

NAPOLEON: ANOTHER SELF OF STALIN IN *ANIMAL FARM*

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George Orwell (real name Eric Arthur Blair) had come to the limelight of world literature in 1940s, commenting incisively on the most resounding contemporary political issues of the world, that is, communism. Being an ardent socialist he could not satirize it on theoretical ground, rather he attacked it on the practical field. His target was not the dictum but the Power-hungry individuals who exploit it. Orwell's bitter and painful experience of his personal life-struggle transformed him into a social thinker and writer. He protested against any kind of dictatorship and colonialist oppression and also in Spain he could not only shed his love for the down-trodden and denied to act as an inactive commentator, that is, a journalist. He actively joined in the Civil War with the Republicans. In this war against the Fascist force, Orwell was severely injured and the unit with which he fought was denounced as "Trotskyist" by their comrade communists, who fought the battle for the purpose of Soviet Union rather than any Spanish sympathy. Orwell fled to his fatherland being completely disillusioned with the communist totalitarianism. This disillusionment created a sympathetic cynic within him and finally in 1945 his apparent animal fable *Animal Farm* was brought forth. A sensitive reader can easily feel here the satiric sharpness of Jonathan Swift _ the eighteenth century master. Ronald Carter and John McRae are very appropriate in this matter:

He once admitted: 'where I lacked a political purpose I wrote lifeless books'. Although Orwell was a committed socialist, much of the power of his work derives from his horror of the nightmare of Stalin's Russia and from his longing for a Pre-First World War England free from totalitarianism, mass unemployment, and the threat of mass destruction as a result of World War. (p463)

George Orwell was a socialist like G.B.Shaw, though not a Fabian socialist and upon him was no influence of theoretic Shavianism. His Socialism rested on his practical observations upon the wretched and neglected life of the poorer section of the industrial workers and his socialism had also no touch of any theoretical understanding of a planned society.

Here my primary aim is to focus upon Orwell's socialistic stance in his path-breaking novel *Animal Farm* where he directed his satire to bring out what had been vain and illusory in the communistic propaganda and dangerous in the communistic regimentation of thought of those days. According to Orwell himself various episodes of this novel are based upon the actual history of Russian Revolution. Thus here Russia is allegorized as the Manor Farm, the human beings are capitalists and the animals are communists. So Mr. Jones is a satirical portrayal of Czarist autocracy. The wild, untamable creatures are the *muzhiks* or peasant, the pigs are the Bolsheviks, and the rebellion is nothing but the red-lettered October Revolutions in history. The symbol of hoof and horn for the animals is the symbol of hammer and sickle for the Communist Party, the spontaneous demonstration is the May-Day celebration, the Order of the Green Banner

refers to the order of Lenin and the special pig committee presided over by Napoleon symbolizes the Politbureau. Similarly the names of the individual animals are highly suggestive of their owner's personalities. The fool and yet self-sacrificing horse Boxer symbolizes the hard-laboring proletariats, Pilkington stands for Churchill of England and Frederick for Hitler.

The most important allegorizations are two Potential and intelligent pigs_ Napoleon and Snowball. My chief concern here is to reveal how the character of Stalin is portrayed in this protagonist or villain of the novel and in this way I must illuminate on the character of Trotsky whose white hair and white beard is recalled by the name of Snowball. After the death of Old Major (Lenin), 'the work of teaching and organizing the others fell natural upon the pigs, who were generally recognized as being the cleverest of the animals. Pre-eminent among the pigs were two young boars named Snowball and Napoleon' (*Animal Farm* 21). Napoleon is fierce looking, 'not much of a talker, but with a reputation for getting his own way' (21). The party machinery is here controlled by him and the education system of the young is also run under his leadership and in this system he also canvasses the support for his leadership.

Napoleon never can invent any of his own plans, on the other hand he is expert to criticize those of Snowball. But in near future he would adopt those plans and would claim that he invented them. Snowball is a marvelous speaker, though sometimes unintelligible to the crowd but always eloquent and has an undeniable impact on the listeners. Snowball is more Vivacious and intelligent and a far greater writer than Napoleon. He is also very much energetic. Isaac Deutscher in his book *The Prophet Unarmed, Trotsky, 1921-1929* writes of him, besides running the army and serving on the Politbureau,

He was busy with a host of other assignments each of which would have made a full-time job for any man of less vitality and ability. He led, for instance, the Society of Godless. . . . He was at this time Russia's chief intellectual inspirer and leading literary critic. He frequently addressed audiences. (p28)

Orwell-depicted Snowball's activities, though a comic parody, is very similar to Trotsky:

Snowball also busied himself with organizing the other animals into what he called Animal Committees. He was indefatigable at this. He formed the Egg Production Committee for the hens, the Clean Tails League for the cows, the Wild Comrades' Re-education Committee (the object of this was to tame the rats and rabbits), the Whiter Wool Movement for the sheep, and various other, besides instituting classes in reading and writing. (p42)

Snowball goes through military history, forms, commands and directs army to victory in the Battle of the Cowshed (parody of the Civil War) where foreign forces help Mr. Jones and attack the farm. But after the battle he concentrates on the developments of the Farm.

In their central ideological conflict, Trotsky defended his idea of Country'. Deutscher writes that 'Two rival and quasi-Messianic beliefs seemed pitted against one another: Trotskyism with its faith in the revolutionary vocation of the proletariat of the West; and Stalinism with its glorification of Russia's socialist destiny' (*The Prophet Unarmed, Trotsky, 1931-1929*. P288) Orwell presents this controversy in simpler but entirely accurate words:

According to Napoleon, what the animals must do was to procure firearms and train themselves in the use of them. According to Snowball, they must send out more and more pigeons and stir up rebellion among the animals on the other farms. The one argued that if they could not defend themselves they were bound

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to be conquered, the other argued that if rebellions happened everywhere they would have no need to defend themselves. (p68)

When Snowball comes to the climax of his lecture, 'It was noticed that [the sheep] were especially liable to break into "Four legs good, two legs bad",' just as in the party Congress in 1927, at Stalin's instigation, 'pleas for the opposition were drowned in the continual, hysterically intolerant uproar from the floor'. (*Stalin: A Political Biography* by Deutscher, p311)

The conflict between Trotsky and Stalin culminated in mid-1927 in course of separation of the diplomatic relationship between Russia and Britain, and it shattered Stalin's hope for a settlement between Soviet and British trade unions; there was an assassination of the Russian ambassador to Poland and Chiang Kai-Shek massacred the Chinese Communists who had joined him at Stalin's orders. The opposition of Stalin, led by Trotsky, issued a declaration against Stalin for such political and military downfall, but before put forward the matter before the party congress and remove Stalin from power, Stalin expelled Trotsky and Zinoviev from the party. Orwell depicts this dark history of Soviet which signaled the utmost victimization of Trotsky under the disguise of this fable, 'by the time he (Snowball) had finished speaking, there was no doubt as to the way the vote would go. But just at this moment' Napoleon's violent dogs fell on Snowball and 'to escape their snapping jaws' Snowball compelled to go into exile (p69).

The most extensively allegorized Russian political events in *Animal Farm* are the pernicious results of Stalin's subdued collectivization (1929_ 33), the Great Purge Trials (1936_ 38) and the failed political agreement with Germany that terminated with Hitler's invasion in 1941. Orwell writes that 'after snowball's expulsion, the animals were somewhat surprised to hear Napoleon announce that the wind mill was to be built after all'. The first ruination of the windmill, which Napoleon as usual blames on Snowball, is the failure of the first five-year plan. The annihilating plans of the hens during the 'Kronstadt Rebellion' _ they 'made a determined effort to fly up to the rafters and there lay their eggs, which smashed to pieces on the floor'_ are precisely those used by the *muzhiks* in 1929 to protest against the forced collectivization of their farms: 'In desperation they slaughtered their cattle, smashed implements, and burned crops. This was the *muzhiks*' great Luddite-like rebellion' (*Stalin* by Deutscher p325). The result of this enormous ruin were famine and disease, cannibalism and infanticide.

The most dramatic and emotional political events of the thirties were the Great Purge Trials, the minute details of which were published in the official translation of 1938, Stalin's motive, according to the editors of the trial's transcript, was a craving to get an unquestionable personal power that he did not yet possess in 1934. They also state that in the trial pieces of falsified real history have been woven along with outright fiction. A perfect example of this occurs when the animals recollected that at the crucial moment of the battle Snowball had fled, but forgot that it was a premeditated contrivance to prepare the victorious ambush.

In the trail of Karl Radek, one of the close friends of Trotsky, in 1937, the prosecution claimed that Trotsky

Was organizing and directing industrial sabotage in the Soviet Union, catastrophes in coal mines, factories, and on the railways, mass poisonings of Soviet workers, and repeated attempts on the lives of Stalin and other members of the Politbureau. (*The Prophet Outcast* by Deutscher p360)

After the demolition of the windmill, 'A rumor went round that Snowball had after all contrived to introduce poison into Napoleon's food'. In this regard the trail of Bukharin in March 1938

should not be overlooked where Maxim Gorky's secretary Kryuchkov confessed, 'I arranged long walks for Alexi Maximovich Peshkov, I was always arranging bonfires. The smoke of the bonfire naturally affected Gorky's weak lungs' (*The Great Purge Trial* p508). Similarly in course of the purge trial in *Animal Farm*, two sheep confessed to having killed an old ram, a genuine follower of Napoleon, by chasing him around a bonfire during his cough.

When Stalin's domestic power is consolidated, he now looked towards the growing menace in Europe and tried to play off the democracies against Hitler. Deutscher describes how

He still kept his front doors open for the British and the French and confined the contact with the Germans to the back stairs. . . . It is still impossible to say confidently to which part of the game Stalin then attached the greatest importance: to the plot acted on the stage or to the subtle counter-plot. (*Stalin* p434)

Similarly, the animals of the farm were flabbergasted when they realized that, during Napoleon's apparent friendship with Pilkington, he had some secret diplomacy also with Frederick. But Napoleon is sadly swindled by Frederick's forged bank notes and animal farm is also invaded by him without any caveat and the windmill destroyed.

Orwell allegorizes Stalin's another diplomatic faux pas. After an absence of some years the sudden recrudescence of raven Moses and his eternal talk about the Sugarcandy Mountain represents Stalin's queer attempt, in the spring of 1944, at reconciliation with the Pope. In order to get Catholic backup for his Polish policy, he brought a lowly and unaccredited American priest, Father Orlemanski, and was twice closeted with him for long hours during a most rigorous time of the war. As a result of such political blunder Stalin became nothing but the laughing-stock of the world.

In this satiric allegory Orwell does not want to expose that Snowball is a tragic hero and Napoleon is villain. Rather the novel is based on the theme of *Nostramo*, that is, once in power, the revolutionary metamorphoses into as tyrannical as his previous overrunner was. This theme is completely applicable on Napoleon. Snowball may be victim of him, but he also cannot avoid his responsibility in the first act of inequity after revolution _ when pigs secretly stole the cow's milk. So here Orwell does not want to set the paragons of a political hero. Instead of it he infuriates and enlightens his readers about the absolute power which can corrupt absolutely their democratic leader also. Therefore a political snobbism sets in. We can conclude with the words of Andrew Sanders: "His 'modern fantasy' does not suggest a retreat from the real world but a monitory response to what he readily recognized as a 'profoundly disturbed age'" (p579).

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