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Guided reading

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Introduction to the guided reading module :

What is guided reading?

- Guided reading refers to a method of reading instruction, in which one teacher will work with a group of students, all reading the same text.
- It is about a book that the teacher selects, and that is going to be on the level of all the students in the group.
- It is usually homogenous groupings, they are not heterogynous.
- The teacher monitors for accurate decoding and explanation.
- The teacher also asks questions about text comprehension.
- Students have a discussion about the text at the end of the guided reading session.

What is literature?

- **Literature**, a body of written works. The name has traditionally been applied to those imaginative works of poetry distinguished by the intentions of their authors and the perceived aesthetic excellence of their execution. (A literary work whose content is produced by the imagination and is not necessarily based on fact.)
- Literature may be classified according to a variety of systems, including language, national origin, historical period, genre, and subject matter.
- The category of literature comprising works of this kind, including novels and short stories.

The different genres of literature :

- Genres of literature are important to learn about.
- The two main categories separating the different genres of literature are fiction and nonfiction.
- There are several genres of literature that fall under the nonfiction category.
- Nonfiction sits in direct opposition to fiction.

Nonfiction genres	Fiction genres
<ul style="list-style-type: none">❖ Narrative nonfiction❖ essays❖ Biography❖ Autobiography❖ speech	<ul style="list-style-type: none">❖ Drama❖ Poetry❖ Fantasy❖ Humour❖ Fairytale❖ Science fiction❖ Folklore❖ Historical fiction❖ Horror❖ Mystery❖ Mythology

Nonfiction genres :

Narrative nonfiction	Essays	Biography	Autobiography	Speech
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is information based on the fact that is presented in a format that tells a story.	are a short literary composition that reflects the author's outlook or point. A short literary composition on a particular theme or subject	is a written account of another person's life.	gives the history of a person's life, written or told by that person. Often written in Narrative form of their person's life.	is the faculty or power of speaking; oral communication; ability to express one's thoughts and emotions by speech, sounds, and gesture. Generally delivered in the form of an address or discourse.
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Fiction genres :

Drama is the genre of literature that's subject for compositions is dramatic art in the way it is represented. This genre is stories composed in verse or prose, usually for theatrical performance, where conflicts and emotion are expressed through dialogue and action.

Poetry is verse and rhythmic writing with imagery that evokes an emotional response from the reader. The art of poetry is rhythmical in composition, written or spoken. This genre of literature is for exciting pleasure by beautiful, imaginative, or elevated thoughts.

Fantasy is the forming of mental images with strange or otherworldly settings or characters; fiction invites suspension of reality.

Humor is the faculty of perceiving what is amusing or comical. Fiction is full of fun, fancy, and excitement which is meant to entertain. This genre of literature can actually be seen and contained within all genres.

Fairy Tales or wonder tales are a kind of folktale or fable. Sometimes the stories are about fairies or other magical creatures, usually for children.

Science Fiction is a story based on the impact of potential science, either actual or imagined. Science fiction is one of the genres of literature that is set in the future or on other planets.

Folklore is songs, stories, myths, and proverbs of a person of "folk" that was handed down by word of mouth. Folklore is a genre of literature that is widely held, but false and based on unsubstantiated beliefs.

Historical Fiction is a story with fictional characters and events in a historical setting.

Horror is an overwhelming and painful feeling caused by literature that is frightfully shocking, terrifying, or revolting. Fiction in which events evoke a feeling of dread in both the characters and the reader.

Mystery is a genre of fiction that deals with the solution of a crime or the unraveling of secrets. Anything that is kept secret or remains unexplained or unknown.

Mythology is a type of legend or traditional narrative. This is often based in part on historical events, that reveal human behavior and natural phenomena by its symbolism; often pertaining to the actions of the gods. A body of myths, as that of particular people or that relating to a particular person.

LITERARY TERMINOLOGY :

- ❖ Literary terms refer to the technique, style, and formatting used by writers and speakers to masterfully emphasize, or strengthen their compositions.
- ❖ Literary terms also include powerful figurative language that writers use to summon emotion ranging from guilt to anger to bliss and to allow us to see the world in new and magical ways.
- ❖ Words can be arranged to give poems, songs, and prose alike, rhythm and musicality. They can animate a story with such wealth of detail, character development, and action that as readers, we are taken by a story, and feel as if the people on the page are real.
- ❖ Literary terms have a wide range of applications, from the poet's beauty to the speaker's persuasion, to the novelist's story development.

Theme :

- ❖ This refers to the primary connotations of the story. It is somehow similar to the "moral of the story." In the story of the Tortoise and the Hare, for instance, the theme might be that "slow and steady wins the race."
- ❖ **Modern fiction**, however, often involves **insights** – on *behavior*, on the human *condition*, or on *current events* – rather than morals, intending to evoke an internal debate for its readers.

Plot :

- ❖ The plot is essentially **the action of the story**. This is a difficult element to properly discuss in a literary analysis because it's very easy to fall into the **trap of discussing what happens in the story** (which would be a summary instead of an analysis). Don't spend time discussing things your reader would know just by reading the story. Instead, **discuss the structure of the plot** itself. Many short stories, for instance, have non-linear plots – that is, they use **flashbacks**, or they jump forward in time. In any case, *consider the plot itself instead of the story events that make up the plot*.

Plot pattern :

- ❖ Exposition: Characters and setting are established and the conflict, or problem, is introduced.
- ❖ Rising action: The conflict begins to affect the characters, complicating their lives.
- ❖ Climax: The conflict is faced during the main, most dramatic event of the story.
- ❖ Falling action: The story begins to slow down, showing the results of the climax.
- ❖ Resolution: The story is tied up and concluded.

Characters :

Imaginary people who are created by the writer. Perhaps the most important element of literature.

- ❖ Protagonist: A leading character, often characterized as the “hero” or the “good guy” (though this can be misleading, as the protagonist is not necessarily good or heroic).
- ❖ The protagonist is, simply put, the main character (or group of characters) of the story.
- ❖ Antagonist: Basically, the opponent or adversary of the protagonist, sometimes called the “villain” or “bad guy” (but as with the protagonist, the antagonist may not be bad or villainous).
- ❖ Catalyst: A character who is neither clearly a protagonist nor antagonist, yet still plays an important role in moving the action of the story forward.
- ❖ Minor character: Often provides support and illuminates the protagonist.
- ❖ Static character: A character who remains the same.
- ❖ Dynamic character: A character that changes in some important way.

Setting :

- ❖ The time, place, physical details, and circumstances in which a situation occurs.
- ❖ includes the background, atmosphere, or environment in which characters live and move, and usually include physical characteristics of the surroundings.
- ❖ Settings enable the reader to better envision how a story unfolds by relating necessary physical details of a piece of literature.
- ❖ A setting may be simple or elaborate, used to create ambiance, lend credibility or realism, emphasize or accentuate, organize, or even distract the reader.

Narrative :

Point of view: the point of view can sometimes indirectly establish the author’s intentions.
Point of view pertains to who tells the story and how it is told.

The narrative is simply the words of the story. The point of view of the story is simply the perspective from which the narrative is given.

- ❖ **Narrator:** The person telling the story.
- ❖ **First-person:** The narrator participates in action but sometimes has limited knowledge/vision.
- ❖ **Third-person limited:** In a third-person limited story, the narrative follows a single character at any given time and is told by an unseen narrator. We also are privy to this character’s thoughts and emotions.
- ❖ **Third-person omniscient:** it is, quite simply, speaking from a god-like perspective – that is, the narrative is disconnected from the characters but sees all. The omniscient narrator describes the thoughts and emotions of all the characters.
- ❖ **Third-person objective:** This perspective is essentially the opposite of third-person omniscient in that instead of seeing all of the characters’ thoughts, we don’t see any thoughts or emotions - only actions.

Conflict :

- In literature, a conflict is a literary device characterized by a struggle between two opposing forces. Conflict provides crucial tension in any story and is used to drive the narrative forward. It is often used to reveal deeper meaning in a narrative while highlighting characters' motivations, values, and weaknesses. There are six main types of literary conflict, each of which is detailed below.

Internal Conflict:	External conflict
Character Vs. Self	Character vs. Character Character vs. Society Character vs. Nature Character vs. Supernatural Character vs. destiny

Internal conflict :

character vs. Self :

This is an internal conflict, meaning that the opposition the character faces is coming from within. This may entail a struggle to discern what the moral or “right” choice is, or it may also encompass mental health struggles. All other types of conflict are external—meaning that a character comes up against an outside force that creates the conflict.

External conflict:

Character vs. character:

This is a common type of conflict in which one character's needs or wants are at odds with another's. A character conflict can be depicted as a straightforward fistfight, or as intricate and nuanced as the ongoing struggle for power in the HBO series Game of Thrones.

Character vs. society:

A character vs. society conflict is an external conflict that occurs in literature when the protagonist is placed in opposition with society, the government, or a cultural tradition or societal norm of some kind. Characters may be motivated to take action against their society by a need to survive, a moral sense of right and wrong, or a desire for happiness, freedom, justice, or love.

Character vs. Nature :

In a nature conflict, a character is set in opposition to nature. This can mean the weather, the wilderness, or a natural disaster. For example, in Ernest Hemingway's *The Old Man and the Sea*, the main character, Santiago finally manages to reel in a fish after months and months of bad luck. He fends off sharks, who are trying to steal his prized catch, but eventually they eat the fish—leaving Santiago with only a carcass. This is the essence of the man versus nature conflict: man struggles with human emotions, while nature discourages them.

Character vs. supernatural:

Putting characters against phenomena like ghosts, gods, or monsters raises the stakes of a conflict by creating an unequal playing field. Supernatural conflict also covers characters, like

Harry Potter or Odysseus, who has a fate or destiny and struggle to accept the sacrifices that come along with it.

Character vs. Destiny :

When science moves beyond human control, conflicts of Person vs. Technology develop. Stories in this conflict type include the movie “I, Robot”.

Style/ tone :

- The tone of a story is created by the attitudes of the narrative, often supported by the words and actions of the story’s characters.
- It is derived primarily from word choice (known as diction) and syntax (the structure and style of the sentence).

In addition to diction and syntax, the tone can also be created through:

- Imagery: (the appeal to sight and other senses).
- Language: for instance, figurative language such as:
 - ❖ Similes: The comparison of one thing with another thing of a different kind {Uses “as” and “like”}
 - ❖ Metaphors: A thing regarded as representative or symbolic of something else {People are monsters}
 - ❖ Personification: Speaking of an abstract quality or inanimate object as if it were a person. {“Money talks”}
 - ❖ Hyperbole: Deliberate exaggeration for the sake of effect. {I’m so mad I could chew nails}

HISOTRY & POLITICS :

Who is George Orwell?

- Born Eric Arthur Blair in Motihari, India in 1903, Died in London in 1950.
- Other famous works: 1984.
- True Communist. He wrote Animal Farm to show that Russia was not a true Communist Government.



What is an allegory?

- An allegory is a device in which characters symbolize or represent bigger ideas or concepts. In a way, it's an extended metaphor.

Why is *Animal Farm* an allegory?

The characters and events of *Animal Farm* represent the real people and events of the Russian Revolution and its aftermath. Orwell wrote *Animal Farm* because he wanted to tell the true story of the Russian Revolution in a way anyone could understand, even if they didn't know all the historical details. However, *Animal Farm* is not only an allegory of Russian history. The novella also makes a broader argument about political power and oppression in general.

Animal farm is a fable. What is a fable?

- A fable is a story with a moral and usually includes animals as characters.
- Fables are usually also satiric.
- Animal Farm is a fable in which the animals that live on a farm in England take over and manage it for themselves.

State of the World:

In the early 1900s, Europe and America had evolved into modern, industrial states. Russia remained a very backward, farming economy under the absolute authority of the Tsar (Caesar or king). It had a small upper class and a large lower class.

Karl Max :

Founder of Communism. **Communism** is an idea that seeks to establish a classless, government based on common ownership of the people. Everyone has equal ownership in government, therefore everyone receives an equal return from production.

Tzar Nicholas II:



- He was a poor leader who was brutal and did not care for the people. Spent much of his time out of the country.
- There was great unrest among the people and a large opposition grew against the Tsar. Among the opposition groups were the Communist Bolsheviks led by Lenin and Trotsky.



Trostky



Lenin

In 1914, Russia joined England and France against Germany in World War One.

- They suffered tremendous losses.
- The Tsar was fatally weakened at home.



Tsar Nicholas II

The October Revolution:

- The people overthrew the Tsar in March of 1917 and, after another revolution in October, the Bolsheviks, led by Lenin, took control of the Russian government.
- The Czar and his family were assassinated.
- The Bolsheviks spent the next few years fighting a civil war with the Mensheviks.
- Lenin was the leader and Trotsky was his top military man.

Civil War after Revolution:

- The Reds were the revolutionaries made up of two factions:
- The Bolsheviks (led by Lenin and Trotsky) wanted a small party of leaders to control the government.
- The Mensheviks wanted a large representation of people to run the government, more like a democracy.
- The Whites were those loyal to the Tsar and his family.

During this time Josef Stalin was quietly gaining power behind the scenes.



Stalin in 1917

- While Lenin and Trotsky concentrated on the War, Stalin began to take over the complex machinery of the Communist Party.
- Stalin knew that Trotsky had made many enemies and he used this knowledge to form alliances to serve him in the future.
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Comparing Stalin and Trotsky:

TROTSKY	STALIN
<ul style="list-style-type: none"> • Charismatic-Great Communicator • Idealist-Believed in “True Communism” 	<ul style="list-style-type: none"> • Quiet, “Brooding” • Not a good speaker

<ul style="list-style-type: none"> • Wanted to improve life for all in Russia • Educated 	<ul style="list-style-type: none"> • Hungry for power, killing all who opposed him • Not educated • Worked in secret to gain power
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TRANSITION OF POWER:

- The Bolsheviks won the war in 1921, but Lenin had become fatally ill and it was soon apparent that he would die.
- Lenin had seen how powerful Stalin had become and put it in his will that Stalin was not to have a “leadership role” after his death.
- Lenin Dies in 1923
- Stalin and his allies have his will thrown out and uses his alliances to defeat Trotsky.

The propaganda of Stalin:

- Propaganda is a set of messages aimed at influencing the opinions or behavior of large numbers of people.
- Supported Stalin’s image.
- Used any lie.
- Was successful because education was controlled.
- Made his image positive in other countries as well.

KGB:

- Initials for the Russian words that mean “**Committee for State Security**”.
- Forced support for Stalin through threats.
- Often killed entire families for disobedience.
- Totally loyal.
- Even had power over the military.
- Stalin ridiculed Trotsky’s policies including his ideas of “permanent revolution” and “collectivization” of agriculture.
- Stalin would later incorporate these ideas and claim credit for himself.
- Eventually, Trotsky was forced into exile and in 1940 he was assassinated in Mexico at Stalin’s command.
- Stalin assumed complete, totalitarian control and immediately began to “purge” his former allies.
- Stalin would have thousands of his political “enemies” murdered, and his policies would kill millions of Russians.
- In 1938, Stalin entered into a Non-Aggression Pact with Adolf Hitler in order to stay out of World War Two.

- In 1940, both countries invaded Poland.



Pact signing 1938

The USSR in World War Two:

- Hitler betrayed Stalin and invaded The USSR in 1941.
- The effects of Stalin's purges on the military enabled the Nazis to almost conquer the USSR.
- Stalin joined the allies at the Tehran Conference of 1943.



Churchill, Roosevelt, and Stalin at Yalta in 1945

Animal Farm

GENRE :

There are many different types or "subgenres" of novels. *Animal Farm* can be described as an "allegory" because the animal characters represent certain human character types. The use of animals to represent moral types of humans is characteristic of the "fable," although traditional fables tend to be very short and simple. Finally, Orwell himself referred to the work as a fairytale.

PLOT :

Old Major, a prize-winning boar, gathers the animals of the Manor Farm for a meeting in the big barn. He tells them of a dream he has had in which all animals live together with no human beings to oppress or control them. He tells the animals that they must work toward such a paradise and teaches them a song called "Beasts of England," in which his dream vision is lyrically described. The animals greet Major's vision with great enthusiasm. When he dies only three nights after the meeting, three younger pigs—Snowball, Napoleon, and Squealer—formulate his main principles into a philosophy called Animalism. Late one night, the animals manage to defeat the farmer, Mr. Jones, in a battle, running him off the land. They rename the property Animal Farm and dedicate themselves to achieving Major's dream.

SETTING :

The Manor Farm—later called Animal Farm—is a small, independent farm somewhere in the English countryside. The name "Manor Farm" tells us that it was once owned by a local aristocrat, the lord of the manor. However, the farm has since come into the hands of Mr. Jones, an unsuccessful, lazy, drunken farmer. Within the novella's allegory, the Manor Farm represents Russia and also the countries of Europe more generally: places once ruled by aristocrats, now ruled by capitalists, and ripe for a Communist revolution.

NARRATIVE/ POINT OF VIEW :

Animal Farm is narrated with an omniscient point of view (Third person omniscient). Orwell does not narrow his focus to only one character. We have passages that focus on the following characters: Snowball, Napoleon, Boxer, Squealer, and Benjamin. If Orwell had only told things from Boxer's perspective, he would have been using third-person-limited. If he had made one of the characters themselves tell the story, he would have been narrating with a first-person point of view. However, in the novella, the writer looks at how the action affects and is perceived by a number of different characters.

CONFLICT :

Man vs. Society

The main conflict of the story is the struggle of Man against Society and this is represented initially by the clash between the humans and the animals. In this conflict, the humans represent an overbearing and merciless institution with the animals portrayed as the abused victims of this unjust structure.

STYLE :

The style of *Animal Farm* is simple and clear. The novella's language is concrete, factual, and delivered in short sentences. The simplicity and clarity of the novella's style contrast with the way *Animal Farm*'s characters use language. Throughout the book, characters use language in deceptive ways for political purposes. Some characters make their language complex in order to deceive. Other characters use simplistic language to distort the truth, like the sheep with their slogan, "Four legs good, two legs bad." Orwell's own writing style offers a constant reminder that truth can be conveyed in straightforward language anyone can understand. The strong contrast between the plainspoken style of the novel and the manipulative styles adopted by characters who want to seize power illuminates the difference between truthful language and political deception.

A notable feature of *Animal Farm*'s style is the use of the passive voice. For instance, when Napoleon steals the cows' milk, we are not told which character or characters notice that the milk is missing. Instead, we are told that "it was noticed that the milk had disappeared" (Chapter 2).

- The use of the passive voice emphasizes the animals' helplessness: events occur without any particular animal taking action, creating the impression that things happen without the animals' consent.
- The passive voice also helps to show the power of rumor and false information in an oppressive society.
- When no one knows exactly who said, did, or "noticed" something, it's easy to claim that the thing didn't really happen, or that it happened differently.

TONE :

The tone of *Animal Farm* is initially playful and lighthearted, but it becomes bitter as the story unfolds. The story begins with a tone suggesting the reader is embarking on a superficially silly story about ridiculous humans and talking animals. The description of both the humans and animals suggests a confusing, detached attitude toward the story. Orwell anthropomorphizes the animals, which is to say he not only gives them the ability to speak but gives them human qualities and concerns. For example, Clover the horse "never quite got her figure back after her fourth foal" (Chapter 1). The concern with physical appearance makes Clover seem like a foolish woman. However, as Napoleon's regime worsens, chilling notes creep in. This bitterness is all the more striking because it is embedded in an otherwise playful story. The progression from playfulness to disturbing bitterness warns readers that however cozy life seems, society can easily collapse into horror and bloodshed. At the same time, by making a silly, playful, fun story out of the horrifying events of Stalin's Terror, the novella also makes fun of Stalin, suggesting that ultimately the Soviet dictator is as laughable as a talking pig.

CHARACTERS :

Major An old boar whose speech about the evils perpetrated by humans rouses the animals into rebelling. His philosophy concerning the tyranny of Man is named Animalism by his followers. He also teaches the song "Beasts of England" to the animals.

Snowball A boar who becomes one of the rebellion's most valuable leaders. After drawing complicated plans for the construction of a windmill, he is chased off of the farm forever by Napoleon's dogs and thereafter used as a scapegoat for the animals' troubles.

Napoleon A boar who, with Snowball, leads the rebellion against Jones. After the rebellion's success, he systematically begins to control all aspects of the farm until he is an undisputed tyrant.

Squealer A porker pig who becomes Napoleon's mouthpiece. Throughout the novel, he displays his ability to manipulate the animals' thoughts through the use of hollow yet convincing rhetoric.

Boxer A dedicated but dimwitted horse who aids in the building of the windmill but is sold to a glue-boiler after collapsing from exhaustion.

Mollie A vain horse who prefers ribbons and sugar over ideas and rebellion. She is eventually lured off the farm with promises of a comfortable life.

Clover A motherly horse who silently questions some of Napoleon's decisions and tries to help Boxer after his collapse.

Benjamin A cynical, pessimistic donkey who continually undercuts the animals' enthusiasm with his cryptic remark, "Donkeys live a long time."

Moses A tame raven and sometimes-pet of Jones who tells the animals stories about a paradise called Sugarcandy Mountain.

Bluebell, Jessie, and Pincher Three dogs. The nine puppies born between Jessie and Bluebell are taken by Napoleon and raised to be his guard dogs.

The Humans

Mr. Jones The often-drunk owner of Manor Farm, later was expelled from his land by his own animals. He dies in an inebriated home after abandoning his hopes to reclaim his farm.

Mrs. Jones Jones' wife, who flees from the farm when the animals rebel.

Mr. Whymper A solicitor hired by Napoleon to act as an intermediary in Animal Farm's trading with neighboring farms.

Mr. Pilkington The owner of Foxwood, a neighboring and neglected farm. He eventually sells some of his land to Napoleon and, in the novel's final scene, toasts to Napoleon's success.

Mr. Frederick An enemy of Pilkington and owner of Pinchfield, another neighboring farm. Known for "driving hard bargains," Frederick swindles Napoleon by buying timber from him with counterfeit money. He later tries to attack and seize Animal Farm but is defeated.

Character Parallels

Character	Russian Counterpart
Mr. Jones	Tsar Nicholas II
Old Major	Karl Marx
Snowball	Leon Trotsky
Napoleon	Joseph Stalin
Squealer	Russian Propaganda Department
Dogs	KGB
Moses	Religion
Mollie	Russian Bourgeoisie
Boxer	Proletariats
Benjamin	Skeptics (in and out of Russia)
Animalism	Communism

Chapter 1 summary :

After Mr. Jones, the owner of Manor Farm, falls asleep in a drunken stupor, all of his animals meet in the big barn at the request of old Major, a 12-year-old pig. Major delivers a rousing political speech about the evils inflicted upon them by their human keepers and their need to rebel against the tyranny of Man. After elaborating on the various ways that Man has exploited and harmed the animals, Major mentions a strange dream of his in which he saw a vision of the earth without humans. He then teaches the animals a song — "Beasts of England" — which they sing repeatedly until they awaken Jones, who fires his gun from his bedroom window, thinking there is a fox in the yard. Frightened by the shot, the animals disperse and go to sleep.

Chapter 1 analysis :

Several of the novel's main characters are introduced in this chapter; Orwell paints their dominant characteristics with broad strokes. Jones, for example, is presented as a drunken, careless ruler, whose drinking belies the upscale impression he hopes to create with the name of his farm. In addition, Jones' very name (a common one) suggests he is like many other humans, and the tyranny of all mankind is an important theme of Major's speech. His unsteady manner of walking (suggested by the "dancing lantern" he carries) and snoring wife mark him immediately as the representative example of all that Major says about mankind's self-absorption and greed. Indeed, the first chapter presents Jones as more of an "animal" than the animals themselves, who reacts to any disruption of his comfort with the threat of violence, as indicated by his gunfire when he is awakened from his drunken dreams.

The animals assembling in the barn are likewise characterized by Orwell in quick fashion: Major is old and wise, Clover is motherly and sympathetic, Boxer is strong yet dimwitted, Benjamin is pessimistic and cynical, and Mollie is vain and childish. All of these characteristics become more pronounced as the novel proceeds.

However, Major's speech is the most important part of the chapter, and through it, Orwell displays his great understanding of political rhetoric and how it can be used to move crowds in whichever direction the speaker wishes. By addressing his audience as "comrades" and prefacing his remarks with the statement that he will not be with the others "many months longer," Major flatters himself to his listeners as one who has reached a degree of wisdom in his long life of twelve years and who views the other animals as equals — not a misguided populace that needs advice and correction from a superior intellect. This notion that "All Animals Are Equal" becomes one of the tenets of Animalism, the philosophy upon which the rebellion will supposedly be based.

Beast of England :

- The tone of voice used in the song "Beasts of England" is joyful, promising, and inspiring.
- The words depict a beautiful landscape and carefree atmosphere, where every animal roams freely and does not suffer under oppressive human masters.
- The words present a pleasant picture of a future when animals overcome the remnants of their oppressive lives and are finally able to enjoy the relaxing natural environment in peace.
- There is also a tone of hope and optimism in the lyrics and the tune instantly becomes the most popular song on the farm.
- The animals like it so much that they memorize it on the spot so that they can always remember its meaningful words.
- This poem appeals to the animals' emotions of needing to get out of the slavery of mankind and forming their own rule to become self-sufficient instead of serving men.

Chapter 2 summary :

After the death of old Major, the animals spend their days secretly planning the rebellion, although they are unsure when it will occur. Because of their intelligence, the pigs are placed in charge of educating the animals about Animalism, the name they give to the philosophy expounded by Major in Chapter 1. Among the pigs, Snowball and Napoleon are the most important to the revolution. Despite Mollie's concern with ribbons and Moses' tales of a place called Sugarcandy Mountain, the pigs are successful in conveying the principles of Animalism to the others.

The rebellion occurs when Jones again falls into a drunken sleep and neglects to feed the animals, who break into the store-shed in search of a meal. When Jones and his men arrive, they begin whipping the animals but soon find themselves being attacked and chased off the farm. The victorious animals then destroy all traces of Jones, eat heartily, celebrate their new-found freedom. After a tour of Jones' house, they decide to leave it untouched as a museum. Snowball changes the sign reading "Manor Farm" to "Animal Farm" and paints the Seven Commandments of Animalism on the wall of the barn. The cows then give five buckets of milk, which Napoleon steals.

Chapter 2 analysis :

Old Major's death contrasts sharply with the violent and brutal deaths at the hands of Men, which he describes at the meeting. This ending allows him the dignity that befits the founder of Animalism. The death of old Major marks the moment when the animals must begin to put his theory into practice. Because the rebellion originated with Old Major, and because the pigs are the only animals besides Benjamin who can read and write fluently, it makes sense that they take the lead in organizing the rebellion and running the farm afterward.

The names of the pigs chosen to lead the revolution reveal their personalities. Snowball's name suits the revolution in general, which "snowballs" and grows until, at the novel's end, the animal rulers completely resemble their previous masters. Napoleon's name suggests his stern leadership style (he has "a reputation for getting his own way") and, of course, his incredible lust for power, which becomes more pronounced with each chapter. Squealer, as his name suggests, becomes the mouthpiece of the pigs. His habit of "skipping from side to side" while arguing "some difficult point" dramatizes, in a physical way, what the smooth-talking pig will later do in a rhetorical sense: Every time he is faced with a question or objection, he will "skip" around the topic, using clouded logic to prove his point. In short, he eventually serves as Napoleon's Minister of Propaganda.

Like all patriots and revolutionaries, Snowball is earnest and determined to win as many converts to his cause as he can. Two animals, however, momentarily disturb him. Mollie's concern over sugar and ribbons is offensive to Snowball because he (as a proponent of Animalism) urges his fellow beasts to sacrifice their luxuries. To him, Mollie is a shallow materialist, concerned only with her own image and comforts. Like Mollie, Moses proves annoyance to Snowball because Moses fills the heads of the animals with tales of Sugarcandy Mountain.

Chapter 3 summary :

Despite the initial difficulties inherent in using farming tools designed for humans, the animals cooperate to finish the harvest — and do so in less time than it had taken Jones and his men to do the same. Boxer distinguishes himself as a strong, tireless worker, admired by all the animals. The pigs become the supervisors and directors of the animal workers. On Sundays, the animals meet in the big barn to listen to Snowball and Napoleon debate several topics on which they seem never to agree. Snowball forms a number of Animal Committees, all of which fail. However, he does prove successful at bringing a degree of literacy to the animals, who learn to read according to their varied intelligence. To help the animals understand the general precepts of Animalism, Snowball reduces the Seven Commandments to a single slogan: "Four legs good, two legs bad." Napoleon, meanwhile, focuses his energy on educating the youth and takes the infant pups of Jessie and Bluebell away from their mothers, presumably for educational purposes.

The animals learn that the cows' milk and windfallen apples are mixed every day into the pigs' mash. When the animals object, Squealer explains that the pigs need milk and apples to sustain themselves as they work for the benefit of all the other animals.

Chapter 3 analysis :

The scope of the pigs' influence and control over the farm becomes evident as the animals settle into a routine. The pigs' supervision of the harvest, giving orders from behind the horses, seems eerily similar to the position humans once occupied on the farm.

Their decision to keep the choice bits of produce from the farm, the apples, and the milk, also reflects a sense of privilege. The excuse that they need the extra nutrients establishes inequality at the outset because it implies that mental labor is more important and difficult than physical labor.

The animals grumble about this situation, which means they sense its unfairness, but Squealer silences them with the question that will become his trump card (playing card): Do you want Mr. Jones to come back? That is the last thing the animals want. In an instance of dramatic irony, this statement covers up the fact that some of the pigs' practices are exactly like Jones's, so in a sense, he has already returned.

When Squealer explains to the animals why the pigs have been getting all the milk and apples, he reveals his rhetorical skill and ability to "skip from side to side" to convince the animals that the pigs' greed is actually a great sacrifice: Appealing to science (which presumably has proven that apples and milk are "absolutely necessary to the well-being of a pig") and lying about pigs disliking the very food they are hoarding, Squealer manages a great public-relations stunt by portraying the pigs as who only think of others and never themselves. "It is for your sake that we drink that milk and eat those apples," Squealer explains, and his dazzling pseudo-logic persuades the murmuring animals that the pigs are, in fact, selfless.

Squealer's rhetorical question, "Surely there is no one among you who wants to see Jones back?" is the first of many times when Squealer will invoke the name of Jones to convince the animals that — despite any discontentment they may feel — their present lives are greatly preferable to the ones they led under their old master. Orwell's tone when describing the animals' reaction to Squealer ("The importance of keeping the pigs in good health was all too obvious") is markedly ironic and again signals to the reader that the pigs are slowly changing into a new form of their old oppressors.

Chapter 4 summary:

As summer ends and news of the rebellion spreads to other farms, Jones spends most of his time in a pub, complaining about his troubles to two neighboring farmers: Pilkington and Jones; Frederick.

Mr. Pilkington and Mr. Frederick, who own the adjoining farms, fear that disenchantment will spread among their own animals. Their rivalry with each other, however, prevents them from working together against Animal Farm. They merely spread rumors about the farm's inefficiency and moral reprehensibility.

Meanwhile, animals everywhere begin singing "Beasts of England," which they have learned from flocks of pigeons sent by Snowball, and many begin to behave rebelliously. By late summer, news of Animal Farm has spread across half the county.

In October, Jones and a group of men arrive at Animal Farm and attempt to seize control of it. Snowball turns out to be an extraordinary tactician and, with the help of the other animals, drives Jones and his men away. The animals then celebrate their victory in what they call "The Battle of the Cowshed."

Chapter 4 analysis :

This chapter extends the allegory of the Russian Revolution to Russia's interwar period. The spread of Animalism to surrounding farms evokes the attempts by Leon Trotsky to establish communism as an international movement. Trotsky believed, as did Karl Marx, that communism could only achieve its goals if implemented on a global scale, and he devoted much of his formidable intelligence and eloquence to setting off what Western leaders later called the "Domino Effect."

The Domino Effect, or Domino Theory, put into a position that the conversion of a noncommunist state to communism would cause the fall of other noncommunist governments in nearby states. Presidents Truman (1945-1953), Eisenhower (1953-1961), Kennedy (1961-1963), and Johnson (1963-1969) used this theory to justify their military involvement in Greece, Turkey, and Vietnam—countries they hoped to "save" from the spread of communism. In *Animal Farm*, the owners of the neighboring farms fear a similar contagion, which we might term the "Snowball Effect." Just as the West tried to discredit Russian communism, so do Mr. Pilkington and Mr. Frederick spread disparaging rumors about *Animal Farm*.

In this chapter, Orwell makes masterful use of irony, an important component of satirical writing, to illustrate the gap between what the animals are fighting for and what they believe they are fighting for. All of the animals—except Mollie—fight their hardest in the Battle of the Cowshed, but as Chapter III demonstrates, they do not fully understand the ideals for which they fight, the principles that they defend. Inputting all of their energies toward expelling the humans, the animals believe that they are protecting themselves from oppression. In reality, however, they are simply and unwittingly consolidating the pigs' power by muting the primary threat to the pigs' regime—the humans. Moreover, though the animals are prepared to give their lives in defense of *Animal Farm*, they appear unprepared to deal with the consequences of their fight: Boxer is horrified when he thinks that he has killed the stable boy. Snowball's emphatic declaration after the battle of the need for all animals "to be ready to die for *Animal Farm*" sets up Orwell's inquiry of the motivations behind mass violence and manipulative leadership.

Many readers have assumed that *Animal Farm*, in its critique of totalitarian communism, advocates the Western capitalist way of life as an alternative. Yet a closer reading suggests that Orwell may take a more complicated position. For if the animals represent the Russian communists and the farmers represent noncommunist leaders, we see that Orwell denounces (criticizes) the communists, but also portrays the non-communists in a very harsh light. Mr. Jones proves an irresponsible and neglectful farm owner, and neither Mr. Pilkington nor Mr. Frederick hesitates to crush violently any animal uprisings that threaten his own supremacy. There is nothing noble in the men's unprovoked attack on *Animal Farm*—they undertake this crusade merely out of self-interest.

Chapter 5 summary :

Winter comes, and Mollie works less and less. Eventually, Clover discovers that Mollie is being bribed off *Animal Farm* by one of Pilkington's men, who eventually wins her loyalties. Mollie disappears, and the pigeons report seeing her standing outside a pub, sporting one of the ribbons that she always coveted.

The pigs increase their influence on the farm, deciding all questions of policy and then offering their decisions to the animals, who must approve them by a majority vote. Snowball and Napoleon continue their intense debates, the greatest of which occurs over the building of a windmill on a knoll. Snowball argues in favor of the windmill, which he is certain will eventually become a labor-saving device; Napoleon argues against it, saying that building the windmill will take time and effort away from the more important task of producing food. The two also disagree on whether they should (as Napoleon thinks) collect an armory of guns or (as Snowball thinks) send out more pigeons to neighboring farms to spread the news of the rebellion. On the Sunday that the plan for the windmill is to be put to a vote, Napoleon calls out nine frightful dogs, who chase Snowball off the farm. Napoleon then announces that all debates will stop and institutes some other new rules for the farm.

Three weeks after Snowball's escape, Napoleon surprises everybody by announcing that the windmill will be built. He sends Squealer to the animals to explain that the windmill was really Napoleon's idea all along and that the plans for it were stolen from him by Snowball.

Chapter 5 analysis:

This chapter illuminates Napoleon's corrupt and power-hungry motivations. He openly and without hesitation seize power for himself, banishes Snowball with no justification to rewrite history in order to further his own ends. Similarly, Stalin forced Trotsky from Russia and seized control of the country after Lenin's death.

Orwell portrayed Snowball as Trotsky in the late 1930s during the Spanish Civil War. Trotsky was eventually murdered in Mexico, but Stalin continued to evoke him as a phantom threat, the symbol of all enemy forces when he began his bloody purges of the 1930s. These purges appear in allegorized form in the next chapters of *Animal Farm*. Lenin once famously remarked that communism was merely socialism plus the electrification of the countryside, a comment that reveals the importance of technological modernization to leaders in the young Soviet Union. The centrality of the electrification projects in the Soviet Union inspired the inclusion of the windmill in *Animal Farm*. Communist leaders considered such programs absolutely essential for their new nation, citing their need to upgrade an infrastructure neglected by the tsars and keep up with the relatively advanced and increasingly hostile West. Russia devoted a great deal of brain- and manpower in putting these programs in place.

As suggested by the plot of *Animal Farm*, Stalin initially balked at the idea of a national emphasis on modern technology, only to embrace such plans wholeheartedly once he had secured his position as dictator. This chapter lies near the middle of Orwell's narrative and, in many ways, represents the climax of the tension that has been building from the beginning. Since the animals' initial victory over Mr. Jones, we have suspected the motives of the pig intelligentsia and Napoleon in particular: ever since the revelation in Chapter III that they have been stealing apples and milk for themselves, the pigs have appeared more interested in grabbing resources and power than in furthering the good of the farm. Now, when Napoleon sets his dogs on Snowball, he proves that his socialist rhetoric about the common good is quite empty. The specifics of Napoleon's takeover foretell a long period of careful plotting: Napoleon has been deliberating his seizure of power ever since he first took control of the dogs' training, in Chapter III. Thus, the banishment of Snowball constitutes the attendance of power of long-held resentments and aspirations justifies our feelings of uneasiness about Napoleon. In his use of the dogs, Napoleon has monopolized the farm's

sources of defense and protection—the dogs could have guarded the farm and warded off predators—in order to create his own private secret police. Squealer linguistically transforms Napoleon’s self-serving act of banishing Snowball into a supreme example of self-sacrifice and manages to convince the animals that no contradiction underlies the leader’s 180-degree turn on the issue of the windmill.

Chapter 6 summary :

Even though the farm possesses all of the necessary materials to build the windmill, the project presents a number of difficulties. The animals struggle over how to break the available stone into manageable sizes for building without picks and crowbars, which they are unable to use. They finally solve the problem by learning to raise and then drop big stones into the quarry, smashing them into usable chunks. By late summer, the animals have enough broken stone to begin construction. Although their work is very laborious, the animals suffer no more than they had under Mr. Jones. They have enough to eat and can maintain the farm grounds easily now that humans no longer come to cart off and sell the fruits of their labor. But the farm still needs a number of items that it cannot produce on its own, such as iron, nails, and paraffin oil.

As existing supplies of these items begin to run low, Napoleon announces that he has hired a human solicitor, Mr. Whymper, to assist him in conducting trade on behalf of Animal Farm. The other animals are taken aback by the idea of engaging in trade with humans, but Squealer explains that the founding principles of Animal Farm never included any prohibition against trade and the use of money. He adds that if the animals think that they recall any such law, they have simply fallen victim to lies fabricated by the traitor Snowball.

Mr. Whymper begins paying a visit to the farm every Monday, and Napoleon places orders with him for various supplies. The pigs begin living in the farmhouse, and rumor has it that they even sleep in beds, a violation of one of the Seven Commandments. But when Clover asks Muriel to read her the appropriate commandment, the two find that it now reads “No animal shall sleep in a bed with sheets.” Squealer explains that Clover must have simply forgotten the last two words. All animals sleep in beds, he says—a pile of straw is a bed, after all. Sheets, however, as a human invention, constitute the true source of evil. He then shames the other animals into agreeing that the pigs need comfortable repose in order to think clearly and serve the greater good of the farm.

Chapter 6 analysis:

Part of the greater importance of the novella owes to its treatment of Animal Farm not as an isolated entity but as part of a network of farms—an analogue to the international political arena. Orwell thus comments on Soviet Russia and the global circumstances in which it arose. But the tactics that we see the pigs utilizing here—the overworking of the laboring class, the justification of luxuries desired by the ruling class, the spreading of propaganda to cover up government failure or ineffectiveness—evoke strategies implemented not only by communist Russia but also by governments throughout the world needing to oppress their people in order to consolidate their power.

Napoleon makes the outrageous claim that Snowball was responsible for the windmill’s destruction in order to shift the blame from his own shoulders. Governments throughout the world have long secured their standing among the populace by alluding to the

horrors of an invisible, conspiratorial enemy, compared to which their own misdeeds or deficiencies seem acceptable. Stalin used this tactic in Russia by evoking a demonized notion of Trotsky, but the strategy has enjoyed popularity among many other administrations. Indeed, during much of the twentieth century, it was the communists who served as a convenient demon to governments in the West: both German and American governments used the threat of communism to excuse or cover up their own aggressive behaviors.

More broadly, the windmill represents the pigs' continued manipulation of the common animals. They do not only force the animals to break their backs to construct the windmill by threatening to withhold food; they also use the windmill's collapse—the blame for which, though it is caused by a storm, rests with the pigs for not having the foresight to build thicker walls—to play on the animals' general fear of being re-enslaved. By deflecting the blame from themselves onto Snowball, they prevent the common animals from realizing how greatly the pigs are exploiting them and harness the animals' energy toward defeating this supposed/assumed enemy.

In this chapter, Orwell also comments on the recurring nature of tyranny. As the pigs gain power, they become increasingly corrupt. Soon, they embody the very iniquity that Animal Farm was created to overturn. As many political observers have noted, Stalin and his officials quickly entered into the sinful lifestyles that had characterized the tsars. The communists themselves had pointed to these lifestyles in abusing the old administration.

Orwell parodies this phenomenon by sketching his pigs increasingly along the lines of very disgusting human beings. Throughout the novel, the pigs increasingly resemble humans, eventually disregarded altogether Old Major's strictures against adopting human characteristics. With the pigs' move into the farmhouse to sleep in the farmer's beds, Orwell remarks upon the way that supreme power corrupts all who possess it, transforming all dictators into ruthless, self-serving, and power-hungry entities that can subsist only by oppressing others.

Chapter 7 summary:

As the human world watches Animal Farm and waits for news of its failure, the animals struggle against starvation. Napoleon uses Mr. Whymper to spread the news of Animal Farm's sufficiency to the human world. After learning that they must surrender their eggs, the hens stage a demonstration that only ends when they can no longer live without the rations that Napoleon had denied them. Nine hens die as a result of the protest.

The animals are led to believe that Snowball is visiting the farm at night and spitefully ruining their labor. He becomes a constant (and imagined) threat to the animals' security, and Squealer eventually tells the animals that Snowball has sold himself to Frederick and that he was in league with Jones from the very beginning.

One day in spring, Napoleon calls a meeting of all the animals, during which he forces confessions from all those who had questioned him (such as the four pigs in Chapters 5 and 6 and the three hens who lead the protest) and then has them murdered by the dogs. Numerous animals also confess to crimes that they claim were instigated by Snowball. Eventually, the singing of "Beasts of England" is outlawed and a new song by Minimus, Napoleon's pig-poet, is instituted, although the animals do not find the song as meaningful as their previous anthem.

Chapter 7 analysis:

Faced with the realities of farming — and his own lack of planning for the winter — Napoleon is forced to deal with a hungry populace and the potentially damaging leaks of such news to the outside world. To surmount these problems, Napoleon metaphorically assumes the role of director and mounts a theatrical production. In terms of this metaphor, Mr. Whymper is the audience whom Napoleon must engage and fool into believing in an illusion, the sheep are actors reciting lines about the rations having been increased, and the empty grain bins filled with sand are the props (or "special effects"). Whymper is fooled into thinking that Animal Farm is running smoothly, and Napoleon again demonstrates his judicious use of deception. (Ironically, this deceptive theatricality is exactly what Squealer later accuses Snowball of having done with Jones at the Battle of the Cowshed.)

More deception occurs in the malicious lies spread about Snowball. Napoleon uses him as a scapegoat for any of the farm's misfortunes, as Hitler did with European Jews as he rose to power. Both leaders understand the public's desire to cast blame on an outside source for all their troubles. Squealer's claims that the pigs have found "documents" linking Snowball to Jones are an appeal to the animals' need for proof — although the nonexistent documents are never revealed to them because the animals are unable to read them. Like the grain-bins filled with sand, Snowball's "documents" are another play game used by Napoleon to manipulate the thoughts of those who could end his rule. The animals refuse to believe that the thin walls of the windmill contributed to its collapse, revealing the extent to which they subscribe to the Snowball-baiting ideology.

Chapter 8 summary:

The following year brings more work on the windmill and less food for the workers, despite Squealer's lists of figures supposedly proving that food production has increased dramatically under Napoleon's rule. As Napoleon grows more powerful, he is seen in public less often. The general opinion of him is expressed in a poem by Minimus that lists his merits and virtues. More executions occur while Napoleon schemes to sell a pile of timber to Frederick — who is alternately rumored to be a sadistic torturer of animals and the victim of unfounded gossip.

After the completion of the new windmill in August, Napoleon sells the pile of timber to Frederick, who tries to pay with a check. Napoleon, however, demands cash, which he receives. Whymper then learns that Frederick's banknotes are forgeries, and Napoleon pronounces the death sentence on the traitorous human.

The next morning, Frederick and 14 men arrive at Animal Farm and attempt to take it by force. Although the humans are initially successful, after they blow up the windmill, the animals are completely enraged and drive the men from the farm. Squealer explains to the bleeding animals that, despite what they may think, they were actually victorious in what will hereafter be called "The Battle of the Windmill."

Some days later, the pigs discover a case of whisky in Jones' cellar. After drinking too much of it, Napoleon fears he is dying and instructs that the drinking of alcohol is punishable by death. Two days later, however, Napoleon feels better and orders the small paddock (which was to have been used as a retirement home for old animals) to be ploughed and planted with barley. The chapter ends with Muriel rereading the Seven Commandments and

noticing, for the first time, that the Fifth Commandment now reads, "No animal shall drink alcohol to excess."

Chapter 8 analysis:

The number of executions occurring at the farm naturally raises some concerns among the animals, who recall the Sixth Commandment of Animalism: "No animal shall kill any other animal." However, as he has done many times already, Napoleon revises the past to suit his present aims and changes the painted Commandment to read, "No animal shall kill any other animal without cause." The addition of two words gives Napoleon a free way to kill whomever he wishes (since he determines all "causes"), and these two words echo the other additions to the commandments: "with sheets" to the Fourth and "to excess" to the Fifth. In all three cases, a minor grammatical revision permits a major revision of a law that legitimizes and excuses Napoleon's tyranny.

As the work on the windmill continues, the animals do begin to starve, as Napoleon originally said they would in his debates with Snowball. Ever the happy slave, however, Squealer readily provides lists of figures to prove to the animals that they are not starving. Benjamin Disraeli, the former Prime Minister of England, once remarked, "There are three kinds of lies: lies, damned lies, and statistics" — a remark that Squealer's actions here prove true. Like many people, the animals are dazzled by numbers as indicative of scientific sampling and concrete information, even though "they would have sooner had fewer figures and more food." Official sounding "evidence" thus convinces the animals that their own rumbling stomachs must be in the wrong.

Now that he is in total and undisputed control of Animal Farm, Napoleon becomes a paranoid egomaniac, and Orwell stresses this new phase of Napoleon's character in several ways. First, he virtually vanishes from the public; when he is seen, he is first heralded by a black cockerel. Second, he lives in separate rooms from the other pigs and only eats from Jones' Crown Derby dinner service. Third, he orders the gun to be fired on his birthday and is referred to with flattering epithets, such as "Protector of the Sheep-fold." Fourth, he orders Minimus' poem about himself to be inscribed on the wall of the big barn by a painting of his profile. Fifth, he has a pig named Pinkeye taste all of his food to be sure it is not poisoned. Sixth, he names the completed windmill Napoleon Mill and, after selling the timber, has the animals slowly walk past him as he lies on a bed of straw next to his piles of money. Again, Orwell displays a politician's image as a powerful means of controlling his subjects.

Chapter 9 summary:

After celebrating their so-called victory against Frederick, the animals begin building a new windmill. Their efforts are again led by Boxer who, despite his split hoof, insists on working harder and getting the windmill started before he retires.

Food supplies continue to diminish, but Squealer explains that they actually have more food and better lives than they have ever known. The four sows give birth to 31 piglets; Napoleon, the father of all of them, orders a schoolroom to be built for their education. Meanwhile, more and more of the animals' rations are reduced while the pigs continue to grow fatter. Animal Farm is eventually proclaimed a Republic, and Napoleon is elected President.

Once his hoof heals, Boxer works as hard as he can at building the windmill — until the day he collapses because of a lung ailment. After he is helped back to his stall, Squealer informs them that Napoleon has sent for the veterinarian at Willingdon to treat him. When the van arrives to take Boxer to the hospital, however, Benjamin reads its side and learns that Boxer is actually being taken to a knacker or glue-boiler. Clover screams to Boxer to escape, but the old horse is too weak to kick his way out of the van, which drives away. Boxer is never seen again. To calm the animals, Squealer tells them that Boxer was not taken to a knacker but that the veterinarian had bought the knacker's truck and had not yet repainted the words on its side. The animals are relieved when they hear this. The chapter ends with a grocer's van delivering a crate of whisky to the pigs, who drink it all and do not arise until afternoon the following day.

Chapter 9 analysis:

Boxer's death in this chapter marks him as the most pathetic of Orwell's creations. Completely brainwashed by Napoleon, he lives (and dies) for the good of the farm — a farm whose leader sells him to a knacker the moment he becomes unfit for work. His naiveté in looking forward to his retirement and pension fulfills the promise of the white line down his face, which Orwell tells the reader in Chapter 1 gives him a "somewhat stupid appearance." Even when stricken and unable to move, Boxer can only consider what his sickness will mean to the windmill, and his pipe dream of retiring with Benjamin and learning "the remaining twenty-two letters of the alphabet" is as far-flung as Snowball's utopia and Moses' Sugarcandy Mountain.

The scene in which Boxer is taken to his death is notable for its depiction of a powerless and innocent figure caught in the gears of unforgiving tyranny. (Note that the van's driver wears a bowler hat — a symbol throughout the novel of cruel humanity.) Although Boxer tries to kick his way out of the van, his previously incredible strength has been — through days of mindless hard work in the service of his tormentors — reduced to nothing. Only in his last moments does Boxer begin to understand what is happening to him, but the knowledge comes too late for anything to change.

This chapter also continues to display Squealer's manipulation of language for the pigs' political ends. Any corruption of the language can (and will) have a corrupting influence on how we think about the very things that language struggles to describe. This process is illustrated in Squealer's announcements to the animals about their shortages of food: "For the time being," he explains, "it had been found necessary to make a readjustment of rations." His use of "readjustment" instead of "reduction" is a subtle attempt to silence the animals' complaints about their stomachs — "reduction" is a word implying less of something, but "readjustment" implies a shifting of what is already there. (Thus one hears politicians speak of "the need to increase funding of government programs" instead of "tax hikes" or the invasion of another country as a "police action" instead of a "war.") In "Politics and the English Language," Orwell contends that such euphemisms are used because they prevent listeners from conjuring mental pictures of what is being described, which in turn lessens the amount of horror listeners can feel when considering the topic.

Chapter 10 summary:

Years pass, and Animal Farm undergoes its final changes. Muriel, Bluebell, Jessie, and Pincher are all dead, and Jones dies in an inebriates' home. Clover is now 14 years old (two years past the retiring age) but has not retired. No animal ever has. There are more animals on the farm, and the farm's boundaries have increased, thanks to the purchase of two of Pilkington's fields. The second windmill has been completed and is used for milling corn. All the animals continue their lives of hard work and little food — except, of course, for the pigs.

One evening, Clover sees a shocking sight: Squealer walking on his hind legs. Other pigs follow, walking the same way, and Napoleon also emerges from the farmhouse carrying a whip in his trotter. The sheep begin to bleat a new version of their previous slogan: "Four legs good, two legs better!" Clover also notices that the wall on which the Seven Commandments were written has been repainted: Now, the wall simply reads, "ALL ANIMALS ARE EQUAL / BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS." Eventually, all the pigs begin carrying whips and wearing Jones' clothes.

In the novel's final scene, a deputation of neighboring farmers is given a tour of the farm, after which they meet in the dining-room of the farmhouse with Napoleon and the other pigs. Mr. Pilkington makes a toast to Animal Farm and its efficiency. Napoleon then offers a speech in which he outlines his new policies: The word "comrade" will be suppressed, there will be no more Sunday meetings, the skull of old Major has been buried, and the farm flag will be changed to a simple field of green. His greatest change in policy, however, is his announcement that Animal Farm will again be called Manor Farm. Soon after Napoleon's speech, the men and pigs begin playing cards, but a loud quarrel erupts when both Napoleon and Pilkington each try to play the ace of spades. As Clover and the other animals watch the arguments through the dining-room window, they are unable to discriminate between the humans and the pigs.

Chapter 10 analysis:

This final chapter depicts the complete transformation (not only in name) from Animal Farm to Manor Farm. There will never be a "retirement home" for old animals (as evidenced by Clover), and the pigs come to resemble their human oppressors to the degree that "it was impossible to say which was which."

The completion of the second windmill marks not the rebirth of Snowball's utopian vision, but a further linking of the animals and humans: Used not for a dynamo but instead for milling corn and thus making money. The windmill's symbolic meaning has (like everything else) been reversed and corrupted. Animal Farm is now unquestionably tied to its human neighbors in terms of commerce and atmosphere.

George Orwell biography:

Early Years:

George Orwell is the pen name of Eric Arthur Blair, born in 1903 in Motihari, Bengal, India, during the time of the British colonial rule. Young Orwell was brought to England by his mother and educated in Henley and Sussex at schools.

The Orwell family was not wealthy, and, in reading Orwell's personal essays about his childhood, readers can easily see that his formative years were less than satisfying. However, the young Orwell had a gift for writing, which he recognized at the age of just five or six. Orwell's first published work, the poem "Awake Young Men of England," was printed in the Henley and South Oxfordshire Standard when he was eleven years old.

Orwell attended Eton College. Because literature was not an accepted subject for boys at the time, Orwell studied the master writers and began to develop his own writing style. At Eton, he came into contact with liberalist and socialist ideals, and it was here that his initial political views were formed.

Adult Years:

Orwell moved to Burma in 1922, where he served as an Assistant Superintendent of Police for five years before he resigned because of his growing dislike for British Imperialism. In 1928, Orwell moved to Paris and began a series of low paying jobs. In 1929, he moved to London, again living in what he termed "fairly severe poverty." These experiences provided the material for his first novel, *Down and Out in Paris and London*, which he placed with a publisher in 1933.

About this time, while Orwell was teaching in a small private school in Middlesex, he came down with his first bout of pneumonia due to tuberculosis, a condition would plague him throughout his life and require hospitalization again in 1938, 1947, and 1950.

In 1933, Orwell gave up teaching and spent almost a year in Southwold writing his next book, *Burmese Days*. During this time, he worked part time in a bookshop, where he met his future wife, Eileen O'Shaughnessy. He and Eileen were married in 1936, shortly before he moved to Spain to write newspaper articles about the Spanish Civil War.

In Spain, Orwell found what he had been searching for — a true socialist state. He joined the struggle against the Fascist party but had to flee when the group with which he was associated was falsely accused of secretly helping the Fascists.

By 1939, Orwell had returned to England. In 1941, he took a position with the British Broadcasting Corporation (BBC) as the person in charge of broadcasting to India and Southeast Asia. Orwell disliked this job immensely, being, as he was, in charge of disseminating propaganda to these British colonies — an act that went against both his nature and his political philosophy. In 1943, Orwell took a job more to his liking, as the literary editor of *The Tribune*.

Shortly after Orwell and Eileen adopted a son in 1944, Orwell became a war correspondent for the *Observer* in Paris and Cologne, Germany. Tragically, Eileen died in the beginning of that year, just before the publication of one of his most important novels, *Animal Farm*. Despite the loss of his wife and his own battle with poor health, Orwell continued his writing and completed the revision of *1984* in 1948. It was published early the next year with great success.

Orwell remarried in 1949 to Sonia Brownell, only a year before his own death of tuberculosis. He is buried in the churchyard of All Saints, Sutton Courtenay, Berkshire.

Orwell's writing career spanned nearly seventeen years. Ironically, although Orwell didn't consider himself a novelist, he wrote two of the most important literary masterpieces of the 20th century: *Animal Farm* and *1984*. While these are the most famous novels of his career, his memoirs, other novels, and essential work as an essayist all contribute to the body of work that makes up important twentieth century literature

Animal Farm Summary:

One night, all the animals at Mr. Jones' Manor Farm assemble in a barn to hear old Major, a pig, describe a dream he had about a world where all animals live free from the tyranny of their human masters. Old Major dies soon after the meeting, but the animals — inspired by his philosophy of Animalism — plot a rebellion against Jones. Two pigs, Snowball and Napoleon, prove themselves important figures and planners of this dangerous enterprise. When Jones forgets to feed the animals, the revolution occurs, and Jones and his men are chased off the farm. Manor Farm is renamed Animal Farm, and the Seven Commandments of Animalism are painted on the barn wall.

Initially, the rebellion is a success: The animals complete the harvest and meet every Sunday to debate farm policy. The pigs, because of their intelligence, become the supervisors of the farm. Napoleon, however, proves to be a power-hungry leader who steals the cows' milk and a number of apples to feed himself and the other pigs. He also enlists the services of Squealer, a pig with the ability to persuade the other animals that the pigs are always moral and correct in their decisions.

Later that fall, Jones and his men return to Animal Farm and attempt to retake it. Thanks to the tactics of Snowball, the animals defeat Jones in what thereafter becomes known as The Battle of the Cowshed. Winter arrives, and Mollie, a vain horse concerned only with ribbons and sugar, is lured off the farm by another human. Snowball begins drawing plans for a windmill, which will provide electricity and thereby give the animals more leisure time, but Napoleon strongly opposes such a plan because building the windmill will allow them less time for producing food. On the Sunday that the pigs offer the windmill to the animals for a vote, Napoleon summons a pack of frightening dogs, who chase Snowball off the farm forever. Napoleon announces that there will be no further debates; he also tells them that the windmill will be built after all and lies that it was his own idea, stolen by Snowball. For the rest of the novel, Napoleon uses Snowball as a scapegoat on whom he blames all of the animals' hardships.

Much of the next year is spent building the windmill. Boxer, an incredibly strong horse, proves himself to be the most valuable animal in this endeavor. Jones, meanwhile, quits the farm and moves to another part of the county. Contrary to the principles of Animalism, Napoleon hires a solicitor and begins trading with neighboring farms. When a storm ruins the half-finished windmill, Napoleon predictably blames Snowball and orders the animals to begin rebuilding it.

Napoleon's lust for power increases to the point where he becomes a totalitarian dictator, forcing "confessions" from innocent animals and having the dogs kill them in front of the entire farm. He and the pigs move into Jones' house and begin sleeping in beds (which Squealer excuses with his brand of twisted logic). The animals receive less and less food, while the pigs grow fatter. After the windmill is completed in August, Napoleon sells a pile of

timber to Jones; Frederick, a neighboring farmer who pays for it with forged banknotes. Frederick and his men attack the farm and explode the windmill but are eventually defeated. As more of the Seven Commandments of Animalism are broken by the pigs, the language of the Commandments is revised: For example, after the pigs become drunk one night, the Commandment, "No animals shall drink alcohol" is changed to, "No animal shall drink alcohol to excess."

Boxer again offers his strength to help build a new windmill, but when he collapses, exhausted, Napoleon sells the devoted horse to a knacker (a glue-boiler). Squealer tells the mad animals that Boxer was actually taken to a veterinarian and died a peaceful death in a hospital — a tale the animals believe.

Years pass and Animal Farm expands its boundaries after Napoleon purchases two fields from another neighboring farmer, Pilkington. Life for all the animals (except the pigs) is harsh. Eventually, the pigs begin walking on their hind legs and take on many other qualities of their former human oppressors. The Seven Commandments are reduced to a single law: **"All Animals Are Equal / But Some Are More Equal Than Others."** The novel ends with Pilkington sharing drinks with the pigs in Jones' house. Napoleon changes the name of the farm back to Manor Farm and quarrels with Pilkington during a card game in which both of them try to play the ace of spades. As other animals watch the scene from outside the window, they cannot tell the pigs from the humans.

Plot Analysis:

The central conflict of *Animal Farm* arises when the animals' desire for freedom and equality is corrupted by the consolidation of political power amongst the pigs. The animals' original goal is expressed in the first chapter, in Old Major's teachings, and especially in "Beasts of England," the song that becomes the anthem of Animal Farm. At the beginning of the novella, political power is embodied by the farmer, Mr. Jones, who spoils himself while the animals starve. The animals win easily when they rebel against Mr. Jones, and as a result, they make the mistake of thinking they have overcome political power itself. In reality, they have only overcome one of the forms that political power can take. By the end of Chapter 2, when Napoleon steals the cows' milk, political power becomes embodied by the pigs.

Chapters 2–7 trace the development of the pigs' power, and the other animals' growing awareness that they have not achieved their goal after all. The pigs—and Napoleon in particular—come to embody political power in three ways. First, they claim more and more of the farm's resources for themselves. They start by stealing milk and apples, then eventually sell animal products to buy human luxuries like whisky. Second, the pigs become more violent, introducing the dog police force and ordering executions. Third, the pigs claim the power to determine what truth is. Squealer changes the Commandments of Animalism and the story of the Battle of the Cowshed. Meanwhile, the animals slowly come to realize that their lives are no better than they were before the Rebellion.

Another climax of the novella occurs in Chapter 7 when Napoleon decides to sell the hens' eggs. The hens finally recognize that the pigs are their antagonists, and they rebel. Their rebellion is brutally crushed and the hens are executed. Now, Boxer is the only character still clinging to the hope that freedom can be achieved. He has worked tirelessly to achieve this goal set forth by Old Major, which for Boxer is represented by his hope of one day retiring to

a special pasture. However, when the time comes for Boxer to retire, he is sold and killed. Boxer's betrayal marks the moment in which political power—embodied in Napoleon and the pigs—completely defeats the animals. In *Animal Farm*'s final pages, the animals watch the pigs dining with human farmers, and find they are unable to tell the difference between humans and pigs. The pigs have become one with the human farmers because both groups are equally corrupted by the reality of political power.

Foreshadowing:

Animal Farm makes heavy use of foreshadowing. Most of the plot's main events are foreshadowed in the opening chapter. This foreshadowing emphasizes the inevitability of what happens, suggesting that violent revolution is doomed to fail, and that power always corrupts. *Animal Farm*'s foreshadowing also serves to place particular emphasis on the events Orwell saw as central to the failure of the Russian Revolution, and revolutions generally. The events most heavily foreshadowed are the different stages of the farm's collapse into violence.

Executions:

Napoleon's decision to execute other animals is foreshadowed in Chapter 1 when Old Major says: "You young porkers who are sitting in front of me, every one of you will scream your lives out at the block within a year." This prophecy comes true, but instead of being killed by Mr. Jones on the butcher's "block," the porkers are killed on Napoleon's orders on the executioner's "block." By using an example of Mr. Jones's cruelty to foreshadow Napoleon's, the novella argues that the two regimes, human and pig, are essentially the same.

Boxer's Death:

Boxer's death is foreshadowed in Chapter 7 when Napoleon's dogs "go quite mad" and attack Boxer. Although Boxer is unharmed, this incident foreshadows Napoleon's decision to have Boxer killed. Boxer's death is also foreshadowed by the novella's many references to the pasture that will be set apart for retired animals. As the pigs' betrayal unfolds, it becomes clear to the reader that the retirement pasture will never exist. As a result, every reference to Boxer's retirement becomes an ironic foreshadowing of his betrayal and death. When Boxer himself looks forward to retiring, he is unwittingly foreshadowing that Napoleon will betray him, which emphasizes the cruelty of Napoleon's deception.

Napoleon's Treason:

Animal Farm strongly foreshadows that Napoleon and the other pigs will betray the ideals of the rebellion. From the beginning of the novella, the pigs take control of Old Major's ideas and twist them into new shapes: first "Animalism," then the simplistic slogan of the sheep: "Four legs good, two legs bad." The manipulation of Old Major's ideas foreshadows the ultimate betrayal of the rebellion's goals when the commandments of Animalism are replaced by the slogan: "All animals are equal, but some animals are more equal than others" (Chapter 10). Napoleon's betrayal begins with small deceptions, like taking all the cows' milk for the pigs, which foreshadow the bigger deceptions to come, such as the lie that Boxer has been taken to hospital. Napoleon's dogs are threatening from the moment they appear, which foreshadows their role in the violent oppression that follows.

Are some animals more equal than others?

In *Animal Farm* different species of animals have different abilities and levels of intelligence. The pigs and dogs are the best at reading and writing, while Boxer and most of the other animals do not possess the same knowledge. These differing levels of education are reflected in the hierarchy that eventually emerges on *Animal Farm*: pigs and dogs on top, Boxer and the other “lower animals” below. One interpretation of the disparity in intelligence among animals is that some species—such as pigs—are destined to rule, while the lower animals (horses, cows, chickens) are destined to suffer. If this interpretation is to be believed, then class divisions such as the ones represented in the novella are natural and inevitable, and the clever—or the most cunning—will always rise to the top.

On the other hand, *Animal Farm* shows that the pigs’ intelligence doesn’t necessarily make them more capable or productive than the other animals. The pigs’ intelligence rarely produces anything good. Snowball’s biggest idea—copied by Napoleon—is the windmill, which merely wastes years of the animals’ time. The pigs’ intelligence is mainly used to manipulate the lower animals. Squealer uses his skill with words to give cunning explanations for Napoleon’s lies. Similarly, the only time Napoleon demonstrates intelligence is in training his dog police force. At the same time, Benjamin and Muriel are as literate as the pigs but never achieve any power at all. Benjamin and Muriel’s lack of political power suggests that it is not the pigs’ intelligence alone that puts them at the top of the hierarchy, but their intelligence combined with their willingness to abuse others. *Animal Farm* also suggests that the true source of power on the Farm may be Boxer. He defeats the human farmers, does most of the work, produces most of the wealth, and in Chapter 7 demonstrates that he could easily destroy Napoleon’s dogs.

Motif:

Songs:

Animal Farm is filled with songs, poems, and slogans, including Major’s stirring “Beasts of England,” Minimus’s ode to Napoleon, the sheep’s chants, and Minimus’s revised anthem, “*Animal Farm, Animal Farm*.” All of these songs serve as propaganda, one of the major conduits of social control. By making the working-class animals speak the same words at the same time, the pigs evoke an atmosphere of nobility associated with the recited text’s subject matter. The songs also consume the animals’ sense of individuality and keep them focused on the tasks by which they will purportedly achieve freedom.

State Ritual:

As *Animal Farm* shifts gears from its early revolutionary intensity to a phase of consolidation of power in the hands of the few, national rituals become an ever more common part of the farm’s social life. Military awards, large parades, and new songs all multiply as the state attempts to reinforce the loyalty of the animals. The increasing frequency of the rituals bespeaks the extent to which the working class in the novella becomes ever more reliant on the ruling class to define their group identity and values.

Key Facts

Full title	<i>Animal Farm: A Fairy Story</i>
author	George Orwell (pseudonym of Eric Arthur Blair)
Type Of Work	Novella

Genre	Animal fable; satire; allegory;
Language	English
Time And Place	1943–1944, in London
Date Of First Publication	1946
Publisher	Harcourt Brace & Company
Narrator	Animal Farm is the only work by Orwell in which the author does not appear conspicuously as a narrator or major character; it is the least overtly personal of all of his writings. The anonymous narrator of the story is almost a nonentity, notable for no individual biases.
Point Of View	The story is told from the point of view of the common animals of Animal Farm, though it refers to them in the third person plural as “they.”
Setting (Time)	As is the case with most fables, Animal Farm is set in an unspecified time period and is largely free from historical references that would allow the reader to date the action precisely. It is fair to assume, however, that Orwell means the fable to be coexistent with the object of its satire, the Russian Revolution (1917–1945). It is important to remember that this period represented the recent past and present at the time of writing and that Orwell understands the significance of the story’s action to be immediate and ongoing rather than historical.
Setting (place)	An imaginary farm in England
Protagonist	There is no clear central character in the novel, but Napoleon, the dictatorial pig, is the figure who drives and ties together most of the action.
Major Conflict	There are several conflicts in Animal Farm—the animals versus Mr. Jones, Snowball versus Napoleon, the common animals versus the pigs, Animal Farm versus the neighboring humans—but all of them are expressions of the underlying tension between the exploited and exploiting classes and between the raised ideals and harsh realities of socialism.
Rising Action	The animals throw off their human oppressors and establish a socialist state called Animal Farm; the pigs, being the most intelligent animals in the group, take control of the planning and government of the farm; Snowball and Napoleon engage in ideological disputes and compete for power.
Climax In Chapter V	Napoleon runs Snowball off the farm with his trained pack of dogs and declares that the power to make decisions for the farm will be exercised solely by the pigs.
Falling Action	Squealer emerges to justify Napoleon’s actions with skillful but dishonest interpretations of Animalist principles; Napoleon continues to develop his power, eliminating his enemies and reinforcing his status as a supreme leader; the common animals continue to obey the pigs, hoping for a better future.
Themes	The corruption of socialist ideals in the Soviet Union; the societal tendency toward class stratification; the danger of a naïve working class; the abuse of language as instrumental to the abuse of power
Motifs	Songs; state ritual
Symbols	Animal Farm; the barn; the windmill

Foreshadowing	The pigs' eventual abuse of power is foreshadowed at several points in the novel. At the end of Chapter II, immediately after the establishment of the supposedly egalitarian Animal Farm, the extra milk taken from the cows disappears, and the text implies that Napoleon has drunk it himself. Similarly, the dogs' attack on Boxer during Napoleon's purges, in Chapter VII, foreshadows the pigs' eventual betrayal of the loyal cart-horse.
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Quiz:

1. Which animal hides during the Battle of the Cowshed?

- ☐ Boxer
- ☐ Clover
- ☐ Jessie
- ☐ Mollie

2. To whom does Napoleon sell the farm's pile of timber?

- ☐ Mr. Pilkington
- ☐ Mr. Frederick
- ☐ Mr. Jones
- ☐ Snowball

3. How does Napoleon express his contempt for Snowball's windmill plans?

- ☐ By spitting on them
- ☐ By giving a scathing speech
- ☐ By urinating on them
- ☐ By writing Snowball a letter

4. Who reduces the ideals of Animalism to the phrase "Four legs good, two legs bad"?

- ☐ Snowball
- ☐ Napoleon
- ☐ Squealer
- ☐ Boxer

5. Who teaches the sheep to chant “Four legs good, two legs better”?

- ☐ Napoleon
- ☐ Moses
- ☐ Clover
- ☐ Squealer

6. What is Sugarcandy Mountain?

- ☐ The name of the lullaby that Napoleon forces the pigeons to sing to his thirty-one piglets
- ☐ The idea of animal heaven propagated by Moses the raven
- ☐ The setting for the story that Mollie tells to the lambs
- ☐ The mountain visible on Animal Farm’s horizon

7. How many letters is Boxer able to learn?

- ☐ Four—A through D
- ☐ Zero
- ☐ Six—the number of different letters in Napoleon’s name
- ☐ All twenty-six, plus certain letters in the Russian Cyrillic alphabet

8. Which pig writes the poem lauding Napoleon?

- ☐ Squealer
- ☐ Snowball
- ☐ Minimus
- ☐ Napoleon himself

9. What does Napoleon rename Animal Farm in his toast at the end of the novel?

- ☐ Napoleon Farm
- ☐ Pig Farm
- ☐ Freedonia

- ☐ The Manor Farm

10. Why does Napoleon believe that he is dying the morning after he drinks the whisky?

- ☐ Because he feels a bizarre desire to leave Animal Farm
- ☐ Because he has a miserable hangover
- ☐ Because he was visited by the vengeful ghost of Snowball during a drunken trance
- ☐ Because he was visited by the vengeful ghost of Old Major during a drunken trance

11. With whom does Napoleon play cards at the end of the novel?

- ☐ Mr. Frederick
- ☐ Mr. Jones
- ☐ Mr. Wiltshire
- ☐ Mr. Pilkington

12. What is the name of the quasi-Marxist socialist philosophy advocated by Napoleon and Snowball?

- ☐ Porcinism
- ☐ Animalism
- ☐ Communalism
- ☐ Fourleggism

13. What are Boxer's maxims?

- ☐ Snowball is always right" and "For the glory of Animal Farm"
- ☐ "I will work harder" and "For the glory of Animal Farm"
- ☐ "I will work harder" and "Napoleon is always right"
- ☐ "Snowball is always right" and "I will work harder"

14. Which animal voluntarily leaves the farm?

- ☐ Mollie
- ☐ Boxer

- ☐ Squealer
- ☐ Napoleon

15. What is Boxer's ultimate fate?

- ☐ He dies of old age.
- ☐ The windmill falls on him.
- ☐ Napoleon sells him to a glue factory.
- ☐ Mr. Whymper shoots him.

16. What is Mr. Jones's main vice?

- ☐ Lust
- ☐ Alcohol
- ☐ Gambling
- ☐ Cigars

17. Which of the following pigs composes the song that replaces "Beasts of England"?

- ☐ Maximus
- ☐ Minimus
- ☐ Snowball
- ☐ Napoleon

18. What title does Napoleon eventually assume for himself?

- ☐ King of the Animals
- ☐ Lord of Manor Farm
- ☐ President of the Republic
- ☐ God of Beasts

19. Which animal refuses to become excited about the windmill?

- ☐ Old Major
- ☐ Old Benjamin

- ☐ Boxer
- ☐ Clover

20. What is the reason for the windmill's initial collapse?

- ☐ Snowball sabotages it.
- ☐ The farmers blow it up with dynamite.
- ☐ It falls in a storm.
- ☐ Napoleon sabotages it and frames Snowball

21. Which animal discovers the truth about Boxer's destination when the pigs load him into a cart claiming that he is being taken to a doctor?

- ☐ Mollie
- ☐ Muriel
- ☐ Clover
- ☐ Benjamin

22. Which Russian leader does Snowball most resemble?

- ☐ Lenin
- ☐ Trotsky
- ☐ Stalin
- ☐ Gorbachev

23. Which Russian leader does Napoleon most resemble?

- ☐ Stalin
- ☐ Trotsky
- ☐ Tsar Nicholas
- ☐ Khrushchev

24. What Russian institution does the raven Moses evoke?

- ☐ The Secret Police

- ☐ The Congress
- ☐ The Russian Orthodox Church
- ☐ The education system

Character List Quiz

What does Benjamin, the donkey, think about the rebellion?

- ☐ He is moved to tears that it finally happened.
- ☐ He says life will be hard no matter who's in charge.
- ☐ He laughs at it.
- ☐ He wants to be in charge.

What do Moses and his tales of paradise represent?

- ☐ Religion
- ☐ Tyranny
- ☐ Enlightenment
- ☐ Rationalism

Who inspires the rebellion with his vision, a speech, and "Beasts of England"?

- ☐ Napoleon
- ☐ Snowball
- ☐ Old Major
- ☐ Boxer

Who is the farmer whom the animals overthrow?

- ☐ Mr. Whymper
- ☐ Mr. Pilkington
- ☐ Mr. Frederickson
- ☐ Mr. Jones

What best describes Snowball?

- ☐ Cunning, treacherous, lethal
- ☐ Passionate, intelligent, a gifted speech-maker
- ☐ Pompous, destructive, ingratiating
- ☐ Back-stabbing, deal-making, insecure

Analysis of Major Characters Quiz

What does Squealer excel at?

- ☐ Being ruthless
- ☐ Hard physical labor
- ☐ Long-term planning and organization
- ☐ Propaganda and manipulating language

What kind of leader is Napoleon?

- ☐ Benevolent
- ☐ Tyrannical
- ☐ Pragmatic
- ☐ Hesitant

How does Napoleon ultimately triumph over Snowball's intelligence?

- ☐ Better speeches
- ☐ More allies
- ☐ Brute force
- ☐ With human help

What does Boxer represent?

- ☐ The slow-witted, indolent lower class
- ☐ The hard-working and exploited working class
- ☐ The aristocracy
- ☐ Capitalism

Whom does Old Major represent?

- ☐ Marx and Lenin
- ☐ Hitler
- ☐ Martin Luther King
- ☐ Ivan the Terrible

Themes, Motifs, and Symbols Quiz

Which revolution does Animal Farm pointedly condemn?

- ☐ The American Revolution
- ☐ The French Revolution
- ☐ The Russian Revolution
- ☐ The Industrial Revolution

Which Russian figures do Snowball and Napoleon represent, respectively?

- ☐ Peter the Great and Ivan the Terrible
- ☐ Trotsky and Stalin
- ☐ Lenin and Brezhnev
- ☐ Mayakovsky and Gorbachev

What happens to a society when a common enemy is eliminated, according to the novella?

- ☐ Perfect harmony is achieved.
- ☐ It becomes divided and social hierarchies emerge.
- ☐ Social and economic progress happen rapidly.
- ☐ It gets exploited by dominant neighboring powers.

What does the windmill represent?

- ☐ Science
- ☐ Innovation, independence, and ability

- ☐ The unstoppable evolution toward animal pre-eminence worldwide
- ☐ The pig's manipulation of the other animals for their own gain

What are rituals like marching, parades, and songs meant to do?

- ☐ Erase individuality, foster loyalty, provide a group identity
- ☐ Provide a substitute for organized sports
- ☐ Entertain, delight, and encourage creativity
- ☐ Keep the animals from being overly bored in their free time