

Interconnection of Orwell's Novel *Animal Farm* as a Micro-Universe and Our Macro-Universe

Salim Kadhim Abass

Department of English Language, College of Education, University of Misan-Iraq

ABSTRACT

George Orwell is best known for his allegorical political novel, *Animal Farm* (1945), written in the period of Modernism in English literature. This novel is read as an offensive on totalitarianism in general, and a political satire against Stalinism Communist totalitarianism in particular. The current paper is conducted to investigate the relationship between the micro-universe which is represented by the narrative text of Orwell's novel *Animal Farm*, and macro-universe which represents the reality or the real world. The main aim of this study is to determine the interconnection of the micro-universe (the narrative text), and the macro-universe (the reality) through finding a convergence between the topics and events of the narrative text and our real world. Marxist Criticism and Critical Discourse Analysis (CDA) are used together as analytical approaches to investigate the selected narrative text and the historical, political, and social context in which the narrative text was written. The findings of this study point out that the narrative text of *Animal Farm* represents reality. This confirms the social and moral function of the committed literature which expresses human sufferings and aspirations for better conditions. The significance of the current study lies in provides better comprehension of the interconnection of the narrative text and reality as a missing feature in literature on this novel. This study contributes to literature on Orwell's novel *Animal Farm* particularly, and the field of the political English novels in general. Thus, this study extends the base of the researchers' knowledge in this literary area.

Keywords: Micro-universe and Macro-universe, Modernism, Totalitarianism, *Animal Farm*.

INTRODUCTION

The modern novel became more realistic, vivid and popular than the written novels in previous periods in English literature, because, rather than just imagination, it dealt with the important events that affected the world and Literature (Nouasri, 2015). Among the best known political novels written in the period of modernism is *Animal Farm*. On the heels of World War II, this novel was published firstly in England in 1945 and then in the United States in 1946. Orwell, in *Animal Farm*, emphasized the destructive role of absolute power represented by the corrupt totalitarian political regimes that caused misfortunes to humans in the first half of 20th century. Orwell reflected the political environment in which he wrote his novel by depicting political and social scenes for the society in this novel. There was common belief that Russia is a Socialist State. Orwell tried to dispel this belief through writing this novel, in order to expose the totalitarian political regime in Russia. *Animal Farm* addressed totalitarianism as a prominent political theme through depicting the emergence of the pigs as rulers of the farm. The pigs imposed their ideology and discourse to control the rest of the animals to exploit them, and to retain power and interests of the pigs. Eventually, the animals under the rule of the pigs lived in a worse condition than before their revolution against their human master (Shapiro, 2017). In the light of the above discussion, the current study deals with the relationship of the narrative text of this novel and the reality and investigates the representation of

this narrative text (as micro-universe) of the real world or reality (as macro-universe).

The literature on Orwell's novel *Animal Farm* has a big bulk of studies that related to the major political themes of this novel, such as absolute power, ideology, and corruption. For example; studies of Goncalves (2017), Nouasri (2015), Monica (2011), Pelissioli (2008), Pelissioli (2008), Sewlall (2002), and Sebastian (2001) focused on exposing the practices of absolute power, dictatorship of communism, and drawing the form of absolute power and its authoritarian methods and negative effects on the society inside the text through the interrogation of the narrative text. However, the relationship between the narrative text and the reality in the previous studies about the selected novel is not researched. Thus, the researcher could identify a gap of research left by the previous studies that focused on the practices of absolute power and dictatorship of communism, and its negative effects on the society inside the text. So, the gap appeared through lack of research in examining the interconnection between the narrative text (micro-universe) and our reality (macro-universe). In order to bridge the gap, this study examines the representation of the narrative text to the reality to show the evidence of interconnection between them. In order to address the research problem and achieve the objective of the study, a research question emerges: How does the narrative text (micro-universe) represent the reality (macro-universe)? The methodology of this study involves using Marxist criticism and CDA as the analytical approaches to find a convergence between the topics and events of the narrative text and our real world. The significance of the current study lies in provides better comprehension of the interconnection of the narrative text and reality as a missing feature in literature on this novel. This study contributes to literature on Orwell's novel *Animal Farm* particularly, and the field of the political English novels in general. Thus, this study

extends the base of the researchers' knowledge in this literary area.

LITERATURE REVIEW

This section provides a comprehensive commentary on the relevant terms and concepts. It explains the major concepts in this study, in addition to report the findings of the previous studies that related to the topic of the current study. The period of Modernism in English Literature occupied the years from 1890 through approximately 1965 (Drabble, 2000). Modernism was looked upon as diverse forms of art. Through the period from 1890 to 1930 the modernism had been developed. After the appearance of this movement, new schools of thoughts, narrative techniques, and new theories of art and literature were emerged such as symbolism, feminism, nihilism, objectivism, and naturalism. This involved different literary genres including novel, drama, poetry, and short-story. During the period from 1910 to 1930 an economic depression happened. The high modernism began soon after the First World War wherein the politics, society, art and literature developed new emotions. According to the description of Virginia Woolf (cited in Sanders (1994)); "this is an accumulated sense of exhilaration at a variety of new beginnings and rejections of the past" (Sanders, p.506). Modernism is not an accurate label rather a way of presenting to the efforts of various individuals across the arts who attempted to stir away from the traditional modes of depiction in formalized or political forms. In the literature, the move to new forms required a reconsideration of the imaginative writing (theme, character, narration and plot), the awarding of time and space, imagery and especially language (Childs, 2009). In the West, a constant change happened since 1930 and onwards such as an economic breakdown and unemployment. Meanwhile, the development of the major Bolsheviks in the Soviet Union, Fascism in Italy, Mao's Communists in China and Nazism in Germany kicked off the violence, leading to

the invasion of Abyssinia, the Spanish Civil War, and eventually the Second World War (Werth and Panne, 1999). Nevertheless, Stalin, Hitler, and Mao hold the power for long enough to cause severe damage to the civilians. So, Michel Roberts, W. H. Auden, C. Day Lewis, William Palmer, and Stephen Spender turned their poetry in to propaganda and Louis Mac Niece and George Orwell did the same through prose. Thus, the emergent modernism can be viewed as a distinctive cultural movement during the recent past. Eventually, it could be said that first half of the twentieth century witnessed many great events and dangerous turns that have brought about a dangerous and important turning point in the history of the modern world. These events negatively and seriously affected the lives of people in most parts of the world. The most prominent of these political events are: i) World Wars I and II, when millions of people were killed, and the cold war between US and Soviet Union (after the Second World War) ii) Production and use of atomic bomb. It is not easy for the world to forget the victims of those bombs, wherein The Air Force America dropped the first atomic bomb on the Japanese cities of Hiroshima and Nagasaki in 1945, and 120000 civilians were killed (Giangreco, 2009). iii) The emergence of totalitarian political regimes and dictatorships that repressed peoples in many parts of the world imposed their total control over the people, and deprived rights and freedoms of individuals and society (Beauchamp, 1986). iv) The development of technology that has been used by totalitarian governments and dictatorships to impose their ideology on the people and to market false slogans, for more hegemony and the maintenance of power. As well as restricting freedom of opinion and suppression of anti-government ideology, in addition to the harsh social conditions, where poverty, unemployment and lack of education, and so on. In that era and under such aggravating circumstances, the novel under the study was written.

In literature and culture two distinct, yet interrelated circulated terms exists called micro-vision and macro-vision. However, micro is a prefix and may be applied to word describing something at small scale. Conversely, macro is a prefix implying large, over a long period and the big picture. There is a trend in literary studies stating that when an author writes a literary work, say a novel, then the novel is a cultural product of various factors such as political, social, religious, and economic that related to reality. Whilst the micro focuses on the individual, the macro stresses the massive which lies outside. Therefore, it is essential to unravel different discourses related to the narrative text for unlocking the world of the text. The narrative text or the micro-sphere is inevitably related to physical world or the culture of the given group which interprets their concepts, rituals and actual activities. The system of such human activities is termed as the macro-universe. The micro-universe (the narrative text) integrally represents the macro-universe (the culture or the outside world/reality). In other phraseology, there is connectedness between the phenomenal world or the experiential world and the verbal world of the text linguistics (Scholes, 1982). Scholes defined the linkage between the world of the novel and the physical world. He stated that "one context, made out of perceptual and experimental data held in common by author and audience, is always invoked any fictional or mimetic context, whether 'realistic' or 'fantastic'. This 'real' context provided a background against which one perceives and measures the pseudo-experiential or fictional context presented to us" (1982, p.6). Scholes stressed that fiction could generate what is faded of the experimental events or data, thus "the passage of real experience into the past is not itself fictional, but all attempt the reconstruct are precisely that fictions. Fiction is not what is lost but what is constructed"(1982, p.30). These two perspectives of looking events in a systematic way are significant in the

analysis of the literary text. Actually, bundles of events in the novel or a story are structured on the basis of logic based so called cause and effect mode in a certain spatial-temporal setting as well as in the narrative works of analysis. These sequential events are indeed the repetitions of certain phenomena in the real world. Knowing the fictional truth is in a way bounded to the phenomenal or the experiential events in the physical world (Scholes, 1982). Also, in the language of the text, CDA researchers examine how the microstructures of language are linked with and help to shape the macrostructures of society (Mayr, 2008).

However, some previous studies can be mentioned by what they have done through investigating the theme of power represented by totalitarian regime in Orwell's novel *Animal Farm*. Goncalves (2017) exposed the practices of absolute power. Nouasri (2015) revealed Orwell's purpose behind his writing on theme of corruption. Monica (2011) exposed dictatorship of communism and showing the discrimination between upper class and the lower class. Pelissioli (2008) Revealed Communism as sort of totalitarian regime represented absolute power that should be generalized to read as signals to any sort of totalitarian regime. Sewlall (2002) read *Animal Farm* as an attack on dictatorships, and the title of this novel was shifted to be a remarkable term refers to the deterioration of utopian ideology. Sebastian (2001) exposed practices of power, wherein the love of power was the motive behind the political action. However, no previous study has investigated the interconnection of the narrative text and the reality, nor determined the link between them in Orwell's novel under the study. Thus, the current study is motivated by a desire to contribute to the body of research on *Animal Farm* focusing on the representation of the narrative text (micro-universe) of the reality (macro-universe) as a missing feature in the literature on the novel under the study in

order to fill this gap and enrich the body of research in this field.

METHODOLOGY

The data of this qualitative study is the text of Orwell's novel *Animal Farm*. The research question of this study does not deal with specific data (extracts) taken from the text, rather it deals with the entire text (themes, events, and characters) and its relationship to reality. To answer the research question, and show evidence about how does the narrative text (micro-universe) represent the reality (macro-universe), the analysis depends on; the Marxist criticism perspective, which views the text as a historical product of a social and cultural structure, and CDA perspective that links the text to its context. Thus, it is important to study the external context surrounding the literary text in the period in which the text has been produced, and this includes the social, political and conditions of that period. Marxist criticism (Marxist Literary Criticism) views literary works as reflections of the social institutions where from they emerge. According to Marxists, even literature itself is a social institution and has a specific ideological function depending on the background and author's ideology (Abrams, 2009). Being the body of human experience, literature encodes human clash of wills in an imaginative creative way (Williams, 1977). Literary ideologies in the texts, according to Eagleton (2010), reshape the image of reality. Marxist criticism cares about context in which a literary work is written, in the light of the historical evidence. It includes the social and historical circumstances of that time, and certain facts about the author's life in order to understand the world behind the literary text. CDA studies discourse through analysing the text in its context, rather than analysing it as isolated text. Thus, what distinguishes CDA, from other linguistics, is the emphasis on context. Through CDA, context has been treated as: it is space, time, practice, or change: i) space means the location or physical setting in which the text

has been occurred or produced. ii) Time means the sequence of the text according to other events or texts. iii) Practice means locating the text the scope of related values, ideas, or methods of operating (economic, political, ideological, and socio-cultural). iv) change means identifying the field in which the text is circulated to shift, alter, or impose new understandings or actions (Leitch and Palmer, 2010).

ANIMAL FARM

Animal Farm is an allegorical novel that tells a story of animals live in a farm under hard conditions that push them to revolt against a human farmer, the owner of the farm, under the leadership of the pigs. The animals dream to build up their society in a way ensures that they can live in justice, equality, freedom, and happiness. Eventually, the revolution of the animals is betrayed by pigs, and the farm ends up in a bad situation under the dictatorship of the pigs and their leader, Napoleon (Orwell, 2001). Animal Farm is a parallel story of Russian history. According to Gorge Orwell, the novel depicts events leading up to the Russian Revolution in 1917, as well as the Stalinist era in the Soviet Union. Orwell showed the totalitarian nature of Stalin in the form of his animal character, Napoleon who exploited the whole society. Orwell personified the animals in the tradition of allegory so that they could represent real historical figures. Animal Farm was also an influential satire wherein Orwell used irony to undermine the tenets of totalitarianism, especially the Stalinism (Khan, 2017). In Animal Farm, Orwell clearly revealed classes' difference. Napoleon and the pigs represented the ruling class while the rest of the animals represented the lower class (proletariats). Orwell portrayed the picture of exploitation and showed the abuse of power as well as totalitarianism of pigs when they become the leaders of the animals. Napoleon somehow got control over the farm and the animals, and became a dictator. Symbolically, this was what Stalin did as he was also a proletarian and assured

people of utopia. However, Stalin only gave his dictatorship and tyranny to generate dystopia. In Animal Farm, all principles, to get utopian life, were changed in such a way that life became dystopian. All animals (except the pigs and the dogs) were broken and scared; there were no justice but dictatorship. Orwell depicted the effects of totalitarianism on the society and as a result the civilization could turn into dystopia. Orwell proved that all the utopia ideas and promises were abused by only totalitarian dictator (Raza, 2016).

FINDINGS AND DISCUSSION

Literature, includes novels, represents a container and, in the same time, a response to the social and political issues in the real world. So, literature could inform reality. The narrative text of Animal Farm involves events, themes, characters, symbols, and implications which indicate that the literary work is related to real life. After the success of the animals' revolution on the farm and the expulsion of Mr. Jones, the animals have changed the name of the farm from "Manor Farm" to "Animal Farm". Changing the name of the farm indicates the transition to a new era in which the animals live in freedom and justice. The animals adopt the song of Beasts of England as the national anthem for the farm. This song refers to the unity among animals to live together in peace without being tyrannized, oppressed, or controlled by humans. The animals raise their own green flag with a white hoof and horn on the farm. The green colour of the flag represents the fields, and the hoof and the horn symbolize the animals. They undertake the principles of "Animalism" (which have been phrased in the form of the Seven Commandments) as a constitution for the farm. It is a bundle of laws and principles for the farm written by pigs based on thoughts of the Old Major; this constitution is binding on all animals (Orwell, 2001). Hence, all these symbols indicate that the farm is a metonymy of a state. Marxist criticism and CDA are concerned with studying the external

historical, political, and social context in which the literary text has been written, as it represents the cultural production of a particular society in a certain period. Going back to the date of writing Orwell's novel *Animal Farm* (in the period of modernism) and the outstanding events that this historical period has witnessed in our real world, in addition to the author's ideological orientations which are anti-communism, a rapprochement can be revealed between the text and reality. Moreover, the interpretation of the events, symbols and connotations involved in the narrative text indicates the existence of this rapprochement between the narrative text and reality. Thus, it could be realized that the animal farm within the narrative text symbolizes Russia at that time. Likewise, Mr. Jones (the owner of the farm) symbolizes the last Tsar, Nicholas II (the King of Russia), Old Major who convinces the animals to rebel refers to Karl Marx, the father of communism (both Karl Marx and Old Major dies before their dreams are realized), the animals' revolution in the farm indicates the Bolshevik revolution, principles of 'Animalism' or the seven commandments refers to communism, and Napoleon represents Stalin. In this novel there is a sense of unification of Orwell's political worldview. According to Kingsley (1975), there is a relationship among themes to anti-communist intention, emphasizing the association of the animals of the tale to Trotsky, Stalin, and Marx. Furthermore, it could be said that the October Russian Revolution in 1917 is the situation which has inspired Orwell to write this narrative text (Monica, 2011). To criticize and attack Stalin and communism, Orwell has intentionally written this novel allegorically, on the tongue of the animals, for political reasons, because Britain is allied with Russia at the time of writing the novel.

Animal Farm is full of symbolism, being an allegorical novel. Just as the farm symbolizes Russia and the neighbouring farms symbolize contemporary European powers of the Russian Revolution,

individuals or groups from Russian history are represented by the animals in the narrative text. Remarkably, there are similarities between Communism and "Animalism". Communism urges the low class workers to rebel against capitalists and not to work for their benefit. Whereas "Animalism" urges the animals rebel against humans and not to keep working for their benefit. It calls for treating all the animals equally. Thus, "Animalism" in the text refers to Communism in Russia at that time. In the text, Napoleon objects the ideas that Snowball offers, because Napoleon dislikes to see Snowball gains more popularity than himself, and to become the leader of the farm. So, Napoleon expels Snowball from the farm by using violence. This matches what has happened in Russia after the revolution wherein the falling-out between Joseph Stalin and Leon Trotsky. Napoleon could not win the trust and affection of the animals, as his rival Snowball does. So, Napoleon, to enforce his dominion, turns to his special police force (the nine dogs), like Stalin. In order to build his power, Napoleon works secretly and behind the scenes, as Stalin has done, and uses deception and manipulation. However, Snowball, like Trotsky, dedicates his efforts to gain popular support by presenting positive ideas and suggesting practical solutions for problems. The narrative structure of *Animal Farm* is parallel to the social structure in Russia after the revolution and during Stalin's era. In the text, Orwell confirms many key points that related to the pigs and the communist leaders in Russia. The pigs deceive the other animals, because the pigs are manipulative animals. Likewise, the communist leaders are manipulative humans, and use deceptive language. The Proletariat is treated unfairly by the communist leaders. In the same time, the communist elite always give justification about their gaining more privileges than other people. So, the communist leaders distract the thinking of people from this unfairness by reminding them of the oppression of the previous

system of the czars, like the pigs who remind the animals of the oppression of Mr. Jones. The pigs employ Squealer's eloquence to market their discourse through deceptive language. Squealer represents Stalin's follower, Molotov, the head of Communist propaganda. It could be also said that Squealer symbolizes Pravda, the Soviet newspaper. Orwell, in this narrative presents a clear example of how the educated elite class abuses language in order to control the lower class.

The flag of Republic of Animal Farm carries a white hoof and horn to indicate the solidarity and unity between the animals. It is a reference to the flag of communist party which carries the hammer and sickle as a symbol of the solidarity and unity between the peasantry and working-class. Boxer's loyalty and strength is fully exploited by the pigs that use him as a tool. When Boxer is getting age and no longer strong and useful, the pigs rid of him. Unfortunately, Boxer is exploited by both Mr. Jones and the pigs. He symbolizes the working class and Russian peasants in the Tsar Nicholas II time, then in Stalin's era. It is possible to realize the significance of the literary discourse of Animal Farm as commentary which reinforces the conceptual linkage between the oppressed animals within the text and the downtrodden working classes of Russia and the world. Monica (2011) has stated that Marx has wanted a classless society but this never materialized. The novel, Animal Farm, explains how the communist movement begins with promises of supporting and helping the people and talking about freedom of everyone to have a voice and thought in their own lives, But the Communists have broken their promises. The central point of the novel is criticizing communism, and the manner in which it has been applied in the Soviet Union. Animal Farm represents a metaphor of the Communists Soviet Union. But more broadly, the novel indicates any human society ruled by totalitarian regime, whether it is communist, capitalist, socialist, or

fascist. The characters of pigs represent a metaphor for the authority of the society within the text, and each one of the other characters in this literary work implicitly serve as metaphors for other identical instances that exist in reality. The pigs, the educated elite on the animal farm, have reshaped culture in the farm community according to their ideology that they have imposed through their influential deceptive discourse and manipulation of language, as the Communists in Russia have done. As a result, the identity of society and individual has been reshaped, new stratification has been created, and the disparity between social classes (ruler and ruled) has been extended. In keeping with the social function of literature, this narrative text of Orwell represents a response to the social and political issues in our real world. However, Animal Farm could be read as a global appeal to reject any dictator everywhere in our world, and Orwell's aim of criticizing and attacking totalitarianism is not solely directed to Stalin. The novel has exposed the fake claims of the revolutionaries who pretend that they condemn and reject absolute power and corruption, but when they get absolute power they turn into ruthless corrupt dictators. Thus, George Orwell's allegory has come to warn the reader from the evils of totalitarianism. George Orwell suggests that leadership and power must involve the responsibility to operate as a safety valve for preventing corruption and the abuse of power (Khan, 2017). Since the narrative text is a cultural product of a social structure that actually exists in reality, the text depicts the external context which produces that text. This means that the author of the text communicates intellectually and culturally with his surroundings through the text, and thus the author communicates with the readers to convey ideology, ideas, moral lesson or an implicit message through the text. Orwell's implicit message, which he has sent through his novel Animal Farm, can be summarized as a warning to the readers, and to the people from totalitarian

regimes everywhere. Orwell warns of totalitarian rulers and calls not to allow selfish, ruthless, and shrewd politicians to reinforce their power, because they will take away liberties and rights of the people gradually. Orwell warns deeply, as if he demanding readers to be wary of diverse methods of manipulation, deceptive language and discourse, and fake propaganda that have been used by the totalitarian regimes control the people, and then to oppress them. According to the notions of Marxist criticism and CDA that link the text with its context, and based on what has been presented above, the analysis has dealt with the historical, social and political context of the structure that has produced the text. So, the analysis has shown evidence about the relationship between the narrative text and the reality. Thus, the requested findings have been reached. The ideological situation of the prominent characters in the narrative text of *Animal Farm* and the social structure within the text have been tracked, in addition to shedding light on the external historical, political and social context in which the text has been written, with extrapolation the writer's ideology. Consequently, a close convergence has been revealed between the narrative text and our real world. So, the analysis has provided an answer to the research question of the study.

The representation of the narrative texts to reality has been confirmed through the findings of the study. The political and historical environment has been considered during the period when the novel was written to confirm the connection between the narrative text and reality. Orwell has personified the animals in the tradition of allegory so that they could represent real historical figures. *Animal Farm* is also an influential satire wherein Orwell used irony to undermine the tenets of totalitarianism, especially the Stalinism. Despite general agreement with many Marxist principles, Orwell did not accept the communist explanation of socialism because he found many similarities between the communist

and the czarist government in the old Russia. To Orwell, communism is intrinsically a hypocritical notion. When the upper class or the elite class possesses many tools like; power, money and economy, and propaganda compared to common masses, the upper class usually exploits these tools for the sake of domination and suppression of the lower classes. Orwell has revealed the linkage between totalitarianism and the dystopian society. Orwell has tried, in *Animal Farm*, to show how the corrupt leaders who hold absolute power in the farm feel that they have immunity against accountability. Orwell, through an allegorical animal farm, has portrayed a realistic life picture of how man acts towards his human fellows once he assumes power. Orwell has concluded that revolutionaries, who reject the oppression and the corruption of absolute power, have turned into megalomaniac rulers and ruthless dictators once they have possessed absolute power. On the contrary, Orwell believes that leadership and authority must operate as a safety valve which prevents the corruption and the abuse of power (Khan, 2017). It could be said that this novel is a story that depicts the emergence of the totalitarian regime of Joseph Stalin, and the rise and decline of socialism in the Soviet Union. Anyway, Orwell's attack on totalitarianism and communism is not limited to Stalin; rather it could be read as a universal appeal. It is in a broader sense a critique of totalitarianism in; Nazi Germany under the rule of Hitler, fascist Italy under Mussolini's rule, Spain under Franco, China under Mao, and capitalism in America, England as well as in the Soviet Union. The major message of this novel embodies Lord Acton's saying that power corrupts, and absolute power corrupts absolutely.

CONCLUSION

The findings of this study have expanded the work of the previous researchers on Orwell's novel *Animal Farm*. The results of the current study have confirmed the interconnection of the

narrative text of Orwell's novel *Animal Farm* and our real world. Thus, the final statement of the study can be formulated by saying; the literary work represents reality. The analysis has clearly confirmed that the corruption, resulting from absolute power, has appeared in multiple forms; political, ideological, social, financial, and moral corruption. Napoleon and the pigs, as a ruling class, have oppressed the animals, they have deceived them and stolen the farm resources, and they have enjoyed a life of luxury. In return, the rest of the animals have turned into an oppressed and deprived lower class. In *Animal Farm*, the opponents of Napoleon were killed, Snowball has been expelled by force, and the rest of the animals have hidden their rejection of injustice and remained silent. Thus, it could be concluded that the narrative text (the micro-universe) represents the reality (the macro-universe). This conclusion asserts the findings that have been obtained through the analysis. Literature, includes novels, represents a container and, in the same time, a response to the social and political issues in the real world. So, literature could inform reality. Linking this text with the historical context and the social and political structures which have produced this text has confirmed that this narrative text has depicted a real period in our modern history. The narrative discourses of *Animal Farm* have involved events, themes, characters, symbols, and implications which indicate that the literary work is related to real life. In addition to the author's ideological orientations which are anti-communism, a rapprochement has been revealed between the text and reality. Thus, it could be concluded that the animal farm within the narrative text symbolizes Russia at that time. Likewise, Mr. Jones symbolizes the last Tsar, Nicholas II. Old Major refers to Karl Marx, the animals' revolution in the farm indicates the Bolshevik revolution in 1917, 'Animalism' or the seven commandments refers to communism, and Napoleon represents Stalin. Furthermore, the effect of the themes and the topics that

have been addressed by Orwell's novel *Animal Farm* has extended to involve the reality of the 21st century. The researcher sees that despite that the political systems in many countries, at the present time, are democratic in their form, but they are in fact totalitarian regimes and they abuse their power and practise corruption. Peoples in different regions in our world today suffer from domination of political systems, injustice, corruption, inequality and restricted freedoms, as if they recopy the same story of the novel under study.

Acknowledgement: None

Conflict of Interest: None

Source of Funding: None

REFERENCES

1. Abrams, M. H. (1999) "Marxist Criticism": A Glossary of Literary Terms. 7th ed. Fort Worth: Harcourt Brace College Publishers.
2. Beauchamp, G.(1986). 'Technology in the dystopian novel', *Modern fiction studies*, 32(1), 53-63.
3. Childs, Peter. (2009). *Modernism*. London: Routledge.
4. Drabble, M. (2000) *The Oxford Companion to English Literature*. England: Oxford University Press.
5. Giangreco, D.M. (2009) *Hell to Pay: Operation Downfall and the Invasion of Japan 1945–1947*. Annapolis, Maryland: Naval Institute Press. ISBN 978-1-59114-316-1.OCLC 643381863.
6. Gonçalves, D. S. (2017). "Of course i'm happy" an analysis of *Animal farm* (Orwell, 1945) and *Fahrenheit 451* (Bradbury, 1953) dystopian modernity. *Letrônica*, 10 (2), 850-865.
7. Khan, S. Chakraborty and Maji. (2017). *The Powerful Power: A Journey from Abuse of Education to the Corruption of Power in Animal Farm*. *Literary Herald, An International Refereed English Journal*, 3 (1), 637- 648.
8. Kingsley, Martin. (1945) *Column of New Statesman and Nation of September 8th* (in: Meyers, Jeffrey. (1975) *George Orwell: The Critical Heritage*. Boston:Routledge& KeganPaul.

9. Leitch, S. and Palmer, I. (2010) Analysing texts in context: Current practices and new protocols for critical discourse analysis in organization studies. *Journal of Management Studies*, 47(6), 1194-1212.
10. Mayr, A. (2008) *Language and Power: An Introduction to Institutional Discourse*. London and New York: Continuum International Publishing Group.
11. Monica, S. Z. (2011). *Tyrannical Control over the Proletariat in George Orwell's Animal Farm* [Doctoral dissertation, Andalas University].
12. Nouasri, H. (2015) *Theme of Corruption in George Orwell's Novel Animal Farm*. Doctoral dissertation, KasdiMerbah University-Ouargla.
13. Orwell, George. (2001) *Animal Farm*. London: Penguin Books.
14. Pelissioli, M. (2008). *From allegory into symbol: revisiting George Orwell's Animal Farm and Nineteen Eighty-Four in the light of 21st century views of totalitarianism* [MA thesis, Universidade Federal do Rio Grande do Sul].
15. Raza, S. and Awan, A. (2016). *The Effects of Totalitarianism and Marxism towards Dystopian Society in George Orwell's Selected Fictions*. *Global Journal of Management and Social Sciences*, 2 (4), 21-37.
16. Sanders, A. (1994) *The short Oxford history of English literature*. Published in the United States by Oxford University Press Inc., New York.
17. Scholes, Robert. (1982) *Semiotics and Interpretation* (Vol. 465). New Haven and London: Yale University Press.
18. Sebastian, V. J. (2001). *The Theme of Power in George Orwell's Post-war Novels: Animal Farm and Nineteen Eighty-Four* [Doctoral dissertation, University of Calicut].
19. Sewlall, H. (2002). *George Orwell's Animal Farm: A metonym for a dictatorship*. *Literator: Journal of Literary Criticism, Comparative Linguistics and Literary Studies*, 23 (3), 81-96.
20. Shapiro, Brendan. *Alice Nguyen. (2017). Its Own Worst Critic: Language's Self-Analysis in George Orwell's Animal Farm*. Section 27715. Retrieved from https://core.humanities.uci.edu/wpcontent/uploads/2018/01/Nguyen-Alice_Animal-Farm-.pdf.
21. Werth, N., Panne, J. L., Paczkowski, A., Bartosek, K., Margolin, J. L., Kramer, M. and Murphy, J. (1999) *The Black Book of Communism: Crimes, Terror, Repression*. Cambridge: Harvard University Press.
22. Williams, R. (1977) *Marxism and Literature*. Oxford: Oxford University Press.

How to cite this article: Salim Kadhim Abass. *Interconnection of Orwell's novel Animal Farm as a micro-universe and our macro-universe*. *Galore International Journal of Applied Sciences & Humanities*. 2021; 5(4): 27-36. DOI: <https://doi.org/10.52403/gijash.20211006>
