

Research Article

The Portrayal of Political Symbolism in George Orwell Writings: With Reference to “Animal Farm” and “Nineteen Eighty-Four”

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Abstract: This research article aims to portray and mirror the political symbolism and its significance in George Orwell's writings with reference to “Animal Farm” and “Nineteen Eighty Four”. It 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 as symbolized by room 101 in “1984” and manifested in the seven commandments prescribed by old major and later amended by Napoleon. In their pursuit to achieve the main objectives of this article, the researchers utilized a blend of approaches to find out clear-cut, evident and tangible justifications beyond Orwell's use of “political symbolism” in both novels. That is, by virtue of adopting the analytical and critical discourse analysis methodologies along with the novels' books of “Animal Farm” and “Nineteen Ninety Four” as the primary source of data and collected reviews offered by other writers as the secondary source of data; it could be concluded that for Orwell the political symbolism was not only a sword and shield for protection against totalitarian regimes but also was a platform for liberty and freedom of expression when democracy is completely absorbed by such dictators and totalitarian governments.

Key words: George Orwell, Political Symbolism, Animal Farm, Nineteen Eighty-Four, Totalitarianism.

0. Introduction

George Orwell is the pseudonym of Eric Blair who was born at Moten, India on 25 June 1903; educated at Cyprian's preparatory school, where he won a scholarship to Eton and after completing his education, he worked as a policeman in Burma, attaining the rank of sub-divisional officer, a private tutor, a school teacher and an assistant in a bookshop. He fought against the fascists in Spain in 1935-37, worked for the BBC for a time during the Second World War and for Tribune after the war. From about 1930 he tried to earn his living as a writer, finally achieving outstanding success with his last two novels *Animal Farm* (1945) and *Nineteen Eighty Four* (1949). His last years were dogged by tuberculosis and he died in London on 21 January 1950.

1. The Significance of the Study

This research article is significant in the way that is considered as a vehicle for securing and maintaining the hormone of bravery and resistance through “symbolism” to stand against the iron fist of totalitarianism, oppression, and enemies of democracy. If the price of calling for liberty and democracy is so expensive and unachievable dream for all revolutionists, symbolism can be of help for those oppressed under the mercy of totalitarian to set themselves free and determine their own destiny with no restrictions to guarantee every inch of equality in their lives.

2. Objectives of the study are set to:

- State how the use of “political symbolism” assisted Orwell in relaying his political message to readers.

- Show how literature can mirror the invisible side of power when abused by dictators and totalitarian rulers.
- Reflect how “political symbolism” is a method for revealing hypocrisy, persecution, and the torture practiced by totalitarian regimes.

3. Questions of the Study

Q1: To what extent “symbolism” did assist George Orwell in relaying his political messages?

Q2: In what way can “political symbolism” be a mirror of reflecting dictators and totalitarian politicians' abuse of power?

Q3: How “political symbolism” be utilized as a method for revealing hypocrisy, persecution, and the torture practiced by totalitarian regimes?

4. Background

George Orwell wrote several novels. The first is ‘A Clergyman's Daughter’ (1935). It tells the story of Dorothy Hare, the clergyman's daughter of the title, whose life is turned upside down when she suffers an attack of amnesia. Drabble, (2000) declared. It is Orwell's most formally experimental novel, featuring a chapter written entirely in dramatic form, but he was never satisfied with it and he left instructions that after his death it was not to be reprinted. Despite stating *A Clergyman's Daughter* (and *Keep the Aspidistra Flying*) should be not reprinted, he did consent that after his death he did not object to cheap editions 'of any book which may bring in a few pounds for my heirs (Ibid).

In 1936 Orwell wrote ‘Keep the Aspidistra Flying’ which was

considered as a socially critical novel. Muller, (2008). It is set in 1930s London. The main theme is Gordon Comstock's romantic ambition to defy worship of the money-god and status, and the miserable life that results from the aspidistra is a hardy, long-living plant that is used as a houseplant in England. It was especially popular in the Victorian era, in large part because it could not only tolerate weak sunlight but also could tolerate the poor indoor air quality that resulted from the use of oil lamps and, later, coal gas lamps. They had fallen out of favor by the 20th century, not coincidentally paralleling the advent of electric lighting. Their use had been so widespread among the middle class that they had become a music hall joke appearing in songs such as "Biggest Aspidistra in the World", of which *Gracie Fields* made a recording.

Before the outbreak of the Second World War George Orwell wrote 'Coming up for Air' in 1939 which combines premonitions of the impending war with images of an idyllic Thames-side Edwardian era childhood. The novel is pessimistic, with its view that speculative builders, commercialism and capitalism are killing the best of rural England, "everything cemented over", and there are great new external threats (Ibid).

"*Nineteen Eighty-Four*" (sometimes *1984*) is a darkly satirical political novel by George Orwell. The story takes place in a terrifying dystopia, in which an ever-surveillant State enforces perfect conformity among citizens through propaganda, fear, lies and ruthless punishment. It was first published on June 8, 1949, and one of Orwell's most famous works, furthermore; it is the inspiration of the word "Orwellian". The novel introduced the concepts of the ever-present, all-seeing Big Brother, the notorious Room 101, the thought police who use telescreens (televisions that contain a surveillance camera – found in almost every room of the apartments of the characters in the novel), and the fictional language Newspeak (ibid).

In 1945, 'Animal Farm' was written. Borges, (1996) claimed "*Animal Farm*" is an allegorical and dystopian novella by George Orwell, first published in England on 17 August 1945. According to Orwell, the book deals with events related to the Russian Revolution of 1917 as well as to the Stalin Orwell, a democratic socialist, was a critic of Joseph Stalin and hostile to Moscow-directed Stalinism, an attitude that was critically shaped by his experiences during the Spanish Civil War. The Soviet Union, he believed, had become a brutal dictatorship, Orwell described *Animal Farm* as a satirical tale against Stalin, and in his essay "*Why I Write*" (1946), he wrote that *Animal Farm* was the first book in which he had tried, with full consciousness of what he was doing, "to combine political purpose and artistic purpose into one whole" (Ibid).

Orwell wrote the book from November 1943 to February 1944, when the wartime alliance with the Soviet Union was at its height and Stalin was regarded highly by the British people and intelligentsia, a circumstance that Orwell hated. It was initially rejected by a number of British and American publishers, including one of George Orwell, Victor Gollancz. Its publication was thus delayed, though it became a great commercial success when it did finally appear partly because

the Cold War so quickly followed World War II (Ibid).

5. Literature Review

Critical Discourse Analysis

CDA was defined by Richard, J. et al (1985) as a form of "*Discourse Analysis*" that takes a critical stance towards how language is used and analyzes texts and other discourse types in order to identify the ideology and values underlying them. It seeks to reveal the interests and power relations in any institutional and socio-historical context by analyzing the ways that people use language.

Political Novel

Political fiction was defined by Edmund, M. (1924), as a fairly new form of literary expression which has come into vogue in the post-War period of the twentieth century. The sensibilities of a group of responsive writers who were disturbed by the atrocities perpetrated by power-hungry fascist regimes found eloquent expression in new fictional patterns woven around political themes. Their works were characterized by an intricately patterned interlocking of political ideology and existential concerns. They focused on the impact of power politics on the hopes, fears, and angst of the post-atomic humanity. The dominant issues of the contemporary world associated with economics, war, race, gender, and justice also found ample space in their creative exuberance.

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Political Novel is a work of prose fiction which leans rather to "ideas" than to "emotions"; which deals rather with the machinery of law-making or with a theory of public conduct than with the merits of any given piece of legislation; and where the main purpose of the writer is party propaganda, public reform, or exposition of the lives of the personages who maintain government, or of the forces which constitute government. (ibid)

Symbols & Political Symbols

A symbol is defined by Cuddon, (1998) as the use of a concrete object to represent an abstract idea. The word symbol is derived from the Greek verb "symballein" which means "to put together and the related noun "symbolon" which means "mark", "taken", or "sign" Wikipedia, (2013).

The term, symbol, when used in literature, is often a figure of

speech in which a person, an object, or a situation represents something in addition to its literal meaning. Halliday and Hassan,(1976). Conventional or traditional literary symbols work in much the same way, and because they have a previously agreed upon meaning, they can be used to suggest ideas more universal than the physical aspect itself (ibid.).

A symbol may appear in a work of literature in a number of different ways to suggest a number of different things. Most commonly, a symbol will present itself in the form of; 1) a word 2) a figure of speech 3) an event 4) the total action 5) a character (Peters, 2004).

Symbolism is when the author uses an object of reference to add deeper meaning to a story (Coughran, 1907). Symbolism in literature can be subtle or obvious, used sparingly or heavily-handedly. An author may repeatedly use the same object to convey a deeper meaning or may use variations of the same object to create an overarching mood or feeling. Symbolism is often used to support a literary theme in a subtle manner (ibid.).

Symbolism, as a movement in literature, occurred and lasted from the 19th century to the early 20th century (Zhang 2009). Symbolic literature mainly covers poetry and drama and its influence has continued to this day. Western mainstream academics believe that the birth of symbolic literature is a watershed between classical literature and modern literature. Symbolism can be defined as the art of expressing ideas and emotions indirectly, by suggesting what these ideas and emotions are by recreating them in the mind of the reader through the use of unexplained symbols”.(Jiang 2004: 7). The charm of symbolism is to explore the meaning that hiding behind every image. Symbolism focuses on personal illusion and inner feelings in the subject and it rarely relates to the broad social themes. It negates vague and general rhetoric and rigid and simplified preaching in the artistic method. Symbolism emphasizes textural image and the method of a hint, contrast, associated to create works. Zhang (2009) gives some inspiration. She thinks that many of the classics are filled with symbols, and it is the symbolism that causes the story to stick in the reader’s mind and heart and gives the story extended meanings beyond its surface value. When we read, we may feel that certain characters and certain things in the story stand for more than themselves, or hint at larger meanings.

Definition of Fable

Drabble and Stringer (2007) noted that fable is a short piece of fiction that features animals in the role of the protagonist and usually includes or illustrates a moral. A fable can also have other inanimate objects, mythical creatures, or forces of nature as main characters. The distinguishing feature of a fable is the anthropomorphism or personification involved that leads to a moral lesson being taught. At times, this moral lesson is summed up at the end of the fable in a short maxim.

Examples of Fable in Literature

George Orwell wrote his novel *Animal Farm* in response to the

rise of Stalin. *Animal Farm* is a wonderful example of fable in a contemporary setting. 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. In this short excerpt, we can see that the character of Snowball relied on maxims to get his points across to the other animals, such as “Four legs good, two legs bad.” Orwell was suspicious of such oversimplifications as he saw being perpetuated in his time. (ibid)

The birds did not understand Snowball’s long words, but they accepted his explanation, and all the humbler animals set to work to learn the new maxim by heart. FOUR LEGS GOOD, TWO LEGS BAD, was inscribed on the end wall of the barn, above the Seven Commandments and in bigger letters.

Science Fiction

Drabble and Stringer (2007) defined “science fiction” as a genre of fiction in which the stories often tell about science and technology of the future. It is important to note that science fiction has a relationship with the principles of science—these stories involve partially true partially fictitious laws or theories of science. It should not be completely unbelievable, because it then ventures into the genre fantasy.

The plot creates situations different from those of both the present day and the known past. Science fiction texts also include a human element, explaining what effect new discoveries, happenings and scientific developments will have on us in the future.

Probably the most famous dystopian novel ever written is “1984” which is easy to overlook the fact that it is essentially a work of science fiction. George Orwell's novel, first published in 1949, attacks Stalinist totalitarianism by painting a picture of future England under the pseudo-Stalinist rule: All citizens are constantly monitored by "Big Brother," the face of a party that will not tolerate any form of dissidence. (ibid)

Some well-known 20th century science fiction texts include 1984 by George Orwell, *Brave New World* by Aldous Huxley, and *The Fountainhead* by Ayn Rand. In addition, the four most popular and well-recognized 20th century authors are Isaac Asimov, author of the *Foundation* trilogy and his robot series, Arthur C. Clarke famous for *2001, a Space Odyssey*; Ray Bradbury, known for his *Martian Chronicles*, and Robert Heinlein, author of *Stranger in a Strange Land* and *The Moon Is a Harsh Mistress*. (ibid)

6. The Political Symbols in Animal Farms

The Seventh Commandments

Before he died shortly Old Major set up the constitution by which he thought that all animals would be able to regulate their lives accordingly:

“Whatever goes upon two legs is an enemy. Whatever goes upon four legs, or has wings is a friend. And remember also that in fighting against Man, we must not come to resemble him. Even when you have conquered him, do not adopt his vices. No animal must ever live in a house or sleep in a bed or

wear clothes or drink alcohol or smoke tobacco or touch money or engage in trade. All the habits of man are evil. And, above all, no animal must ever tyrannize over his own kind. Weak or strong, clever or simple, we are all brothers. No animal must ever kill any other animal. All animals are equal.”(Old Major, p.42)

These are the words of Old Major, a system of thought that is adopted by the animals and is coined “Animalism”. In this system of thought, the animals are to be totally different from man, whom they consider their oppressor.

This anti-human rhetoric is thus condensed into seven commandments that the animals have to adhere to after they successfully chase away Mr. Jones from the farm. Accompanying the seven commandments is the song the Beasts of England, which acts as a national anthem for the animals in their newly acquired freedom.

Everything goes as planned initially. However, the pigs take advantage of their leadership role and bend all the rules to suit their extravagant living. The first rule to be broken is that “*All animals are equal, but some animals are more equal than others*”. It becomes apparent that the two pigs, Snowball and Napoleon (together with other pigs and dogs) enjoy special treatment at the expense of others.

When other animals are toiling hard from morning till evening in the farms, the pigs assume supervisory roles dishing out orders for them to work harder. Strong animals like Boxer do most of the work, sometimes waking up earlier than usual to ensure work is completed on time. The weak ones like ducks and hens also do as much as their feeble bodies could allow them to.

As the other animals allow the pigs to call the shots and do the thinking, as they waste away on hard labor, a social class develops with the pigs becoming the ruling elite and the other animals becoming their slaves or subjects. With this unwarranted power, the pigs can do whatever they wish.

They set aside the harness room for their own convenience, where they learn important trades, such as blacksmithing and carpentry, as the other animals are taught only basic reading and writing. It is also discovered that milk, which is always disappearing mysteriously is mixed with the pigs’ mash, while all the apples are forcefully taken away from the animals for the pigs’ consumption.

The second commandment to be broken is “No animal shall kill any other animal”. There is a battle for supremacy between Snowball and Napoleon evidenced by the constant arguments, disagreements and debates between them. The animosity between the two stems from ideological differences.

While Snowball is an innovative and visionary leader always looking for ways to better the lives of all animals, Napoleon is pro-status quo. He supports the old order and is afraid of change. Napoleon feels that the idea of a windmill, though very noble, will make Snowball a more popular leader and decides to attack him using nine dogs that he has been secretly breeding.

With his canines, Napoleon is able to consolidate all the power to himself. He uses fear to intimidate everyone into

submission, without question. He uses the same instrument that Mr. Jones used to create fear among the animals – a pack of dogs that are only subservient to him alone. When the hens oppose Napoleon’s order to sell their eggs to Whymper, they are met with such cruelty from Napoleon’s dogs that result in nine dead hens.

Napoleon further warns that any animal found helping the hens’ revolt will be sentenced to death. There is also a series of deaths to all animals believed to be working with Snowball from outside, which results in a pile of dead corpses in the animal farm – a phenomenon that had never happened even during Mr. Jones’s time. The sixth commandment was the first to be amended to “No animal shall kill any other animal without cause”.

Although not part of the seven commandments, the Old Major’s edict that all animals should not engage in commerce is also broken by Napoleon. When it becomes apparent that the animals will lack the necessary materials for the construction of the windmill- an idea he initially opposed, Napoleon orders there be a trade to exchange wheat crop, hay and eggs for the scarce materials. This is a complete violation of all their rules that forbade any human interactions with animals.

He also engages in business dealings with Frederick, despite his reputation for being too cruel towards animals in his Pinchfield farm. Subsequently, the pigs move into the farmhouse and break the fourth commandment, which forbids them from sleeping in beds. To put the matter to rest, the pigs make some slight adjustment to the rule to meet their obligation. It finally states that “No animal shall sleep in a bed with sheets.”

In the farmhouse, the pigs stumble upon a case of whiskey in the cellars and they are unable to resist the temptation of getting drunk, including Napoleon and his propagandist Squealer. After their night of drinking and singing, Napoleon asks Whymper to procure for him booklets on brewing and distilling liquor. He further takes away the paddock area that was used as grazing ground for animals to plant barley. The sixth commandment, which states that “No animal shall drink alcohol” had another addition to it in the end – No animal shall drink alcohol ‘to excess’.

However, the biggest shock to the animals comes when the pigs begin walking on two legs like humans. The bleating of the sheep that “Four legs good, two legs better” makes it clear that Napoleon and his allies have fully adopted human ways. The first rule – “Whatever goes upon two legs is an enemy” is now a distant memory to the animals.

Napoleon soon begins inviting humans from neighboring farms to take a tour of his farm, as other animals toil away in the farms shocked at the treacherous pigs. Napoleon and his comrades also begin wearing clothes that belonged to Mr. and Mrs. Jones, just to ensure that all the commandments are broken. Eventually, all the commandments are thrown aside and in their place stands one permanent rule on the wall of the big barn:

All animals are equal, but some animals are more equal than others.

Animal Farm is a critique of the communist system adopted by the Soviet Union, under the stewardship of Joseph Stalin. Two revolutionaries Leon Trotsky and Joseph Stalin overthrew the Russian Czars and converted the Soviet Union into a communist state. Just like in the book, Stalin (the dominant political figure – Napoleon) expels Trotsky (Snowball) from the state and establishes a dictatorship form of government. He abandons all the principles of the revolution and adopts all the traits of their former rulers. Under his tyrannical regime, scores of deaths are reported.

Communism is a system that opposes capitalism in every sense and may be considered an ideal system by many. However, as is evident in Animal Farm, most of these ideas are only used to serve a purpose and once that purpose is realized, most of the rulers revert to the systems that they initially fought against. In this case, animals/humans fight against class stratification that they associate with capitalism. Once they expel Mr. Jones/ Czars, they adopt animalism/communism, which they believe is a system that will cater to all the needs of everyone in society.

Ironically, the leaders who have bestowed the duty of safeguarding the unifying principles that led them to victory against a common oppressor, are the ones abusing their power. They twist rules against the backdrop of peoples' naivety to have a strong grip on power. What initially starts out as mere propaganda to manipulate the masses, is replaced by the sheer use of force to propagate fear and total submission. The ones who suffer the heaviest are the working class. All the burden of the economy lies on their shoulders, but they have nothing to show for their efforts. The ruling elite enjoys most of the resources with only a few scraps left for the majority of people. This new system turns out to be worse than the previous one. While they are made to believe that they are free, the reality is that they are in bondage. Their situation is now worse because they have been brainwashed to believe that they are far better of this way than in the old system, where they were slaves.

Eventually, the social classes of the previous regime slip back to society and there is obviously no difference between the old regime and the new one. What remains is a theorized form of the new system, but a practice of the old system. The new hybrid system is, therefore, the old system disguised as the new system.

7. The Political Symbols in "Nineteen Eighty Four"

Room 101

The room "101" symbolized the basement torture chamber in the Ministry of Love, in which the Party attempts to subject prisoners to their own worst nightmare, fear or phobia, with the object of breaking down their resistance.

For a moment he was alone, then the door opened and O'Brien came in:

"You asked me once, what was in Room 101. I told you that you knew the answer already. Everyone knows it. The thing that is in Room 101 is the worst thing in the world" (O'Brien, p.256).

"Room 101," said the officer. The man's face, already very

pale, turned a color Winston would not have believed possible. It was definitely, unmistakably, a shade of green:

"Do anything to me!" he yelled. "You've been starving me for weeks. Finish it off and let me die. Shoot me. Hang me. Sentence me to twenty-five years. Is there somebody else you want me to give away? Just say who it is and I'll tell you anything you want. I don't care who it is or what you do to them. I've got a wife and three children. The biggest of them isn't six years old. You can take the whole lot of them and cut their throats in front of my eyes, and I'll stand by and watch it. But not room 101!" (The prisoner, p. 248)

"Room 101," said the officer.

The type of torture the party employs is so intense that the people subject to it are ready to betray anything and anyone in order to avoid it. No private loyalty can be said to exist after the threat of this pain.

Such is the purported omniscience of the state in the society of Nineteen Eighty-Four that even a citizen's nightmares are known to the party. The nightmare, and therefore the threatened punishment, of the protagonist Winston Smith, is to be attacked by rats. This is manifested in Room 101 by confronting Smith with a wire cage that contains two large rats. The front of the cage is shaped so that it can fit over a person's face. A trap-door is then opened, allowing the rats to devour the victim's face. This cage is fitted over Smith's face, but he saves himself by begging the authorities to let his lover, Julia, suffer this torture instead of him. The threatened torture, and what Winston does to escape it, breaks his last promise to himself and to Julia: never to betray her. The book suggests that Julia is likewise subjected to her own worst fear (although it is not revealed what that fear is), and when she and Winston later meet in a park, he notices a scar on her forehead. The intent of threatening Winston with the rats was to force him into betraying the only person he loved and therefore to break his spirit.

Big Brother

Throughout London, Winston sees posters showing a man gazing down over the words "*Big Brother Is Watching You*" everywhere he goes. Big Brother is the face of the party. The citizens are told that he is the leader of the nation and the head of the party, but Winston can never determine whether or not he actually exists. In any case, the face of Big Brother symbolizes the party in its public manifestation; he is a reassurance to most people (the warmth of his name suggests his ability to protect), but he is also an open threat (one cannot escape his gaze). Big Brother also symbolizes the vagueness with which the higher ranks of the party present themselves—it is impossible to know who really rules Oceania, what life is like for the rulers, or why they act as they do. Winston thinks he remembers that Big Brother emerged around 1960, but the party's official records date Big Brother's existence back to 1930 before Winston was even born.

Slogans of The Party

"War is Peace"

"Freedom is Slavery"

“Ignorance is Strength”

From where Winston stood it was just possible to read, picked out on its white face in elegant lettering, the three slogans of the party “*War is Peace, Freedom is Slavery, and Ignorance is Strength*” (Winston, p. 6).

This quote has been used by George Orwell and retold by Winston in the first chapter of the novel. “1984.” This phrase is one of the slogans of the Party. These slogans are, “War is peace freedom is slavery and ignorance is strength.” The party believed that they could endlessly engage in a war to keep peace in the country. This slogan describes the reality of accepting two mutually opposing beliefs simultaneously as correct. This was also a major program of the party to promote “double thinking.” Hence, it is a good example of double thinking, though contradictory, the people of Oceania accepted both ideas as correct.

This slogan simply means that, though Oceania (Oceania is a huge country ruled by the party which includes North America, South Africa, Australia) is perpetually going through a war situation, and people are behaving like peace is everywhere, they could easily change from one state of emotion to another state according to the demands of the party. Simply, it implies that the party created these slogans to ensure the continuation of control and power over people because during wars nations unite and people focus on their common enemy, and less on how unhappy they are with their own lives. Hence, this makes less trouble for the ruling party or the government. Through weakening strength and independence of public minds, and forcing them to live in a continuous state of propaganda-induced terror, the party forced the people to accept anything, no matter if that was entirely illogical.

The party forced the people to believe that constant war is actually a good way to maintain peace. War brings forth devotion and patriotism to the country and promotes sacrifice for the community. Constant war shows that people are sacrificing, pledging, and giving devotion to the country and consequently to the government. As a result, this keeps people under control and in check. That was how the party used this slogan.

8. Discussion

This research article aims to mirror the political symbolism and its significance in George Orwell's writings with reference to “Animal Farm” and “Nineteen Eighty Four”. It was evident that how the use of “*political symbolism*” assisted Orwell in relaying his political message about the corruption, the persecution, and the oppression practiced by dictators as soon as Manor Farm was entirely controlled by the Napoleon which is a reflection of typical images to what has been done by the Soviet Union under the leadership of Stalin. Another form for the notorious distortion of power as symbolized politically by totalitarian regimes is clearly embodied by the way in which the farm was administered and managed by the pigs for them the farm was again. Additionally, another symbolic view is going to politically be reflected by this article is that most of the totalitarian regimes unanimously share in practicing all

sorts of hypocrisy, persecution and oppression against rivals; this is obviously symbolized by amending the seven commandments according to the will of pigs to deceive their masses and citizens, the base of torture room “101” in “1984” and the canines Napoleon used against the revolt of hens and the exile of Snowball from the farm. The last but not the least, the cornerstone of this article whose significance of mirroring the “political symbolism” of George Orwell writings indicates that except for he did not resort to use “political symbolism” the number of readership will not increase even his writings and political ideologies will not be appealed to timeless audience besides the fact the Orwell himself might have been one of the victims of totalitarian oppression.

9. Conclusion

Orwell revealed his inner thoughts subtly through his both novels through the animal images, technological devices and wrongdoers characters that symbolized the real acts and the appetite of human beings for power and glory attained by severe struggle irrespective of what price and consequences might cost. The article manifested some significant symbolic images within the works of Orwell though there are lots of political symbols in George Orwell's works besides the abovementioned ones such as Manor farm, Napoleon, Snowball, big brother and telescreen. The political symbols Orwell decided on are the description of corrupted regimes, totalitarian rulers in reality under covered faces to relay his political messages for his readers, alarm future generations of the danger of totalitarian regimes. Furthermore, this use of symbolism protects revolutionists against the iron fist of dictators otherwise they will be the victims of room “101”. Simultaneously, these symbols that he blended with politics have also shown his concern for people who are dominated and stuck in the weird and miserable state, his worry about human's mental state and his consideration about humanity's future that might be ruined by such corrupted politicians. George Orwell's motives and philosophy of covering his political ideologies with symbols is a vehicle for telling his readers that whatever the laws and liberty were restricted and all civil rights were entirely assimilated by those totalitarian regimes, people have different ways whereby they gain the freedom of expression, call for their rights and stand against the darkness of inequality and injustice.

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