs are brain workers; the organisation of the farm totally depends on us.”* (Orwell. 1945:42).

 *• “Squealer could turn black into white.”* (Orwell. 1945:11).

 *• “Man is the only creature that consumes without producing. He does not give milk, he does not lay eggs, he is too weak to pull the plow, he cannot run fast enough to catch rabbits. Yet he is lord of all the animals.”* (Orwell. 1945:19).

 *• “Napoleon was a large, rather fierce-looking Berkshire boar, the only one of those on the farm. He was not much of a talker, but had a reputation for getting his own way.” Snowball was a more vivacious pig than Napoleon, quicker in speech and more inventive but did not have the character depth that Napoleon did.”* (Orwell. 1945:25).

 *• “For we know now, it is all written down in the secret documents that we have found that in reality he (Snowball) was trying to lure us to our doom.”* (Orwell. 1945:80).

 *• “Napoleon took no interest in Snowball’s committees. He said that the education of the young was more important than anything that could be done for those who were already grown up.”* (Orwell. 1945:51).

 *• “Every day Snowball and Napoleon sent out flights of pigeons whose instructions were to mingle with the animals on neighbouring farms, tell them the story of the Rebellion, and teach them the tune Beasts of England.”* (Orwell. 1945:54).

 *• At the meetings, Snowball often won over the majority by his brilliant speeches, but Napoleon was better at canvassing support for himself in between times.”* (Orwell. 1945:63).

 *• “All men are enemies; all animals are comrades.”* (Orwell. 1945:31).

 *• “Somehow it seemed as though the farm had grown richer without making the animals themselves any richer except, of course, the pigs and the dogs.”* (Orwell. 1945:86).

4.2. Findings

From the research, the writer finds out that characters of the animal are more influenced in fairy tales tend to be two dimensional stereotypes used to reveal some broad observation about life. Animal farm is a fairy tale has no moral. It simply says, *"Life is like that take it or leave it."* Animal Farm uses the format of a fairy tale to expose the evils of totalitarian exploitation. Rather than attack totalitarianism directly, the book shows its offences plainly, so clearly and lets the reader deduce the dangers posed by totalitarian governments.

Over the next thirty years the Soviet government descended into a totalitarian regime that used and manipulated socialist ideas of equality among the working class to oppress its people and maintain power. *Animal Farm* is an allegory of the Russian Revolution and the Communist Soviet Union. Many of the animal characters in *Animal Farm* have direct correlations to figures or institutions in the Soviet Union.

When Old Major dies a mere three days later, two pigs Snowball and Napoleon assume command, and turn his dream into a full-fledged philosophy. The starved animals suddenly revolt one night and drive the farmer, Mr. Jones, his wife, and his pet raven, Moses, from the farm. The farm is then renamed "Animal Farm."

The Seven Commandments of the new philosophy of Animalism are written on the wall of a barn for all to read. The seventh and most important is "all animals are equal." All animals work, but the workhorse, Boxer, does more than his fair share and adopts a maxim of his own. "I will work harder."

Animal Farm begins well: Snowball teaches the other animals to read and write (though few animals besides the pigs learn to read well), food is plentiful due to a good harvest, and the entire farm is organised and running smoothly. Meanwhile, Napoleon secretively takes the pups from the farm dogs and trains them privately. When Mr. Jones tries to re-take control of the farm, the animals defeat him at what they later call the "Battle of the Cowshed." However, Napoleon and Snowball begin a power struggle for leadership of the farm. When Snowball announces his idea for a windmill, Napoleon quickly opposes it. A meeting is held, and when Snowball makes his passionate and articulate speech in favour of the windmill, Napoleon retorts only briefly and then makes a strange noise to call in nine attack dogs, which burst in and chase Snowball off the farm. In Snowball's absence, Napoleon declares himself the leader of the farm and makes instant changes. He announces that meetings will no longer be held as before and a committee of pigs alone will decide what happens with the farm.

Napoleon changes his mind about the windmill, claiming (through Squealer, Napoleon's mouthpiece) that Snowball stole the idea from him and the animals begin to work. After a violent storm, the animals wake to find the fruit of their months of labour utterly annihilated. Though neighbouring farmers scoff at the thin walls, Napoleon and Squealer convince everyone that Snowball destroyed it. Napoleon begins to purge the farm, killing many animals he accuses of consorting with Snowball. In the meantime, Boxer takes a second mantra, "Napoleon is always right."

Napoleon begins to abuse his powers even more, and life on the farm becomes harder and harder for the rest of the animals; the pigs impose more and more controls on them while reserving privileges for themselves. The pigs rewrite history in a way that villainies Snowball and glorifies Napoleon even further. Each step of this development is justified by the pig Squealer, who on several occasions alters the Seven Commandments on the barn in the dead of night for example, "No animal shall drink alcohol" becomes "No animal shall drink alcohol to excess." The song "Beasts of England" is banned as inappropriate, now that the dream of Animal Farm has been realised, and is replaced by an anthem glorifying Napoleon, who begins to live more and more like a human. The animals, though cold, starving, and overworked, remain convinced that they are still better off than when they were ruled by Mr. Jones, the previous (human) owner of Manor Farm.

Mr. Frederick, one of the two neighbouring farmers, swindles Napoleon by buying lumber with forged banknotes, and then attacks the farm, using blasting powder to blow up the recently restored windmill. Though the animals of Animal Farm eventually win the battle, they do so at a great cost, as many of the animals, including Boxer, are wounded. However, Boxer continues to work harder and harder, until he finally collapses while working on the windmill. Napoleon sends for a van to take Boxer to the veterinarian, but as Boxer is loaded up and the van drives away, the animals read what is written on the side of the van: "Alfred Simmonds, Horse Slaughterer and Glue Boiler." Squealer quickly reports that the van with the old writing had been purchased by the hospital, and later that Boxer had died in the hospital, in spite of the best medical care. In reality, Boxer had been sent to his death so the pigs could get more money to buy whiskey.

Many years pass, and the pigs learn to walk upright, carry whips, and wear clothes. The Seven Commandments are reduced to a single phrase: "ALL ANIMALS ARE EQUAL, BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS." Napoleon holds a dinner party for the pigs and the humans of the area (in the adjacent Foxwood Farm, run by Mr. Pilkington), who congratulate Napoleon on having the hardest-working animals in the country on the least feed. Napoleon announces his alliance with the humans, against the labouring classes of both "worlds."

The animals discover this when they overhear Napoleon's conversations, and finally realize that a change has come over the ruling pigs. During a poker match, an argument breaks out between Napoleon and Mr. Pilkington when they both play an Ace of Spades, and the animals realize that they cannot tell the difference between the pigs and the humans.

4.3. Characters

The events and characters in *Animal Farm* are all carefully drawn to represent the history of the Soviet Union; Orwell makes this explicit in the case of Napoleon, whom he directly connects to Stalin in a letter of 17 March 1945 to the publisher.

...when the windmill is blown up, I wrote 'all the animals including Napoleon flung themselves on their faces." I would like to alter it to 'all the animals except Napoleon." If that has been printed it's not worth bothering about, but I just thought the alteration would be fair to JS [Joseph Stalin], as he did stay in Moscow during the German advance.

The other characters have their parallels in the real world, but care should be taken with these comparisons as they do not always match history exactly and often simply represent generalised concepts.

4.4. Pigs

Napoleon is the leader of Animal Farm after the rebellion. Based on Joseph Stalin, he uses his military/secret police (of nine attack dogs) to cement his power. Napoleon uses force to drive out his opponent, Snowball, and instill fear in the other animals. He takes the role of a dictator over the farm and changes the original intent of the animal society.

Snowball is a rival of Napoleon who contends for control of the farm after the rebellion. Inspired by Leon Trotsky, Snowball is a passionate intellectual and is far more honest about his motives than Napoleon. However, he is far from perfect and agrees in the uniting of the apples by the pigs. This suggests that had Snowball triumphed the outlook for the animals would have been no better under his leadership than Napoleon's. Snowball wins the loyalty of most of the animals, but is driven out by Napoleon's attack dogs (Trotsky was driven into exile in Mexico, where he was assassinated). After his departure he is used as a scapegoat and blamed for everything that has gone wrong. Snowball fought bravely at the Battle of the Cowshed. However, after his departure, Squealer manages to convince the forgetful animals that Snowball was censured for cowardice. Later on, he convinces them that Snowball was the leader of the human forces in the battle.

Squealer serves as Napoleon's public speaker. Inspired by Vyacheslav Molotov and the Russian paper Pravda, Squealer twists and abuses the language to excuse, justify, and extol all of Napoleon's actions. In all of his work, George Orwell made it a point to show how politicians used language. Squealer limits debate by complicating it, and he confuses and disorients, making claims that the pigs need the extra luxury they are taking in order to function properly, for example. However, when questions persist, he usually uses the threat of Mr. Jones's return as justification for the pigs' privileges. "If this doesn't happen Jones will come back etc etc". Squealer uses statistics to convince the animals that life is getting better and better. Most of the animals have only dim memories of life before the revolution so they are convinced.

Minimus is a poetical pig who writes a song about Napoleon, representing admirers of Stalin both inside and outside the USSR such as Maxim Gorky.

Old Major is based upon both Lenin and Marx Old Major is the inspiration which fuels the rest of the book. Though it is a positive image, Orwell does slip some flaws in Old Major, such as his admission that he has largely been free of the abuse the rest of the animals have suffered. As a socialist, Orwell agreed with some of Karl Marx's politics, and respected Vladimir Lenin. However, the satire in *Animal Farm* is not of Marxism, or Lenin's revolution, but of the corruption that occurred later. Old Major not only represents Karl Marx in the allegory, but also the power of speech and how it can and was used to evoke and inspire people. Old Major also represents the generation who were not content with the old regime and therefore inspired the younger generations to rebel against the regime under which they were living.

Pinkeye is a small piglet who tastes Napoleon's food for poisoning.

Piglets are hinted to be the children of Napoleon (albeit not truly noted in the novel), and are the first generation of animals to actually be subjugated to his idea of animal inequality.

Rebel Pigs are pigs who complain about Napoleon's takeover of the farm but are quickly silenced and later executed.

4.5. Humans

Mr. Jones is the original owner of Manor Farm. He is probably based on Czar Nicholas II. There are also several implications that he represents an incompetent and autocratic capitalist.

Mr. Frederick is the tough owner of Pinchfield, a well-kept neighbouring farm. He represents Nazi Germany and Adolf Hitler.

Mr. Pilkington is the easy-going but crafty owner of Foxwood, a neighboring farm. He represents the western powers, such as Britain and the U.S. The card game at the very end of the novel is a metaphor for the Tehran Conference, where the parties flatter each other, all the while cheating at the game.

Mr. Whymper is a man hired by Napoleon to represent Animal Farm in human society. He is loosely based on George Bernard Shaw who visited the U.S.S.R. in 1931 and praised what he found.

4.6. Other Animals

Boxer is one of the most popular characters. Boxer is the tragic avatar of the working class, or proletariat: loyal, kind, dedicated, and strong. He is not very clever and never progresses beyond the fourth letter of the alphabet. His major flaw, however, is his blind trust in the leaders, and his inability to see corruption. He is used and abused by the pigs more or less in the same manner as he was by Jones. He fights bravely in the Battle of the Windmill and the Battle of the Cowshed but is upset when he thinks he has killed a stable lad. His death serves to show just how far the pigs are willing to go when he collapses after overstraining himself, the pigs supposedly send him to a vet, when in fact he was sent to the knacker's yard to be slaughtered in exchange for a case of whiskey for the pigs. A strong and loyal draft horse, Boxer played a huge part in keeping the Farm together prior to his death. Boxer could also represent a Stakhanovite. His name is a reference to the Boxer Rebellion. His two mottos "I will work harder" and "Napoleon is always right" sum up the double side of his character.

Clover is Boxer's close friend and a draft horse. She helped and cared for Boxer when he split his hoof. She blames herself for forgetting the original Seven Commandments when Squealer revises them. She represents the educated middle class people who acquiesce to the subversion of principles by the powerful. Clover is kind and good as is shown when she protects the baby ducklings during Major's speech. She is also upset when animals are executed by the dogs.

Mollie is a horse who likes wearing ribbons (which represent luxury) and being pampered by humans. She represents upper-class people, the Bourgeoisie who fled from the U.S.S.R. after the Russian Revolution. Likewise, she quickly leaves for another farm and is not mentioned for the rest of the story.

Benjamin is a donkey who is cynical about the revolution and just about everything else. In general, he represents the skeptical people in and out of Russia who believed that Communism would not help the people of Russia. More specifically, he represents the Jewish population in Russia who were there before the Revolution and fully expected to be there after the Soviet Union fell (which they were). "None of you have ever seen a dead donkey" is a nicely allegorical way of expressing the Jewish community's attitude towards changes in national politics. His penchant for pessimism and occasional self-deprecation is also in keeping with Jewish forms of humor. He is the wisest animal on the farm, and is able to "read as well as any pig". However, this is an ability he does not exercise until the end of the book.

Moses is a tame raven who spreads stories of Sugarcandy Mountain, the "animal heaven." These beliefs are denounced by the pigs. Moses represents religion (specifically the Russian Orthodox Church), which has always been in conflict with Communism. It is interesting to note that, while Moses initially leaves the farm after the rebellion, he later returns and is supported by the pigs. This represents the cynical use of religion by the state to anaesthetise the minds of the masses. Moses also shows some characteristics of Grigori Rasputin. The acceptance of Moses by the pigs could be seen to represent Stalin's relaxed attitude towards the Russian Orthodox Church during WWII, as the Church was a way to raise funds for the Russian war effort.

Muriel is a goat who reads the edited commandments. She may represent intelligent labour.

Jessie and Bluebell are two dogs who give birth in Chapter III. Their puppies are nurtured by Napoleon to inspire fear, representing the formation of the NKVD.

The Hens represent the Kulaks, landed peasants persecuted by Stalin. They had refused to give up their eggs, the way the Kulaks had strongly resisted surrendering their lands in the Soviet Union of the 1930s. Napoleon promptly starved the hens to death, the exact same punishment Stalin had inflicted upon the Kulaks.

The Dogs are Napoleon's secret police and bodyguards (inspired by Cheka, NKVD, OGPU, MVD).

The **Sheep** show the dumb animal following of the proletariat in the midst of the Russian Civil War, and the masses during Stalin's reign. (“Four legs good, two legs bad!”).

The Cat shows the unethical, silent rejections of the new order unwilling to work, yet encouraging others to do so, and acting bravely in the face of threats, but disappearing when there is danger. Some say the cat represents the flaws in Animalism or Communism.

4.7.Significance

The allegory that the book employs allows it to be read on a variety of different levels.

Orwell wrote the book following his experiences during the Spanish Civil War, which are described in another of his books, Homage to Catalonia. He intended it to be a strong condemnation of what he saw as the Stalinist corruption of the original socialist ideals. For the preface of a Ukrainian edition he prepared in 1947, Orwell described what gave him the idea of setting the book on a farm.

..I saw a little boy, perhaps ten years old, driving a huge carthorse 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.

This Ukrainian edition was an early propaganda use of the book. It was printed to be distributed among the Soviet citizens of Ukraine who were just some of the many millions of displaced persons throughout Europe at the end of the Second World War. The American occupation forces considered the edition to be propaganda printed on illegal presses, and handed 1,500 confiscated copies of *Animal Farm* over to the Soviet authorities. The politics in the book also affected Britain, with Orwell reporting that Ernest Bevin was "terrified" that it may cause embarrassment if published before the 1945 general election.

In recent years the book has been used to compare new movements that overthrow heads of a corrupt and undemocratic government or organisation, only to eventually become corrupt and oppressive themselves as they succumb to the trappings of power and begin using violent and dictatorial methods to keep it. Such analogies have been used for many former African colonies such as Zimbabwe and the Democratic Republic of Congo, whose succeeding African-born rulers were accused of being as corrupt as, or worse than, the European colonists they supplanted.

The book also clearly ponders whether a focus of power in one person is healthy for a society. The book leaves the ending slightly ambiguous in this regard.

In addition, the book encourages the reader to ponder whether rebellion will eventually resort to a sort of dictatorship whether that particular power in society is merely part of human nature.

This is shown in the way that the pigs, through their own power, lack of equality, and their domination become indistinguishable from the old regime in creating layers of power and concentrating power at the top.

4.8. Allusions to history, geography and current science

 • The ousting of the humans after the farmers forget to feed the animals is an allusion to the Russian Revolution of 1917 that led to the removal of the Czar after a series of social upheavals and wars and ultimately resulted in famine and poverty.

 • The refusal of the Humans to refer to Animal Farm by its new name (still calling it Manor Farm) may be indicative of the diplomatic limbo in which the Soviets existed following their early history.

 • Mr. Jones' last ditch effort to re-take the farm (The Battle of the Cowshed) is analogous to the Russian Civil War in which the western capitalist governments sent soldiers to try to remove the Bolsheviks from power.

 • Napoleon's removal of Snowball is like Stalin’s removal of Leon Trotsky from power in 1927 and his subsequent expulsion and murder.

 • Squealer constantly changing the commandments may refer to the constant line of adjustments to the Communist theory by the people in power. Also, his lies to animals of past events they cannot remember refers to the revision of history texts to glorify Stalin during his regime.

 • After Old Major dies, his skull is placed on display on a tree stump. Similarly, Lenin's embalmed body was put on display in Lenin's Tomb in Red Square postmortem, where it still remains. It should also be noted that the tomb of Karl Marx is adorned by an extremely huge bust of his likeness which lends more credibility to Old Major being a closer reference to Karl Marx than to Lenin. Marx's tomb is located in Highgate Cemetery, London.

 • When Napoleon steals Snowball’s idea for a windmill, the windmill can be considered a symbol of the Soviet Five-Year Plans, a concept developed by Trotsky and adopted by Stalin, who, after banning Trotsky from the Soviet Union, claimed them to be his idea. The failure of the windmill to generate the expected creature comforts and subsequent search for saboteurs is probably a reference to accusations and a show trial against British engineers who were working on electrification projects in the USSR.

 • Moses the raven leaving the farm for a while and then returning is similar to the Russian Orthodox Church going underground and then being brought back to give the workers hope.

 • Boxer's motto, "Napoleon is always right" is strikingly similar to "Mussolini is always right," a chant used to hail Benito Mussolini during his rule of Italy from 1922 to 1943.

 • During the rise of Napoleon, he ordered the collection of all the hens' eggs. In an act of defiance, the hens destroyed their eggs rather than give them to Napoleon. During Stalin's collectivisation period in the early 1930s, many Ukrainian peasants burned their crops and farms rather than handing them over to the government.

 • Napoleon's mass executions, of which many were unfair for the alleged crimes, is similar to Stalin executing his political enemies for various crimes after they were tortured and forced to falsify confessions.

 • The four pigs that defy Napoleon's will are comparable with the purged party members during the Great Purge Bukharin, Rykov, Zinoviev, Kamenev and many others.

 • Napoleon replaces the farm anthem "Beasts of England" with an inane composition by the pig poet Minimus ("Animal Farm, Animal Farm / Never through me / Shall thou come to harm"). In 1943, Stalin replaced the old national anthem "the Internationale" with "the Hymn of the Soviet Union." The old Internationale glorified the revolution and "the people." The original version of the Hymn of the Soviet Union glorified Stalin so heavily that after his death in 1953, entire sections of the anthem had to be replaced or removed. Orwell could have also been referring to Napoleon Bonaparte's banning of the French national hymn, La Marseillaise in 1799.

 • Napoleon works with Mr. Frederick, who eventually betrays Animal Farm and destroys the windmill. Though Animal Farm repels the human attack, many animals are wounded and killed. This is similar to Stalin’s Molotov-Ribbentrop Pact with Nazi Germany in 1939, which was later betrayed in 1941 when Hitler invaded the Soviet Union. Though the Soviet Union won the war, it came at a tremendous price of roughly 8.5-15 million Soviet soldiers (unconfirmed) and many civilians, resulting in an incredible estimated 20 million dead, as well as the utter destruction of the Western Soviet Union and its prized collective farms that Stalin had created in the 1930s. The detonation of the windmill and the battle that ensued there could also be a reference to the Battle of Stalingrad. The selling of the farm's excess timber supply could represent the offering of raw materials to the United States in exchange for weapons of war under the Lend-Lease.

 • Napoleon's later alliance with the humans is like Stalin’s non-aggression pact with Hitler in the early years of WWII.

 • Napoleon changing Animal Farm back to Manor echoes the Red Army’s name change from the "Workers' and Peasants' Red Army" to the "Soviet Army" to appear as a more appealing and professional organisation rather than an army of the common people.

 • Squealer may be an allegory of the Soviet Newspaper in which Stalin often wrote many of the articles anonymously to give the impression the country was far better off than it was.

 • The dogs may be an allegory to the NKVD (KGB), the elite police force who ruled by terror under Stalin's hand.

 • Boxer, in the allegory of the novel, directly relates to the working class who laboured under strenuous and exceedingly difficult conditions throughout the Communist regime with the hope that their work would result in a more prosperous life. Boxer represents this clearly at points when he utters such quotes as "I will work harder" in response to any sort of difficulty. In the context of the story, this also allows Boxer to become a tool of propaganda to be used by Napoleon and his regime later on once Boxer has been murdered to pay for a crate of whisky for the pigs.

 • When Napoleon and Snowball argue about how Animal Farm should be ruled--Napoleon favoured the harvest, Snowball favoured getting other farms (countries) to rebel. This is similar to Stalin wanting "Socialism in one country" and Trotsky's theory of "Permanent Revolution."

 • The term "four legs good, two legs bad" could be symbolic for the simplification of the April theses, for workers to understand it better.

During World War Two it became apparent to Orwell that anti-Russian literature was not something which most major publishing houses would touch including his regular publisher Gollancz. One publisher he sought to sell his book to rejected it on the grounds of government advice although the assumed civil servant who gave the order was later found to be a Soviet spy.

Orwell originally prepared a preface which complains about British government suppression of his book, self-imposed British self-censorship and how the British people were suppressing criticism of the USSR, their World War II ally. "The sinister fact about literary censorship in England is that it is largely voluntary. ... [Things are] kept right out of the British press, not because the Government intervened but because of a general tacit agreement that ‘it wouldn’t do’ to mention that particular fact." Somewhat ironically, the preface itself was censored and is not published with most copies of the book.

After the drunken farmer Jones has gone to bed, all the animals of the farm assemble for a meeting. The meeting has been called by Old Major, a boar who is the oldest and wisest animal on the farm. The pigs, cows, horses, ducks, hens and dogs all assemble in the big barn, thinking that they are going to be told about a dream that Old Major had the previous night.

When they have all settled down, Old Major addresses them. Before telling them about his dream, he says that, as he is coming to the end of his own life, and he wants to share his wisdom with the other animals. He reminds them about all the work that they have to do for their human masters, how little they are given to eat, how they own nothing but their bare skin. He describes how the humans steal everything produced by the animals, with the animals receiving in return only enough food to keep them alive. He tells them that their children are taken from them almost as soon as they are born, and that when they come to the end of their useful lives, they will be cruelly slaughtered.

He goes on to tell them that all the animals are comrades, they are brothers, and that their only real enemy is humans. Man is the root cause of all their troubles, he tells them. He urges the animals to fight the humans at every turn, and tells them that rebellion is the only possible solution to their situation. In the middle of the speech, a few wild rats enter the barn, and the dogs chase them. Old Major calls a vote on whether or not the rats should be considered to be comrades. A large majority agrees that the rats are comrades, the only animals to vote against are the dogs and the cat, who, we are told, “was afterwards discovered to have voted on both sides.” Old Major then concludes his speech by advising them on how they should conduct themselves. They must recognise that whatever goes on four legs or wings is a friend. They must on no account ever come to resemble man, and must never live in a house. He tells them finally “All animals are equal.”

Old Major finally gets around to telling them about his dream, but the first thing he tells them is that he cannot describe the dream, except to say that it reminded him of a song that he learned in his youth called “Beasts of England.” He sings the song, which tells of the day when Man is finally overthrown, when there is no more slavery or cruelty, and when the animals are finally free. The animals in the barn respond rapturously to this, and sang it through together five times in succession, until they are interrupted by a blast from the farmer’s shotgun. The farm quickly returns to normality.

Old Major dies three days later. The animals set out to prepare for the rebellion. The pigs, being the most intelligent animals on the farm, take the lead on this. The task of working Old Major’s ideas into a more formal system falls to three pigs, Napoleon, Snowball and Squealer. These three organise regular nighttime meetings with the other animals to explain the principles of their system, called Animalism. They encounter many obstacles from amongst the simpler animals, who are afraid of what might happen if Jones was not around to feed them. Also, Moses the Raven is always telling the animals about an animal’s paradise called Sugarcandy Mountain, where the animals go when they die. Many of the animals believe in Sugarcandy Mountain, and the pigs have to keep on persuading them that no such place exists.

Without any planning, the rebellion happens on Midsummer’s day, just before harvest. Farmer Jones gets hopelessly drunk the night before, and neglects to milk the cows or feed the animals all day. One of the cows breaks down a door to the store-shed, and several of the animals begin to help themselves from the bins. Jones now awakes and seeing this, he and his four farm hands begin whipping the animals out of the store-shed. The animals attack the humans spontaneously and furiously. They shocked men react by almost immediately running down the laneway and fleeing the farm. The farm now belongs to the animals.

The animals are ecstatic. They light a great bonfire and burn every farm implement they can lay their hands on, including knives, nose-rings and whips. Napoleon serves double-rations of food to every animal, they gather to sing Beasts of England, and they go to sleep. The next morning they carry out a more detailed inspection of the farm, stopping warily outside the farmhouse. After doing a brief and cautious tour of the farmhouse, they leave, vowing that no animal should ever live there, and to preserve the farmhouse as a museum.

Snowball and Napoleon now call the animals together, and surprise them by announcing that they have spent the last few months learning to write. Next they go to the main gate of the farm and paint over “Manor Farm”, replacing it with “Animal Farm”. Returning to the farm buildings, they paint the seven commands of Animalism onto the gable of the big barn;

1. Whatever goes upon two legs is an enemy.

2. Whatever goes upon 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.

With this done, the animals set out to begin the harvest. But as they do so, the cows remind them that they have not been milked for twenty four hours. The pigs get some buckets and do the milking themselves, producing five buckets of delicious-looking milk. Some of the animals ask what is to be done with the milk, but Napoleon tells them not to worry about it, and that they should concentrate on the harvest instead. When they return in the evening, the milk has disappeared.

The harvest is a great success. It is finished two days earlier than Jones and his men used to manage. The animals are so enthusiastic and excited about the fact that the food is truly their own, that no food is stolen during the harvesting. Almost all the animals have worked as hard as they possibly could, but there are some exceptions. Mollie, the vain mare, often leaves the fields early complaining about a stone in her hoof, and the cat seems to appear only for meals. Benjamin the donkey is one of the few animals who is completely unchanged by the revolution, remaining as aloof and cynical as he had been before. Sunday is a rest day, when the animals assemble at a great Meeting. This is where the work for the coming week is to be planned, and various motions discussed. All of the resolutions are put forward by the pigs. The other animals are aware of this, but as they cannot think of any resolutions themselves, they allow the pigs to lead. As the weeks go by, it becomes clear that Napoleon and Snowball rarely agree about anything. Snowball puts all his energies into forming various committees, each of which is responsible for improving some or other aspect of life on the farm. Napoleon sees no value in this, and prefers to concentrate on educating the young. For example, when two of the dogs have litters, Napoleon takes the puppies away from their mothers and secludes them in an inaccessible part of the farm, so that he can educate them properly in the principles of Animalism.
Not all of Snowball’s committees work very well, but his reading and writing classes are hugely successful. The pigs can read and write perfectly. The dogs learn to read, but will not read anything except the seven commandments.

Boxer the great carthorse tries very hard to learn the alphabet, but cannot get past D. Many of the other animals can understand only one letter. Because so many animals are thus unable to read the seven commandments, Snowball reduces the seven commandments to the single maxim “Four legs good, two legs bad!”, which they can remember more easily. It is soon learned that the pigs took the milk that disappeared on the first day, and are now mixing it into their mash. The pigs now issue a decree stating that all windfall apples are to be gathered up and given over for the exclusive use of the pigs. Some of the animals are puzzled by this, and wonder why the apples are not to be shared out equally. Squealer goes before them to explain. He tells them that the pigs, as the leaders, must keep their brainpower up, and that science has proven that milk and apples are essential for this. Squealer goes on to remind them that the alternative to the pigs is to have Farmer Jones back. This settles the animals, who agree that, whatever happens, they never want to live under Jones again.

Snowball and Napoleon are sending pigeons to neighbouring farms and beyond, to tell the animals about the rebellion. News of the rebellion has spread to the surrounding county. The farmers at first pretend not to be troubled about the rebellion, believing that the animals cannot possibly make a success of the farm. But as time passes the farmers become more and more troubled, and their animals become more and more emboldened. The tune of Beasts of England is now known by nearly every animal in the county. The farmers try to spread lies about torture and slavery on Animal Farm, but the animals of the county do not believe them. They whistle the tune and sing the words of Beasts of England, though they risk terrible beatings by doing so. More and more stories are heard of individual animals disobeying and in some cases attacking their human masters. One day in October, Jones, all his men, and half a dozen others from the neighbouring farms, attack Animal Farm. They walk up the laneway through the main gate. They are all armed with sticks except for Jones, who carries a gun. The animals, however, are well prepared. After an initial skirmish where the pigeons and geese attack the humans, Snowball attacks them, supported by Benjamin, Muriel and all the sheep. The men repulse this attack with their sticks, and Snowball sounds the retreat. They fall back to the farmyard, pursued by the men, who think that they have triumphed. However, they have walked into a trap. As soon as the men are in the farmyard, a number of the larger animals emerge from the shed behind them, and cut off their retreat. Snowball’s group now attacks again. Snowball charges at Jones. Jones fires a shot at Snowball and wounds him, but this is not enough to prevent Snowball from crashing into him and sending him tumbling to the ground, the gun flying out of his hand in the process, Now Boxer joins the attack, rearing up on his hind legs and striking viciously with his hoofed forelegs. Boxer strikes one of the men on the skull, apparently killing him. At the sight of this, the other men run for their lives, back down the laneway and out the gate. The invasion is over. In the post-battle excitement, Boxer is extremely remorseful for killing the man, while the animals suddenly realise that Mollie is missing. They search the farm, and find her hiding in a corner. She fled the battle as soon as the gun went off. They return to the farmyard to find that the man was only stunned, and has since recovered and escaped. The animals celebrate their victory. The flag is raised, Beasts of England is sung. A medal for “Animal Hero, First Class” is created and awarded to Snowball. A medal for “Animal Hero, Second Class” is created, and awarded to a sheep that died when Jones fired his gun. They decide to keep the gun and place it at the bottom of the flagstaff, to be fired each year on the anniversaries of the rebellion, and of the battle.

Winter is approaching. Mollie, who has been avoiding work more and more, is found to have been accepting gifts of ribbon and sugar from one of the men on the neighbouring farm. Shortly afterwards she disappears, and is said to be pulling a cart in the town. No one on the farm ever sees her again, and she is never mentioned again.
With the land now frozen solid, it is impossible to do any farming. A lot of time is spent on meetings of all the animals in the big barn, where the future policy for the farm is discussed and voted on. The divisions between Snowball and Napoleon are becoming more pronounced, and it seems that they now oppose each other on every proposal. Snowball’s eloquence allows him to control the meetings, However, Napoleon works quietly behind the scenes building support, and succeeding in getting all of the sheep onto his side.

Snowball is forever proposing new plans and schemes for the improvement of the farm, all of which are opposed by Napoleon. Snowball’s most ambitious plan is for the construction of a windmill, which he says can provide heat and electricity to the farm. He accepts that it will be a huge undertaking, and is vague about some of the details. Napoleon is completely against the idea, and makes his opposition clear. Snowball continues to work on his plans, and spends hours every day in a shed working on them, drawing them out on the wooden floor. All of the animals visit Snowball regularly in the shed to watch the plans grow into something that looks very complex and impressive. Only Napoleon holds back, and when he does come to inspect the plans, he urinates on them. The day comes when all the animals will gather in the big barn to vote on whether or not the windmill will be built. The farm is divided into two factions at this stage, the “Vote for Snowball and the three-day week” faction, and the “Vote for Napoleon and the full manger” faction. Snowball has convinced his faction that the windmill will lead to increased leisure time for everybody, while Napoleon has convinced his faction that the distraction of the windmill will cause the animals to lose time on the harvest and starve. The meeting begins. The sheep heckle Snowball as he explains his plans for the windmill, and why it will be good for the farm. Napoleon then rises and gives a very brief and curt address, advising everyone to vote against the windmill. Snowball then speaks again. He talks passionately and eloquently, and creates a vision of a mechanised farm with heat and light, with electrical threshers and ploughs and reapers, where the animals do little or no work, and All the labour is carried out by the electricity generated by the windmill. It is clear that Snowball will win the vote. Just then, Napoleon stands and emits a queer sound, a kind of whimper. At this signal, nine huge dogs, the dogs that Napoleon took away as puppies months before, rush into the barn and charge at Snowball. They chase him from the barn and off the farm. He is never seen again. The other animals, who had left the barn to watch the chase, now return to the barn, where Napoleon addresses them. He tells them that Sunday Meetings are henceforth abolished, and that all decisions in future will be taken solely by the pigs. Any dissent is silenced by growls from the dogs, and the meeting finishes to a fifteen-minute chorus of “Four legs good, two legs bad” from the sheep. Squealer follows up in the aftermath, explaining to the shocked animals of the farm that Napoleon has taken on the leadership with great reluctance and with great sacrifice to himself. The animals are soon won over when they are reminded of what life was like under Jones. Three weeks after this fateful meeting, Napoleon announces that the Windmill will now be built. The animals are warned that this will mean lots of extra hard work, and a reduction in their rations. Squealer explains the apparent change of heart by convincing the animals that Napoleon had been in favour of the windmill all along, but had to appear to be against it in order to get rid of Snowball. The animals are easily persuaded.

Another year passes. The animals work themselves to the bone on the harvest and on the windmill, all under the supervision of the pigs. The animals are asked to work on Sunday afternoons as well, on a voluntary basis, though any animal that did not work on Sunday had their rations halved. By autumn time, it is clear that the harvest is a poorer one than the previous year. This will make the coming winter all the more difficult. Progress on the windmill is laborious and slow. The stones with which it is to be built have to be hauled to the top of the quarry and thrown from there to the bottom, so that the stones can be broken into the appropriate sizes. It takes until the end of the summer to accumulate enough stone to begin building the windmill, work which depends almost entirely on the tremendous efforts of Boxer, who works himself harder than ever before. As the work on the harvest and the windmill proceeds, the animals find themselves running out of supplies. Items such as paraffin, seeds, manure and machinery could not be produced on the farm. This problem is resolved when Napoleon announces one day that Animal Farm will henceforth enter into trading arrangements with some of the surrounding farms. Hay and wheat from the farm will be sold, and the hens are told that they will have to give up some of their eggs, a sacrifice that they should be proud to make. Some of the animals are doubtful about this move, seeming to remember an agreement in the early days after the rebellion never to have anything to do with humans. Again, Squealer puts any doubts to rest in the following days, informing them that such a resolution was never written down. From then on, Napoleon engages a local solicitor to act as the middleman between Animal Farm and the outside world. The solicitor comes every Monday, and his presence makes the other animals very uneasy, but their doubts are eased by their pride in seeing Napoleon give orders to a human. Shortly afterwards, the pigs move into the farmhouse. They eat in the kitchen, relax in the drawing room, and even sleep in the beds. Some of the animals are very doubtful about this. Clover consults the seven commandments on the gable wall, and asks Muriel to read out the fourth commandment, which states, “No animal shall sleep in a bed with sheets.” Muriel cannot remember sheets being mentioned before. However, helped by the smooth words of Squealer, she assumes that she must have been wrong, She and the other animals accept his argument that the pigs, as the leaders, must have as much comfort as possible to facilitate their brainwork. The work on the windmill continues. The animals are all extremely proud of their progress so far, except for Benjamin, who expresses no opinion for or against the windmill. By November, the windmill is half finished. However, disaster strikes when a nighttime storm destroys it. The animals all gather around the ruin. Napoleon is silent for a long time, before making the sudden and dramatic announcement that the windmill was destroyed by Snowball. Some pig footprints leading away from the farm are discovered, and Napoleon confirms them to belong to Snowball. The other animals are shocked that their former leader could do such a thing. Napoleon announces that work on rebuilding the windmill will commence immediately.

The animals now face into a brutal winter. Corn is scarce, and the farm’s stock of potatoes has been destroyed by frost. By January, they are threatened with starvation. The pigs conceal this fact from the outside world by filling the store-bins full of sand, topping the bins with what few provisions they have left, and allowing their human middleman to walk past the apparently full bins. However, they must obtain food from the outside world somehow. At a Sunday meeting, Squealer announces that the hens must give up their eggs, so that they can be traded with the outside world for grain and meal. The hens are stunned into rebellion. They take to laying their eggs from the rafters of the coop, allowing them to smash to the ground. The pigs respond by stopping their rations completely, and threatening death on any other animals that shares their food with them. Eventually the hens relent, and they are forced to give up their eggs as soon as they are laid. All the while, the pigs spread terrible rumours about Snowball. Snowball is said to be hiding on one of the neighbouring farms. He is said to be sneaking into Animal farm by night and doing untold damage. Every mishap and misfortune on the farm was now attributed to Snowball. Napoleon makes a show of doing a major tour of the farm, accompanied by his dogs, to investigate the activities of Snowball. This goes on for some weeks, when the dramatic announcement is made that Snowball was in league with Jones from the very start. Squealer tells the animals that this terrible discovery has been made from documents that the pigs have just discovered. The animals are shocked and puzzled by this. Boxer, in particular, is reluctant to accept this. He questions Squealer; he reminds him how bravely Snowball fought when the farmers tried to invade Animal Farm. Squealer tries to reassure him, but Boxer remains persistent in his belief that Snowball could never have been in league with Jones. Squealer eventually convinces Boxer by telling him that Napoleon has stated categorically that Snowball was an agent of Jones. Boxer finally relents at this, assuming that Napoleon must be correct. Boxer’s persistence in questioning Squealer, however, has been noted. An assembly of all the animals in the yard is now called. Napoleon, who now rarely leaves the farmhouse, and is never without his escort of dogs, stands before them. At a signal, the dogs charge into the crowd and drag four of the more troublesome pigs before Napoleon. At the same time, three of the dogs attach Boxer. Boxer easily fends them off. The miserable pigs are forced to confess to having been in league with Snowball, and are murdered on the spot by the dogs. Other animals come forward to confess various crimes against the farm, and each in turn is slaughtered. These are the first killings of other animals since the rebellion. The animals creep away from the meeting. Boxer, in trying to understand why this has happened, resolves that the only possible solution is to work harder. Clover, not as strong but more intelligent, has deep misgivings about what she has seen, but she cannot put them into words. She remains faithful to Napoleon, but deep down she knows that this state of affairs was not what they fought for in the rebellion. The animals try to console them by singing Beasts of England. However, they are interrupted by Squealer, who tells them that the song is henceforth abolished. It is to be replaced a song called Animal Farm, composed by one of the pigs. The animals take up the new song faithfully, but are aware that it does not compare to Beasts of England.

After the executions, Clover is again uneasy that one of the seven commandments has been broken. She asks Muriel to read her the sixth commandment again from the gable wall. The commandment reads, “No animal shall kill another animal without cause.” Clover did not seem to remember having read the last two words before, but she thought no more of it. The animals spend the following year working harder than ever. Squealer exhorts them to greater efforts, telling them that productivity on the farm has improved enormously since the rebellion, though many of the animals secretly feel hungry. Napoleon, who is now known as “Our Leader, Comrade Napoleon,” and several other flattering titles, is seen in public rarely, and now employs a cockerel as a herald, as well as being accompanied at all times by his dogs.
Relations between the neighbouring farms, Frederick of Pinchfield and Pilkington of Foxwood, remain complex. Napoleon, through the middleman, has been trying to sell off a pile of timber to one of the other neighbour. At this time, rumours abound that Frederick is about to attack the farm. A plot to murder Napoleon is uncovered. Three hens confess that Snowball, said to be living on Pinchfield, put them up to it. The hens are executed. Napoleon announces shortly afterwards that the wood is to be sold to Pilkington of Foxwood. When, later in the year, the wheat crop is found to be full of weeds, Snowball, and by implication Frederick, are blamed. The whole farm seethes with anger and resentment against Frederick, who is now the sworn enemy of Animal farm. The windmill is completed by autumn. The animals forget their worries temporarily to celebrate this magnificent achievement. The animals are all congratulated by Napoleon. Two days later, he calls them to a meeting and announces that the wood is to be sold to Frederick. The animals are astonished, but Squealer easily explains this away as part of Napoleon’s strategy, to appear friendly with one neighbour while secretly courting the other. The sale goes ahead, and the solicitor organises the transport of the wood off the farm, and the delivery of the banknotes to Napoleon.
Three days later, the notes are discovered to be forgeries. Napoleon assembles the animals again and pronounces the death sentence on Frederick. At the same time, he warns them that Frederick and his men may be about to attack the farm.
The attack comes the next morning. Fifteen men, six with guns, approach the farm, and the battle is joined. Messengers are sent to Foxwood requesting assistance, but Pilkington sends back a curt rejection. The animals are driven back to the farm buildings. While they are trapped there, the men plant dynamite around the windmill. In the ensuing explosion, the windmill is obliterated. The animals react to this by forgetting all about the guns and charging headlong at the men, who after a brief struggle, run for their lives. The animals are dejected at the loss of the windmill, but the pigs quickly set about the task of rebuilding morale by reminding them of the magnificent victory they have won. The day will be forever commemorated as the Battle of the Windmill. In the ensuing celebrations, the forged banknotes are forgotten.
The pigs then discover a cask of whisky in the farmhouse. That night, loud celebrations are heard in the farmhouse, to the amazement of the other animals. Soon afterwards, it is announced that a small field near the orchard, originally set aside for retired animals who could work no more, was to be ploughed up and sown with barley. Muriel is troubled by this development, and she consults the fifth commandment. Again, she realises she has remembered it incorrectly, for it says, “No animal shall drink alcohol to excess.”

Rebuilding of the windmill begins immediately after the celebrations. Boxer works harder than ever, despite carrying an injury from the battle. His thoughts are now turning to retirement, for which, under the laws of Animal farm, he is due the next year. In the meantime, another cold winter with little food must be endured. Squealer bamboozles the animals with productivity figures which prove how much better off they are than when they were under Jones, although many have by now forgotten life under Jones. The strain of the resources of the farms grows, not least due to the birth of thirty-one piglets the previous autumn. Napoleon declares that a new schoolroom must be built for the piglets, who are instructed to remain aloof from the other animals. The schoolroom is in addition to the requirement to rebuild the windmill and the need to keep the farm supplied with various other requirements. Potatoes are sold, and practically every egg laid by the hens is sold to earn the money required for these supplies. All the while, the animals’ rations are being reduced, while the pigs make beer from the barley they sowed earlier in the year. Napoleon now introduces a weekly event called the Spontaneous Demonstration, where every animal would leave their work to march in military procession around the farm, so as to instil pride in the animals in the achievements of the farm since the rebellion. It comforts the animals to know that, no matter how hard their lives, at least they have the benefit of being their own masters. Another consolation around this time is the reappearance of Moses and his tales of SugarCandy Mountain. Many of the animals like to believe that they will go to a better place after their deaths, and the pigs now seem to tolerate Moses, giving him an allowance of beer every day. The building work around the farm continues through the summer, heavily dependent on the extraordinary efforts of Boxer. He is showing some signs at this stage that his strength is failing. He himself is hoping to get as much done as he possibly can before he retires. Then, one summer evening, he collapses. All the animals rush to his side, unable to bear the thought that anything might happen to him. He barely has the strength to get back to his feet and to struggle back to his stall. Squealer promises to send him to the town so that the veterinary surgeon can treat him. Clover and Benjamin spend as much time as they can over the next few days nursing him. Then, while the animals are all at work, the van comes to take Boxer away. They would not have noticed, except that Benjamin gallops across the farm to tell them that Boxer is being taken away. No one has ever seen Benjamin gallop before. The animals rush to the yard in time to see the van begin to pull away. They start to wave goodbye to Boxer, but Benjamin is very agitated, and tells them to read the letters on the van. Muriel reads out the sign on the van, which describes the van as belonging to the local horse-slaughterer. The animals try to warn Boxer, who tries to kick his way out of the van, but he has no strength, and the kicking from the van soon dies away. Three days later, Squealer announces that Boxer died in the hospital. He makes a moving speech in praise of Boxer. He explains the sign on the van by saying that the veterinary surgeon bought the van from the horse-slaughterer, and had not yet replaced the sign. The animals are very relieved to hear this, and are greatly consoled by Squealer’s further descriptions of the wonderful care and treatment that Boxer received in his final hours. Napoleon pays his respects to Boxer at the meeting on the following Sunday. He tells them that it was not possible to return Boxer’s remains for burial on the farm, but that he will be commemorated with a wreath instead. Napoleon announces a memorial banquet for Boxer, which takes place in the farmhouse shortly afterwards, attended only by the pigs.

**Chapter V**

**Conclusions and Suggestions**

5.1. Conclusions

From the data, the writer concludes that the characterisation of animals is in order to draw the reader away from the world of current events into a fantasy space where the reader can grasp ideas and principles more crisply.

At the same time, Orwell personifies the animals in the tradition of allegory so that they symbolize real historical figures. By setting on Animal Farm, Orwell gets to play with our stereotypes about animals well, expect he doesn't actually play with them so much as use them to his advantage. The pigs are smart and greedy, the horses are strong and loyal, the cat is lazy, the donkey is cynical and wise, and the humans, the humans. They're just a mess.

Squealer can turn black to white. His language is fast, confusing, and convincing. You want to listen to Squealer because he makes you think that everything is okay. You're not really starving, your life isn't really made up of day after day of hard and unending labor, that moldy turnip is really some delicious cake.

Napoleon speaks as though his waste material smelled like the lovely aroma of roses. He knows he's the leader, and he won't let anyone forget it.

That about sums it up. The sheep just repeat the same phrase over and over again, they're stupid and easily manipulated. They probably watch cable news.

Years have passed, and many of the animals are dead. Only Clover, Benjamin, Moses and some of the pigs remember the days before the rebellion. Clover is by now very old, well past retirement age, except that no animal has actually managed to retire yet. The windmill has finally been completed. It is used for milling corn, rather than for generating electricity, and brings a good profit to the farm. Another windmill is now being built to generate electricity. There is no more talk of the three-day week, or any of the other luxuries that Snowball originally promised would accrue from the windmill.
The farm is growing richer, but the animals themselves do not seem to benefit much from it. There are many pigs and dogs on the farm now. The pigs are all involved in the bureaucracy of running the farm, and are not available to do any actual work, though Squealer makes it clear to the others that what the pigs do is of vital importance to the farm. Squealer continues to impress everyone with detailed figures of how everything has improved on the farm, but deep down the animals are unable to reconcile this with the lack of improvement in their own conditions. Nonetheless, Animal Farm remains the only farm in England to be owned by the animals, and the animals remain enormously proud of this. Summer arrives. Squealer is seen to take all the sheep of the farm aside, and no-one sees them for a week. The sheep eventually return. That evening, as the animals are returning to the yard from work, Clover is heard neighing excitedly from the yard. The animals rush forward to see what is happening. They stop dead when they all see what has startled Clover. It is the sight of Squealer walking upright, on his hind legs. At this moment, all of the pigs leave the farmhouse in single file, all upright on two legs. Finally, Napoleon emerges from the farmhouse, upright and carrying a whip.

5.2. Suggestions

The writer is really happy that he could finish this paper. It is impossible to finish writing without support from others. But the writer feels there are still many weaknesses, not only from the writer self but also from the others. Because in this case, the writer analyze about the novel which is including to the literature, so the writer hopes the literary books in this faculty can be increased.

The writer also saw that the books in the library especially in this department are very limited and seldom to open. It is of course making the writer difficult in looking for data source.

For the others writers who will write about this also, in order can pay attention to the characters of the figures. In describe the characters, the author usually used many ways, not only according to his thinking but also the figures friends or the figures words.