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| RESEARCH ARTICLE

## A Connotative Analysis of Characters in George Orwell's *Animal Farm*

Armel MBON<sup>1</sup> ✉ and Garice Revaud IBOUANGA MABIALA<sup>2</sup>

<sup>1,2</sup>Département de Langues and Littératures, Université Marien NGOUABI, Brazzaville, Congo.

**Corresponding Author:** Armel MBON, **E-mail:** [armelegallois@gmail.com](mailto:armelegallois@gmail.com)

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| ABSTRACT

This article analyses the characters' connotations in George Orwell's political allegory, *Animal Farm*. Connotations generally fall into three categories: positive, neutral, and negative, categories that are clearly displayed when studying its characters. So, with the three kinds of characters, men, animals, and birds, that are found in this allegory, there are some that have positive connotations, like Old Major and Snowball, to quote but two, and others, negative connotations, like Napoleon and Squealer. Those who are neutral, like the Sheep, unwillingly lean towards antivalues for a simple reason: *Animal Farm* is, above all, a dystopia. Today, this allegory remains topical because it discusses the ever-growing abuses of political leaders over impotent peoples, but it is a hackneyed work, just like its themes. However, it arouses a lively interest when one touches on the figurative meaning of its characters. To do this, a semantic approach is used.

| KEYWORDS

Connotation, character, *Animal Farm*, allegory, dystopia.

Cet article analyse les connotations des personnages de l'allégorie politique, la Ferme des animaux de George Orwell. Les connotations se classent généralement en trois catégories : positive, neutre, et négative, des catégories qui s'affichent clairement quand on étudie ses personnages. Ainsi, avec les trois sortes de personnages, hommes, animaux, et oiseaux qu'on trouve dans cette allégorie, il y en a qui ont des connotations positives à l'instar de Sage l'Ancien et Boule-de-Neige pour ne citer que les deux, et d'autres, des connotations négatives comme César et Brille-Babil. Ceux qui sont neutres, comme les moutons, se penchent malgré eux, vers des antivaluers, pour une simple raison : la Ferme des animaux est avant tout une dystopie. Aujourd'hui, cette allégorie reste d'actualité parce qu'elle traite des abus sans cesse grandissants des leaders politiques sur les peuples impuissants, mais c'est une œuvre rebattue tout comme ses thèmes. Cependant, elle suscite un vif intérêt quand on touche au sens figuré de ses personnages. Pour ce faire, un recours à une approche sémantique s'impose.

**Mots clés :** Connotation, personnage, Ferme des animaux, allégorie, dystopie.

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### 1. Introduction

Characterised by both anthropomorphism and zoomorphism, George Orwell's *Animal Farm* stages multi-faceted characters. Terms like allegory, analogy, apologue, fable, metaphor, and symbol ... can be used to designate Orwell's work and carry a hidden meaning, which is typically a moral or, better, a political one. With animals as the main characters, Orwell's *Animal Farm* is not, however, a full fable since it does not have a moral lesson by the end. Though it is not a wonderful one, Mohammed and Mohammed (2019, p.5644) believe all the same that "Animal Farm is a wonderful example of fable in a contemporary setting." They continue to argue that "The main characters in the novel are all animals, but they represent different characters who were important in the Russian Revolution. Orwell used the fable form for this novel to subtly show the true evils of Russian Communism" (p.5644). These characters, ranging from humans to birds, including animals, have arguably, through their variety, positive and

negative connotations; those with neutral connotations often tend to become unfavourable since they are under a kind of pressure to do evil as this Orwell's political allegory is first and foremost a dystopia.

The animals and birds that Orwell used in his allegory are mostly domestic animals and birds. Hence, they are brought closer and assimilated into humans. Showing what each of these characters connotes in this allegory is what this work aims at. According to Baldick (2001, p.49), the connotation is:

“the range of further associations that a word or phrase suggests in addition to its straightforward dictionary meaning (the primary sense known as its denotation); or one of these secondary meanings. A word's connotations can usually be formulated as a series of qualities, contexts, and emotional responses commonly associated with its REFERENT (that to which it refers).

The review of the literature related to Orwell's *Animal Farm* shows, as is the case in the following critical works that none of these has been especially devoted to this range of further associations that a word or phrase suggests in addition to its denotation. In this allegory, a character may bear a single name (word) like 'Napoleon' or a name composed of words like 'Old Major'. One of the most recent reviews of this allegory is Mbon's and Evayoulou's 'Squealer or the Sophism Working for Modern Dictatorship: A Re-visitation of Orwell's *Animal Farm* (2019), which revisits Orwell's use of Squealer, one of the leading pigs in *Animal Farm*, as a sophist and a linguistic propagandist. 'The Portrayal of Political Symbolism in George Orwell's Writings: With Reference to "Animal Farm" and "Nineteen Eighty-Four"' (2019), written by Mohammed Albloly and Mohammed Nour, portrays and mirrors the political symbolism and its significance in George Orwell's writings with reference to *Animal Farm* and *Nineteen Eighty-Four*. Their work is an attempt to depict the political symbolism of Orwell's writings in the abovementioned novels, his message, legitimate fears and warning for future generations against the scandals of totalitarianism, and finally, to uncover the distortion of power when spoiled by ill-mannered politicians.

Fajrina wrote 'Character Metaphors in George Orwell's *Animal Farm*' (2016) to show that this novella was written by George Orwell in 1944 to criticize the Soviet Union leaders and their administration represented by animal characters, the objective of his study was to find out the resemblances between the character of the Soviet Union leaders at the time the novel was written and those depicted in the novel. Fajrina then used content analysis in analysing the objective of this study. In 'Communism and the betrayal of the revolution: a Marxist critique of the post-revolutionary manipulation of the proletariat in *Animal Farm*' (2016), Inch shows that *Animal Farm* was written to warn the world of the dangers of totalitarian regimes in the practical application of communist ideology.

Nouasri's 'Theme of Corruption in George Orwell's Novel *Animal Farm*' (2015) mainly aims to find answers to the theme of corruption by exploring the other themes in the novel and their significance while accounting for the various reasons behind mentioning them in the novel. Relotić's 'George Orwell's *Animal Farm*: from Utopia to Dystopia. George Orwell's *Animal Farm*' (2015) discusses Orwell's allegory as an example of dystopian literature, a genre the latter is so famous for. Relotić demonstrates that as many other pieces of dystopian literature, Orwell's novella is influenced by the teachings of Karl Marx and the creation of socialism and also represents a satire on the Russian Revolution. His paper finally aims to show how a dystopia arises from what initially seems a noble idea for creating an ideally just (utopian) society.

Mattsson composed his essay 'The unravelling of Orwell's puzzle: A literary analysis of the characters in George Orwell's *Animal Farm*' (2013) to unravel the fundamental parallels between *Animal Farm* and the world of the first half of the twentieth century as well as establishing how Orwell used his allegory as a propagandist weapon to dispel the Soviet myth of being a true democratic socialist State. Jasim's and Fatima's 'Propaganda in George Orwell's *Animal Farm*: An Allegorical and Satirical Study' (2013) examines Orwell's views on communism and events that took place in history.

The theme of political language meant to deceive the masses is Orwell's hobbyhorse. There is no wonder if Elbarbari's 'Language as Theme in *Animal Farm*' (1992) shows how animals with an underdeveloped language, a para-language, are overpowered by the linguistic skill of the pigs; their ensnarement is less a matter of substance than of generic linguistic impotence and deficient semantic memory, and they are incompetent readers of the pigs' devious texts.

Since they have not yet received the critical attention they deserve, the additional meanings of characters in Orwell's novella are thus what this work seeks to analyse through the question: What does each character in Orwell's *Animal Farm* connote, and how does each connotation help understand the message conveyed by the author in the novella? On the premise that most words have figurative or additional meanings to their literal meanings, words that designate characters in Orwell's allegory would have ideas or feelings in addition to their literal or primary meanings and show the whys and wherefores of the author's use of them.

A semantic approach will be of great help in addressing these characters' connotations. These connotations are discussed through their categories and not through their synonymy and register. As such, they are categorised as positive or favourable, neutral, and negative or unfavourable. This study consists in examining; first characters with positive connotations, then characters with neutral connotations, and finally, characters with negative connotations.

### **1.1 Characters with Positive Connotations**

Humans are part and parcel of Orwell's *Animal Farm*, even though they are not as numerous as animals. As discussed in the long run of this work, there is no human that can be cited as a character with positive values. In fact, just from the outset of the story, Mr. Jones of the Manor Farm reveals a tormentor of the Farm animals; So are his like; Animals, however, the more numerous they are, the more connotations they have: positive (favourable), neutral, and negative (unfavourable). An online article (December 2020) on 'Animal Symbolism' reads that animals symbolize many things. Some symbolize strength, others stealth, and others wisdom. Many spiritual people will identify so much with an animal's symbolism that they will elect the animal as their 'spirit animal'. When it comes to animal symbology, represents stamina, wisdom, freedom, wildness, intellect, and loyalty. Additionally, they are known for their nobility, divination, and prophecy. For example, in art, pigs have been represented in a wide range of media and styles from the earliest times in many cultures.

Since the pigs lord it over the other farm animals, *Animal Farm* then deserves to be called 'Pigs' Farm'. Pig names are used in idioms as well as in epithets to designate negative human attributes, especially greed, gluttony, uncleanliness, stubbornness, and ungratefulness. To liken a human being to a pig has often been pejorative; the fact of using the USSR leaders as pigs is insulting, thereby showing Orwell's Soviet world-weariness. As a result, in *Animal Farm*, pigs have more negative associations. Few pigs nevertheless escape from these traditional prejudices, namely Old Major, Snowball, and young pigs.

Being, in fact, an allegory of Karl Marx and Vladimir Lenin, the founders of communism, Old Major, an aged prize Middle White boar, while sharing his famous dream with his comrades, establishes the principles of the Revolution against the "tyranny of man". Fajrina (2016, p.85) admits that "Old Major and his speech are a resemblance to Karl Marx with his communist manifesto which said that capitalism would be vanished and be substituted by communism." Representing on his side Leon Trotsky and combining elements from Lenin, Snowball, is Napoleon's rival and original head of the farm after the overthrow of Jones. Since they are associated with the Revolution, which is a positive political change for the sake of animals, these two pigs can have favourable feelings. They do a huge favour to the Farm animals. "This illustrates that Old Major functions as the catalyst of the plot as well as the revolution, and the boar fulfils his purpose by declaring all human beings to be freeloaders and tyrants" (Mattsson, 2013, pp.6-7).

Orwell writes favourably on Snowball from stem to stem. In fact, the author's use of litotes as a way of understating the announcement of Snowball's departure evidence this feeling of favour for him. He softens the phrase, which would sound rude and shocking with other words, "(...) was seen no more" (p.36). However, they do not take part in the Revolution for their youth, the four young pigs who complain about Napoleon's takeover of the farm but are quickly silenced and later executed serve as his sidekicks. Here especially, they emphasise his cruel traits. Inch (2016, p.15) argues that

Snowball is a representation of Leon Trotsky. He is to the farm and the intellectual drive what Boxer is to the physical development. He is impassioned, hard-working, idealistic and selfless. He embodies the spirit of Democratic socialism and works ceaselessly for the good of the farm. What is more, he attempts to organize the other animals to better themselves. He is also naive, a fact that Napoleon uses to usurp him.

The other animals to be mentioned for their positive values in Orwell's *Animal Farm* are the equines Boxer, Clover, Mollie, and Benjamin. Boxer's respect, kindness, loyalty to the new system despite its flaws, and blind devotion to Napoleon, coupled with his dim-wittedness, characterise him as positive. In his preface to the booklet put out by the Ministry of Information for propagandists with instructions on how to quell ideological fears of the Soviet Union, which included directions to claim that the Red Terror was a figment of Nazi imagination, Orwell (1947) described what gave him the idea of setting the book on a farm in these terms:

...I saw a little boy, perhaps ten years old, driving a huge carthorse along a narrow path, whipping it whenever it tried to turn. It struck me that if only such animals became aware of their strength, we should have no power over them and that men exploit animals in much the same way as the rich exploit the proletariat.

This simply means that Boxer has muscles but no brain. Orwell describes him as a hardworking but naïve and ignorant cart horse. Physically, he is able to stop Napoleon's folly, for his name 'Boxer' spells force; but psychologically, he is not because of his blind

obedience. Instead, the mind guides the body. His fixed mindset or lack of intelligence is exploited by Napoleon and other pigs, but he is critically hailed for his steadiness of character and tremendous power at work.

Boxer's companion, Clover, embodies his character in many ways: loyalty to the ideals of Animalism with the hope that Old Major's dream will come true and representation of the true working class. Clover also embodies matriarchy and kindness to all the Farm animals and motherhood as she cares for the ducklings who lost their mother during Old Major's meeting. Thanks to this matriarchal experience, Clover sees the rise and fall of Animalism but is powerless to do anything about it. She can, to this effect, be likened to the self-centred, self-indulgent and vain young white mare Mollie, who quickly leaves for another farm after the Revolution. According to Nouasri (2015, p.22), "Clover symbolizes the female working class and peasants of the Soviet Union."

Mollie's state of indecision and passivity about life on the farm after the Revolution makes him a 'floating citizen'. Pelpuo et al. (2018, p.14) state that

The portrayal of Mollie is satirical in intention. Mollie avoids doing any work on the farm. She is fond of wearing red ribbons in her white mane and chewing a lump of sugar. She is also vain about her appearance and often stands on the bank of a pool, admiring her own reflection in the water. She is cowardly, too, because when a battle has to be fought against Mr. Jones and his men, she runs away into the stable and buries her head in the hay.

Traditionally and biblically, donkeys, unlike horses which symbolise warfare, are known to be symbols of peace. In addition to this representation, donkeys embody obstinateness, stupidity, foolishness or silliness. In relation to this fact, Orwell's use of Benjamin, a donkey, as one of the wisest animals on the farm, and one of the few who can actually read in *Animal Farm*, is but an ironic one. In this stupidity, he obstinately believes that "Life would go on as it has always gone on – that is, badly" (p.34).

The other animals to be remembered here for their positive traits are the cows and Muriel....The cows connote fertility, Mother Earth and power. In the novella, one can see how the milk produced by cows is stolen by the pigs, who learn to milk them, and is stirred into the pigs' mash every day while the other animals are denied such luxuries. The creation of Muriel as a wise old goat who is friends with all of the animals on the farm and who, like Benjamin and Snowball, is one of the few animals on the farm who can read is also ironic. Muriel may represent fertility, abundance, aggression and good luck, but in *Animal Farm*, as well as under other skies, a goat is seldom conceived as such since she is associated with foolishness.

Like human beings, birds are one of the rare species or characters in Orwell's political allegory. Those who enjoy favourable feelings mostly belong to the poultry yard; in this category are found the ducks, geese, and hens, who are among the first to rebel against Napoleon. They represent the Ukrainian farmers, as evidenced by these words on how they work:

And every animal down to the humblest worked at turning the hay and gathering it. Even the ducks and hens toiled to and fro all day in the sun, carrying tiny wisps of hay in their beaks. In the end, they finished the harvest in two days less time than it had usually taken Jones and his men. (p.17)

They represent the Ukrainian peasants who attempted to resist Stalin's five-year plan and died. Orwell uses the hens to symbolize how governments can mistreat their own people to maintain power and control. Since they love to live in flocks, geese symbolize teamwork, family, and loyalty. Like other birds, they are among the first to rebel against their human tormentors, led by Jones, in a team spirit. Orwell writes that:

While the men were dealing with this, the geese, who had been hiding behind the hedge, rushed out and pecked viciously at the calves of their legs. However, this was only a light skirmishing manoeuvre intended to create a little disorder, and the men easily drove the geese off with their sticks. Snowball now launched his second line of attack. (p.26)

Two birds with flying abilities are presented in *Animal Farm*, where they play the major role of messengers. However, contrary to Moses, the tame Raven, the Pigeons are universally known as symbols of the Holy Spirit and peace. Orwell includes them in his story to represent the spread of the Rebellion and the "Animalism" movement. Through the Pigeons, the message reaches neighboring farms, much in the same way that news of the Russian Revolution made its way to other countries like Germany, the U.S., and the U.K. So, every day, Snowball and Napoleon sent out flights of pigeons whose instructions were to mingle with the animals on neighbouring farms, tell them the story of the Rebellion, and teach them the tune of Beasts of England.

## 2. Characters with Neutral Connotation

Neutral connotation means that one does not have a side and is likely to be bounced by every wind. In fact, staying in the middle of the road, you get knocked down by cars coming from both sides. This category of characters does not really survive in Orwell's

*Animal Farm* and eventually falls into the hands of either of the category. There are nevertheless neutral humans and animals, respectively represented by the easy-going but crafty Mr Pilkington, the owner of Foxwood, a neighbouring farm overgrown with weeds, which represents Britain, and the Sheep, who show limited understanding of the situations but nonetheless blindly support Napoleon's ideals. The sheep are naturally known for their meekness, blind herd instinct and folly, stupidity, timidity, and submission. This is how they can be regarded in this story. Rabelais's (1952, pp.247-248) passage on 'How Panurge caused Dingdong and his sheep to be drowned in the sea' inspired by Greek mythology, is a good example to look at the sheep in *Animal Farm*:

On a sudden, you would wonder how the thing was so soon done; for my part, I cannot tell you, for I had not leisure to mind it; our friend Panurge, without any further tittle-tattle, throws you his ram overboard into the middle of the sea, bleating and making a sad noise. Upon this, all the other sheep in the ship, crying arid bleating in the same tone, made all the haste they could to leap nimbly into the sea, one after another, and great was the throng who should leap in first after their leader. It was impossible to hinder them: for you know that it is the nature of sheep always to follow the first, wheresoever it goes, which makes Aristotle, lib. 9. De Hist. Animals, mark them as the most silly and foolish animals in the world.

Naturally, dogs perform many roles for people, but in Orwell's *Animal Farm* especially, the puppies, offspring of Jessie and Bluebell, taken away from them by Napoleon at birth and reared by Napoleon to be his security force, obviously connote loyalty, vigilance and security. He uses them as his 'finishing move' to instil fear in the animals so as to coerce them into following his insane plans when he runs out of words and at breaking point. It is critically admitted that the role played by the dogs in this allegory reflects the one played by the KGB-secret police in the Soviet Union of Stalin from 1941 to 1953.

Never seen to carry out any work, the cat is absent for long periods and is forgiven because her excuses are so convincing and she "purred so affectionately that it was impossible not to believe in her good intentions". She has no interest in the politics of the farm, and the only time she is recorded as having participated in an election, she is found to have actually "voted on both sides" (p.6). Like Mollie, in *Animal Farm*, the Cat loses a lot after the Revolution, and her selfish attitude is evident when she cannot appreciate that the animals suffer at the hands of farmer Jones and his family. She is prepared to enjoy the benefits of the Revolution but is a parasite and does not work towards *Animal Farm's* success. She does agree that making the animals literate is a good idea and attempts to persuade the sparrows to learn how to read. It is owing to this neutrality that "the behaviour of the cat was somewhat peculiar" (p.19).

This neutrality of hers is moreover confirmed by the ambivalence of her character, either active or passive. On the one hand, "It was soon noticed that when there was work to be done, the cat could never be found" (p.19). Inch (2016, p.21) writes that "the cat (...) holds herself aloof from all that occurs, save where it suits her purposes." on the other, she "joined the Re-education Committee and was very active in it for some days" (p.20).

This neutrality is not, however, found with birds. As mentioned in the preceding lines, the barnyard has positive connotations, whereas other birds have negative ones. It can be inferred from their flying ability that the latter category of birds has negative associations because they fly higher and farther as a way of escaping from their misdeeds.

### **3. Characters with Negative Connotations**

Human characters have negative connotations owing to the real-life characters they represent. Mr. Jones, the owner of the Manor Farm, is a compulsive drinker and a liquor slave, which is "a bad habit for a man" (Lucky Dube, 1987). The animals' revolt against him after he drinks so much that he does not feed or take care of them. In real life, Mr. Jones represents Czar Nicholas II, who was an autocrat. While Mr. Jones lived in luxury, just like Nicholas II, the resources that the animals got were the bare minimum that would prevent them from starving.

Mr Frederick, the tough owner of Pinchfield, a well-kept neighbouring farm, who briefly enters into an "alliance" with Napoleon, represents Adolph Hitler. Worried that the Rebellion on Animal Farm will spread to other Farms, Frederick goes on the attack by spreading rumours that the "animals there practised cannibalism, tortured one another with red-hot horseshoes, and had their females in common" (p.25). Jasim and Aziz (2013, p.34) see Napoleon's subsequent adoption of nearly all of Mr. Jones' principles and harsh mistreatment of the animals as proof "to the readers that indeed communism is not equality, but just another form of inequality." To reduce the spread of Animalism, which was a noble idea for citizens' equality, to his own Farm, on his side, Mr. Frederick spreads propaganda about the lack of morality that occurs on Animal Farm. The rumours that Mr. Frederick and Mr. Pilkington spread about what was happening on Animal Farm represent the anti-Communism propaganda that was spread by other countries.

As a representation of Hitler, the 'Führer', Mr. Frederick cannot but connote the empire of evil, wickedness and danger. He plays a nasty trick on Napoleon while agreeing to pay a high price for Animal Farm's timber and encouraging Napoleon to insult Mr. Pilkington. Napoleon is afterwards enraged to learn Frederick paid him in counterfeit money, which results in armed hostilities and bloodshed. In real life, the Nazi-Soviet agreement didn't last. Just like Mr. Frederick, Hitler broke the pact. In 1941, Germany launched a massive surprise attack on Soviet territory. The saying goes that "birds of a feather flock together". Mr. Frederick is as wicked as Napoleon, the central villain of *Animal Farm*.

In this list of villains is found Mr. Whymper, a man hired by Napoleon for the public relations of Animal Farm to human society, who is eventually used to procure luxuries like alcohol for the pigs. Whymper acts as an "intermediary between Animal Farm and the outside world" (p.45). Being the first human the pigs permit contact with after the Rebellion appears good, but being involved in providing the pigs with alcohol corrupts Mr. Whymper. The contract linking him with the corrupting and corrupted pigs is unfair.

Metaphorical uses of the word 'pig' give free rein to various connotations of the word, mostly negative. Pig is commonly used to insult a person as dirty, fat, gluttonous, greedy, ungrateful, stubborn, or objectionable in other ways. The having represented the Soviet leaders as pigs is Orwell's motive to denounce their antivalues. Pig names are used as epithets for negative human attributes, especially greed, gluttony, and uncleanness, and these ascribed attributes have often led to critical comparisons between pigs and humans. There are other meanings of pig which are not found in *Animal Farm*. In fact, Napoleon and his like are associated with dirt since *Animal Farm* is the story of a revolution that went wrong; pigs and those who are under their leadership go back to their vomit. One can see how they alter the ideals of the Revolution against Old Major's ceaseless urges not to adopt their human tormentor's vices once the Revolution is consumed.

The pigs' gluttony makes them grab hold of the animals' produce, namely milk and apples, which mysteriously disappear into the pigs' stomachs. The mystery is unfortunately revealed with Squealer's rhetoric, much to the chagrin of cows and other animals. In addition to this gluttony, the pigs are also characterised by a similar vice, which is greed, since they place ultimate value and identity in possessions, as evidenced in Napoleon's new policy, which reads:

From now onwards, Animal Farm would engage in trade with the neighbouring farms: not, of course, for any commercial purpose, but simply in order to obtain certain materials which were urgently necessary. The needs of the windmill must override everything else, he said. He was therefore making arrangements to sell a stack of hay and part of the current year's wheat crop, and later on, if more money were needed, it would have to be made up by the sale of eggs, for which there was always a market in Willingdon. The hens, said Napoleon, should welcome this sacrifice as their own special contribution towards the building of the windmill. (p.62)

This was not for the sake of everybody on the Farm but for Napoleon's selfish interests. The author shows, in the long run of the story, that this sacrifice was not welcomed by the hens, who "protested that to take the eggs away now was murder" (p.51). Naturally, it is impossible to see a pig eating apples and then thanking the apple-tree. It will go away unthankful. All the efforts made by Old Major and Snowball to set the animals free from human tyranny to fall into oblivion under Napoleon, who eventually becomes the tyrant of Animal Farm, which he obtains through his ruthlessness and cunning character. As the story develops, he becomes more distant from the rest of the animals. Like his namesake, Napoleon Bonaparte, he is the chief revolutionary in the animal's overthrow of Farmer Jones. This revolution was designed to bring about Old Major's vision for the future, but Napoleon takes responsibility for twisting Old Major's dream so that it becomes unrecognizable. Relotić (2015, p.13) writes that

It becomes clear that Napoleon's intentions were, in fact, selfish. He did not want to prevent the negative influences that mechanization might bring to the creation of the utopian world but to centralize the power and create the utopian land for himself. That became evident when all the animals finally sided with Snowball, so Napoleon used force to expel his competitor from the farm.

He is also an opportunist and is able to manipulate events for his own purpose. We now see that Napoleon is totally corrupted by power, and his position is maintained by the suffering of others. With the aid of his bodyguard of dogs, he can get rid of those animals with different views, regardless of their contributions to *Animal Farm*. Joseph Stalin was not a good speaker and not educated like Trotsky, but he was a cruel leader of the Soviet Union. Between the early 1930s and his death in 1953, Stalin had more than a million of his own citizens executed. Millions more fall victim to forced labour, deportation, famine, bloody massacres, detention and interrogation by Stalin's henchmen.

When Orwell mentions the name 'Squealer' for the first time, we soon realise this pig's negative connotations beyond those common to all pigs. Additionally, he is a beautiful liar and actor. The author writes of him that

All the other male pigs on the farm were porkers. The best known among them was a small fat pig named Squealer, with very round cheeks, twinkling eyes, nimble movements, and a shrill voice. He was a brilliant talker, and when he was arguing some difficult point, he had a way of skipping from side to side and whisking his tail which was somehow very persuasive. The others said of Squealer that he could turn black into white. (p.9)

'To squeal' has not a good sound effect. It is screaming and loud. The loudspeakers are not great doers. An online review 'Language and Manipulation in Animal Farm by William Anderson, describes Squealer as a persuasive speaker who uses language to make the other animals disbelieve what they have seen with their own eyes and to believe the lies he tells them. Through the manipulation of language, Squealer is able to assure the animals that there is no difference between an animal bed and a human bed. He rationalizes his action by stating that they sleep without sheets. Because of his persuasive technique of speech and use of lies in *Animal Farm*, Squealer represents Pravda and Vyacheslav. The Pravda was a Russian newspaper that Stalin used as a propaganda machine. Vyacheslav Molotov was one of Stalin's lead supporters and worked as the editor of the Pravda.

According to Montaigne (1966, p.23), "In truth, lying is an accursed vice. We are men and hold together only by our word. If we recognized the horror and the gravity of lying, we would persecute it with fire more justly than other crimes. Mbon and Evayoulou (2019, p.49) argue that

In a dialogue most likely written in 360 BC, Plato defines a sophist as "an athlete in debate, appropriating that subdivision of contention which consists in the art of eristic (...) as a purifier of the soul from conceits that block the way to understanding." This definition of the sophist suits Squealer to perfection in accordance with his deeds.

Like Squealer, such other pigs as Minimus, the Piglets and Pinkeye are all in Napoleon's pay. Minimus's writing of the second and third national anthems of Animal Farm after the singing of "Beasts of England" is banned, the Piglets' subjugation to Napoleon's idea of animal inequality, and Pinkeye's tasting of Napoleon's food to make sure it is not poisoned, cannot obviously be appreciated by either Farm Animals or well-meant readers.

In Orwell's dystopia, birds that mainly forge this dystopia are Moses, the tame raven, the Pigeons and the Black Cockrel. Moses is an old raven who seldom visits the farm. As a human character, his name suggests prophecy and insight in reference to the most important prophet in Judaism and one of the most important prophets in Christianity and other Abrahamic religions. Yet, Orwell uses this name ironically. However, as a high flying scavenger, he means loss and ill omen. He joins Squealer in this category of liars because he tells a cock-and-bull story of a wondrous place beyond the clouds called Sugarcandy Mountain, an allusion to Heaven, where he claims that all animals go when they die, but only if they work hard. He is interpreted as symbolising the Russian Orthodox Church. Elbarbary (1992, p.35) argues that

A secondary character who also drugs the masses with words beyond their ability to fathom is Moses. Like Squealer, he is what he is because of what he says than what he does. The clerically attired black raven gladly follows any leader, claiming future happiness beyond the grave.

Although it can sometimes, but not often, stand for positive signs, the raven spells bad faith. If *Animal Farm* could be referred to as Noah's ark in Genesis, we would see how distant he stays from both. In Genesis 8: 6-12, the raven, one of the two birds sent by Noah, did not come back to inform him until the waters dried off the earth:

So, at the end of 40 days, Noah opened the window that he had in the ark and sent out a raven; it continued flying outside and returning until the waters dried off the earth. Later he sent out a dove to see whether the waters had receded from the surface of the ground. The Dove did not find any resting-place to perch, so it returned to him into the ark because the waters were still covering the surface of the whole earth, so he reached his hand out and brought it inside the ark.

The negative connotation of the Black Cockerel who marched in front of Napoleon and "acted as a kind of trumpeter, letting out a loud "cock-a-doodle-doo" before Napoleon spoke" (p.62) is found in his being coloured in black, which is often a negative colour and association. The Black Cockrel is a traitor and one of those who blindly follow Napoleon.

#### **4. Conclusion**

Taking everything into account, this work has sought to explore and analyse the figurative meanings of each character in Orwell's *Animal Farm* and to provide a detailed understanding of this allegory. This exploration has obviously resulted in justifying the classification of characters' connotations in this novella into three categories: positive, neutral, and negative. Mathematically and

by name, the analysis revealed that there are far more animals with positive connotations than any other category, giving a glimpse that animals are of good character. They have, indeed, been characters of good character under human tyranny until they made it to the business under Napoleon. Considering the overwhelming minority made up of the leading and corrupting pigs, the rest of the animals, especially pigs, are corrupted in one way or another, suggesting that they are of bad character.

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