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The Use of Personification in George Orwell's Novel *Animal Farm*

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Dedication

To my dear parents who have shown a great understanding in hard times.

To my dear brothers and sisters for their support and also to all my family that always want the best for me.

To all my friends, especially my dear friend Hicham, I dedicate this modest work.

Acknowledgements

Abstract

The present study, a total of four chapters, attempts to investigate the use of personification in George Orwell's novel, *Animal Farm*. It also sets to cast light on the author's motives behind the use of such a figure of speech personification. This investigation aims at laying a finger on Orwell's overuse of personification in the novel, focusing on its meaning and usage. The present work is divided into four chapters. Chapter one presents a theoretical background where the focus is on some of linguistic devices; metaphor, simile, metonymy, irony, meronymy, synecdoche, symbolism, and personification. Metaphor is general term, which is used to refer to different figures of speech. Personification, which is our main concern in this inquiry, is one of these figures. Chapter Two highlights the theories of personification and its specifications. Chapter Three is the analysis of the novel, and a corpus-based investigation of personification in *Animal Farm,* trying to find out Orwell's motives behind the use of such a linguistic device. Chapter Four attempts to apply the linguistic device personification in the novel *Animal Farm,* and to find out a suitable way to teach the use of personification in Orwell's *Animal Farm.*Orwell uses personification in the novel *Animal Farm* to portray people of power and the common people during the Russian Revolution, and to describe his feelings that time. All in all, this inquiry reveals that this linguistic device operates in an active manner and that the decoration's view needs more reconsideration.

Key-words: Personification, George Orwell, *Animal Farm*, Figures of Speech, Metaphor.

List of Tables

TABLE OF CONTENT

Chapter Three

George Orwell's *Animal Farm*: A Critical Review

Chapter Four

Investigating Personification in *Animal Farm*

General Introduction

General Introduction

Modernism comes from the aesthetic movement (Drablle, 2000). This movement is roughly coterminous with twentieth century Western ideas about art (ibid.). It is movement of invisual arts, music, literature, and drama which rejected the old Victorian standards of how art should be made, consumed and what it should mean (Carter and McRae,1996). In the period of "high modernism", from around 1910 to 1950, the major figures of modernism literature helped radically to redefine what poetry and fiction could be and do: figures like Woolf, Joyce, Eliot, Pound, Stevens, Proust, and Mallarme….etc. are considered the founders of twentieth-century modernism (Horan, 1992).

Modernist literature is chiefly characterized by a rejection of 19th century and of their consensus between the author and the reader (ibid.). The modernist writers tended to see themselves as an avant-garde disengaged from bourgeois value, and disturbed their readers by adopting complex and difficult new forms and style (ibid.).

In the later twenties, the land settled down into a pattern that endured until the 1940's (Terevor-Roper, 2000). The population continued to grow; by the 1931, there were deep and growing contrast, as younger writers such as George Orwell (1903-1950) whose real name Eric Arthur Blair. His *1984* was published in predicts of future where the world is divided into huge power blocks, and where people are run on government propaganda (ibid.).

Animal Farm is an attack on Communist totalitarianism (Horan, 1992). After Eton, Blair becomes a colonial policeman in Burma (he was born in Bengal), an experience which made him critical of the British Empire. *Burmese Days* is a novel which brings out the hypocrisy of empire and how social class mattered, in a story of unrequited love (Beers, 1996). Orwell is also good short story writer. *Shooting an Elephant* brings out the relationship between rulers and ruled, which *A Hanging* is horrific in its detail. Orwell fought in the Spanish Civil War, and wrote a very perceptive if occasionally pedantic-book about the details of the conflict (ibid.).

Animal Farm is regarded as Orwell's most popular and enduring work. Utilizing the form of the animal fable, the second short novel chronicles the story of a group of barnyard animals that revolt against their human masters in an attempt to create a utopian state. On a larger scale,

commentators widely view *Animal Farm* as an allegory for the rise and decline of socialism in the Soviet Union and the emergence of the totalitarian regime of Joseph Stalin and is regarded as an insightful and relevant exploration of human nature as well as political systems and social behavior. After its translation into Russian, it was banned by Stalin's government in all Soviet - ruled areas (Wikipedia, 2008).

In addition to that, *Animal Farm* is regarded as a successful book that remained unpublished for more than a year, because British publishing firms declined to offend the country's Soviet allies (Loewenstein and Mueller, 2008). It has become a critical and popular triumph; it had been translated into many languages but was banned by Soviet authorities throughout the Soviet-controlled regions of the world because of its political content; moreover, it is considered as one of Orwell's most lasting achievements (ibid.).

Besides repetition, allegory, agency, and simile, the most frequently used linguistic device in *Animal Farm* is personification. The latter is regarded one of the types of metaphor, which is considered as a cover term for different figures of speech (Hatch and Brown, 1995).

Personification is one of the well-known figures of speech. There are a number of instances when this literary elements is prominently used in the book *Animal Farm*. To begin with, personification can be defined in a general way as giving things which are not human some traits which are largely attributable to humans. These traits could include but are not in any way limited to characteristics, actions, feelings, and as well as qualities (ibid.).

In other words, Personification is the attribution of human characteristics to something that is not human (Paul De Man, 1988, quoted in Paxson, 1994).

The novel is a good example of in personification and symbols. The author George Orwell gives the reader another perspective of the problems that power, greed and evil bring to a government. Using personification, the author tells us an important fact about communism and other types of government. In this story Mr. Jones the owner of the farm is in danger of losing his farm. The animals are planning a rebellion against humans because they are treating them badly. Old major the oldest animal and the wisest organize all of it. When Old Major dies Snowball, Napoleon and Squealer take the lead of everything because the pigs are considered the most intelligent animals in the farm. After that, Napoleon takes the head of the government; they call it animalism.

In *Animal Farm,* personification is a common occurrence and the author appears to have an objective behind the use of this device. Therefore, the question raised through the present work can be put as follows:

-What are the author's motives behind the use of personification in *Animal Farm*?

The present study attempts at finding answers to these questions by exploring the notion of personification as a figure of speech and accounting for the reasons of using it in George Orwell's *Animal Farm.* In parallel, a number of working hypotheses are considered throughout this study:

1- Orwell's objective behind the use of personification is to create the story in the mind of his reader, focusing on different qualities of his characters. Therefore, personification seems to be more functional than just expressive.

2- George Orwell may have a psychological motive in using this device (personification).

3- George Orwell uses personification to make the story more entertaining.

4- The overuse of personification enables the reader to have more details about certain qualities of the author's characters.

5- George Orwell has recourse to personification in order to transmit his impressions and views towards the Modern period in 1940.

The purpose of the study is to explore the use of personification in *Animal Farm* by George Orwell. Literary texts are used to exploit their linguistic features and figures of speech such as personification.

On the other hand, *Animal Farm* novel is considered as an interesting, complex, and informing novel which reflects events during the Stalin era before the Second World War. The novel is full of figures of speech including personification (Carter and McRae, 1996).

The present work is divided into four chapters. The First chapter is about figurative language and their linguistic structure. The Second chapter looks at different theories of personification from a theoretical point of view.

The Third chapter is a critical review of Orwell's literature, focusing on views related to *Animal Farm*. The fourth chapter investigates the use of personification in *Animal Farm* focusing on the writer's aim behind using this device.

The conclusion evaluates the results and offers of recommendations. To this point, the present study will hopefully give an account of the notion of personification in George Orwell's *Animal Farm* and will elucidate its various motives.

Chapter One

Figures of Speech: A General Survey

Chapter One

Figurative language: A General Survey

Introduction

Within literature, there is hardly no space given over to a linguistic approach to the problems and interrelationships of idiom, metaphor, simile, symbolism and other poetic devices (Enkvist and Spencer, 1964).

Literature has a primary aim: giving of pleasure to the reader. Literature can affect reader, whether subtly, or directly and that the message of a work is important (ibid.). It is considered to be the personal expression of an author's world vision, expressed by means of images and symbols. In both cases, literature is not considered as such, but evaluated on a broad socio-political or a vague psychologico-impressionistic background (ibid.). Literary Devices are the "art fullness" of literature (Viktore, 1966).

Stylistics is traditionally regarded as a field of study where the methods of selecting and implementing linguistic, extra-linguistic or artistic expressive means and devices in the process of communication are studied (Mistrik, 1985). And literary style is the style of literary works implemented in all components of a literary work, i.e. on the level of large, ideas, plot, etc. All these components are subordinated to aesthetic norms.

Stylistic is the focus on devices of artistry not content. Hence, stylistics or text analysis as a procedure which aims at the linguistic means and devices of a given text (ibid.). Hence the goal of most stylistic studies is not simply to describe the formal features of texts for their own sake, but to show their functional significance for the interpretation of the text (Cousin, 2002).

Figurative language uses "figures of speech" - a way of saying something other than the literal meaning of the words (Coughran, 1907). Figurative language is a word or phrase that departs from everyday literal language for the sake of comparison, emphasis, clarity, or freshness (ibid.). Metaphor and simile are the two most commonly used figures of speech, but things like hyperbole, synecdoche, puns, and personification are also found in literature (Kinoslita, 2004).

Figurative language enhances your fiction and can be an economical way of getting an image or a point across. However, used incorrectly, figurative language can be confusing or downright silly (ibid.).

1.1 Metaphor

Metaphor derives from the 16thc. Old French métaphore, which comes from the Latin metaphora, "carrying over", in turn from the Greek (metaphorá) (Wikipedia, 2009).

Metaphor is a figure of speech that describes a subject by asserting that it is, on some point of comparison, the same as another otherwise unrelated object. Metaphor is a type of analogy and is closely related to other rhetorical figures of speech that achieve their effects via association, comparison or resemblance including allegory, hyperbole and simile (Drablle, 2000). It uses words, not literally, but figuratively (Dodson, 2008). It takes a word from its original context, and uses it in another.

In other words, metaphor is a translation among things and words that accomplished four ways: "from a living creature to another living creature; from a non-living thing to another non-living thing; from a living creature to a non-living thing; from a non-living thing to a living creature" (Halm, 1920, quoted in Paxson, 1994: 20).

1.2 Simile

Simile (sim-EH-lee) is a type of figurative language; a language that does not mean exactly what it says, that makes a comparison between two otherwise unlike objects or ideas by connecting them with the words "like" or "as" (Starkey, 2004). The reader can see a similar connection with the verbs resemble, compare and liken (Wikipedia, 2013).

Simile is a figure of speech that is used in poetry to create different effects, to create an image of comparison in the reader's mind of what the writer is describing and it allows an author to emphasize a certain characteristics of an object by comparing that object to an unrelated object that is an example of that characteristic (Drablle, 2000).

1.3 Metaphor and Simile

Simile states that A is like B, a metaphor states that A is B or substitutes B for A (Glucksberg, 2001). Whereas a metaphor asserts the two objects in the comparison are identical on the point of comparison, a simile merely asserts a similarity (Mark, 2006). For this reason, metaphor is generally considered more forceful than simile (Bassmann, 1998).

Metaphors are used to make indirect comparisons, but without using "like" or "as" because that would be a simile. A simile is a direct comparison and metaphor very often uses the

word "to be" "love is war" for example, not "love is like war" (that is simile). Poetry includes much metaphor, usually more than prose.

1.4 Metonymy

Metonymy is syntagmatic and is a figure of speech used in rhetoric in which a thing or a concept is not called by its own name, but by the name of something intimately associated with that concept (Numberg, 1995).

Metonymy can either real or fictional concepts representing other concepts real or fictional. It aids a reader to see how an author interchanges words to further describe a term's meaning and it is as the super ordinate genera for all figures (Hawkes, 1996).

1.5 Metaphor and Metonymy

Just as an examination of the relations between metaphor and simile throws light on the nature of both, a consideration of the relations between metaphor and metonymy is similarly illuminating (Dean, 2004). This is in two ways: first, a comparison of the two highlights the special nature of each, and second, they can be shown to interact in significant ways. However, since the focus of this chapter is on metaphor, no attempt will be made to explore the further researchers of metonymy (Kövecses and Radden, 1998). Metonymy may be interactively contrasted with metaphor. Both figures involve the substitution of one term for another. In metaphor, this substitution is based on some specific similarity, whereas, in metonymy, the substitution is based on some understood association.

Metaphor and metonymy are regarded not just as literary and rhetorical devices, but as important conceptual and linguistic tools (Leech, 1969).

Metonymy is a pragmatic strategy used by speakers to convey to hearers something new about something already well known (Lakoff and Turner, 1989). This distinguishes it from metaphor, which can be regarded as a pragmatic strategy used by speakers to convey to hearers something new that cannot easily be said or understood otherwise or to give an old concept a novel, witty, or amusing package (Leech, 1969). From the point of view of the hearer, metaphor is a strategy used to extract new information from old words, whereas metonymy is a strategy used to extract more information from fewer words (ibid). Metaphor is a conceptual and semantic simulation device, whereas metonymy is a conceptual and syntactic abbreviation device. Both are pragmatically grounded and exploit cognitive mapping process (ibid.).

1.6 Metonymy and Meronymy

Metonymy is a figure of speech in which one names something by something with which it is regularly associated or it works by associated objects, so it should be distinguished from meronymy, the figure of speech which names a part of something as a way of referring to the whole (Lakoff and Turner, 1989).Thus the "roof over our heads" is a meronymy for "house". In traditional rhetoric, this is called "synecdoche" (ibid.)

1.7 Irony

From the ancient Greek (eirōneia). Irony is a rhetorical device, literary technique, or situation in which there is an incongruity between the literal and the implied meaning, and is the use of words to convey the opposite of their -literal-meaning; a statement or situation where the meaning is contradicted by the appearance or presentation of the idea (Wikipedia, 2013). It is a kind of humor resulting from the fact that the reader or audience knows that the "real" meaning of a statement may not be the as its literal meaning, and saying the opposite of what one mean (Sapir and Friederich, 1986).

1.8 Synecdoche

Synecdoche has come from Greek meaning "simultaneous understanding" (Peters, 2004). It is a figure of speech in which a term for a part of something is used to refer to the whole of something, or vice-versa (ibid.).

Thus synecdoche is "the metaphorical use of part of the referent to stand for the whole" (Chapman, 1973). It is used for some larger whole of which that which it refers to is a part (Halliday and Hassan, 1976). Synecdoche has types which are as follows:

1-The use of a part for the whole (pars pro toto) (is also known as metonymy)

2-The whole for the part (totum pro parte)

3-A specific class of thing is used to refer to a larger (more general class)

4- A general class of thing is used to a smaller (more specific class)

5- A material is used to refer to an object composed of that material

6-A container is used to refer to its content

Metonymy and synecdoche differ from metaphor in two ways: they are not usually sustained, and the verbal substitute is closely related to the item it replaces (ibid.).

Metonymy works by a kind of conventional abbreviation. A closely related figure is that of synecdoche, in which a part is substituted for the whole, or a whole is substituted for a part (Spooner, 1930).

1.9 Symbolism

A symbol is the use of a concrete object to represent an abstract idea (Cuddon, 1998). The word symbol is derived from the Greek verb "symballein" which mean "to put together and the related noun "symbolon" which mean "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 represent something in addition to its literal meaning (Halliday an 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 heavy-handedly. An author may repeatedly use the same object to convey 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.).

1.10 Personification

Personification or anthropomorphism is a term that is coined in the mid 1700s (Peter, 2004). It derives from the combination of the Greek (ānthrōpos) "human" and (morphē) "shape" or "form" (ibid.). It is a figure of speech used to give a human form, to humanize inanimate objects, abstract entities, phenomena, and ideas (Dodwin, 1990).

Personification is often used in poetry, prose, and song lyrics, as well as in everyday speech. It is often a form of metaphor, a method of describing something by comparing it to something more familiar. Emotions, abstract concepts and natural forces have all been given human characteristics in myth and literature (Paul De Man, 1988, quoted in Paxson, 1994).

Conclusion

Language is the dress of thought (Starkey, 2004). The English language encompasses a host of literary devices that make it so rich and expressive. They provide a broad structure under which all the types of literature are classified, studied and understood. The importance of literature in the portrayal of human emotions is best understood by the application of these devices. One of the common used devices is personification.

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Chapter Two

Personification: Prominent Theories

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Personification: Prominent Theories

Introduction

Personification has long been taken for granted as an important aspect of Western narrative; Paul de Man has given it still greater prominence as "the master trope of poetic discourse (Paxson, 1994).

Personification, one of the symbolic tropes in the field of stylistics, has so far been an interesting study topic all over the world. It has both cognitive and expressive function, it is widely used in various linguistic styles: natural language style, political commentary style and literary language style. It could be seen that personification is one of the most common and vivid stylistic devices which George Orwell uses in *Animal Farm* to beautify it. Personification, an indispensable technique could be used by writers to give their works a great value, and it allows the character to express their feelings, helps the story unfold, and makes it more enjoyable.

In this chapter we will see some theories about personification which takes a big part in Animal Farm, and the analysis of some literary devices that related to personification such as: allegory, Metaphor, Anthropomorphism, Prosopopeia and Hypostasis.

On other hand, there is a number of instances when this literary element is prominently used in the book *Animal Farm*. To begin with however, personification can be defined in a general way as giving things which are not human some traits which are largely attributable to humans. These traits could include but are not in any way limited to characteristics, action, feelings as well as qualities. In *Animal Farm*, personification is a common occurrence (Wikipedia, 2013).

2.1 Personification Definition

Personification is the attribution of human features to inanimate objects (Leech, 1969). It is a tool which persons of truth are obligated to use; the goal of this tool is persuasion in the soul briefly, one aspect of rhetoric is style, which includes ornamentation; and one avenue for ornamentation is the use of tropes (Lakoff and Turner, 1989). Metaphor is a trope, and personification is a metaphor (Quintalian, 1997, quoted in Dodson, 2008). Hence, personification is the attribution of human qualities to inanimate objects (Cuddon, 1998).

2.2 Personification Theories

Aristotle describes personification as: "Homer's common practice of giving metaphorical life to lifeless things" (Aristotle, 1954, quoted in Paxson, 1994: 12). However, Paul De Man defines personification as the attribution of human characteristics to any inanimate object, abstract concept or impersonal being (Paul De Man, 1988, quoted in Paxson, 1994: 33).

On the other hand, Demetrius describes personification as representing an abstract person as present, or in making a mute thing or one lacking form articulate, and attributing to it a definite form and a language of certain behavior appropriate to its character…. personification may be applied to a variety of things, mute and inanimate. It is most useful in the division under amplification and in appeal to pity (Demetrius, 1927, quoted in Paxson, 1994: 13).

Also, Peachamian states that in personification "poets and orators do attribute to things which are without life, not only life, but also reason and affection, and sometime speech" (Peacham, 1954, quoted in Paxson, 1994: 24).

Lamy writes that a passion is violent. In that case, readers entertain themselves with Rock, and with dead men, as if they were living, and make them speak as if they had Souls (Lamy, 1986, quoted in Paxson, 1994: 25).

Fontanier (1962) defines that "la personification consiste à faire d'un être inanimé, insensible, ou d'un être abstrait et purement idéal, une espèce d'être réel et physique, doué sentiment et de vie, enfin ce qu'on appelle une personne" (Fontanier, 1976, quoted in Paxson, 1994: 26). In other words, personification is being inanimate, insensitive, or an abstract and purely ideal, being a species to be real and physical, gifted sense and life, finally called a person.

2.3 Personification Specifications

The points of the following scale are elastic, its boundaries fluid intending to serve only as a tool to help conceptualize and understand personification (Dodson, 2008).

---Personality--->

| Casual | General | Representative |

2.3.1 Casual

On one side of a scale, there is the personification with "scarcely any personality at all". We refer to these as casual personifications. They are similar to the dead metaphor in that they are so commonly used that the comparison is no longer realized; they are "forgotten but not obliterated" (Dodson, 2008: 31).

2.3.2 General

Moring toward more personality, the next category on the scale is the general personification. This personification speaks of an inanimate object, abstract concept, or impersonal being in comparison to a person (ibid.).

This kind of personification represents an attribute, passion or part of a person or supra human power and is ontologically the same as or part of that being. The personification, then, takes on even more personality, the personality of the being it represents. Most often these personifications take the form of beings' vices, virtues or desires (ibid.).

2.3.3 Representative

A representative personification can stand for a human, a human desires so, a representative personification can also stand for a supra human power. Cicero, insists that the personification providence, faith, and virtue, only represent attributes of the gods (in contrast to the general personification). And a casual personification is that which has become merely a figure of speech so that most do not even realize the human traits attributed to it. Next on the scale is the general, is not thought actually to represent a real person. In contrast, the representative personification is conceived to stand for another person or power and high lights an attribute, emotion, or port of that being (Dodson, 2008).

Finally with this definition and these qualification, it is not always easy to distinguish whether or not a personification occurs. This is especially the case in short passages and brief statements where the personification is not certain (ibid.). To avoid debatable personification as

much as impersonal being that, as the subject of the sentence, takes a verb usually associated with human action. Therefore, the personification the researcher will discuss shall be at least general or representative (Dodson, 2008).

As mentioned above, it is also difficult to distinguish whether a personification occurs or not when other tropes such as metaphor, allegory, anthropomorphism, and prosopopoiia are confused with personification. This confusion occurs due to an overlap in definition. For instance, a metaphor can consist of personification and an allegory is an extended metaphor. The next section shall now specify these terms in relation to the definition of personification.

2.4 Literary Devices Related to Personification

2.4.1 Metaphor

"The most common and beautiful of tropes" (Janet quoted in Dodson, 2008)." Metaphor is the master trope of poetic discourse" (Paul De Man, 1985, quoted in Paxson, 1994).

That figure of speech whereby we speak about one thing in terms which are seen to be suggestive of another (Dodson, 2008).

As one example, Soskice quotes a personification by Emily Dickinson "A Narrow Wind complains all day" (ibid.). Aristotle also presents a personification as his first example of metaphor: "but my chip stands right here". A wind, however, narrow or not, does not literally complains; nor does a ship stand like man: Thus, they are personified. Of course, Soskice and Aristotle are still correct, since a personification is indeed a type of metaphor (ibid.).

The difference, however, is that a metaphor presents a person in relationship to another character, object or event, while a personification is another character, object or event. For instance, the phrase, "King Richard is a lion, roaring before his sword, calling forth his crusaders" (ibid.). In short, personification is always a metaphor, the reverse is not the case.

2.4.2 Allegory

Allegory is a type of extended metaphor "one gone too far"(Quintalian, 1940, quoted in Dodson, 2008). Allegory turns its head in one direction, but turns its eyes in others (Jon Whitman, 1964). It says one thing, but means another (Kinoslita, 2004).

It is a device in which characters or events in a story, poem, or picture represent or symbolize ideas and concepts. Allegory has been used widely throughout the history or art, and in all forms of art work. Reason for this is that allegory has immense power of illustrating complex ideas and concepts in a digestible, concrete way. In allegory a message is communicated by means of symbolic figures, actions or symbolic representation (ibid.).

Allegory is treated as a figure of rhetoric (Paxson, 1994). In more depth definition of allegory: one may safely define allegorical writing as the employment of one set of agents and images with actions and accompaniments correspondent, so as to convey, while in disguise, either moral qualities or conceptions of the mind that are not in themselves objects of the senses, or other images, agents, action, fortunes, and circumstance, so that the difference is everywhere presented to the eye or imagination while the likeness is suggested to the mind and this connectedly so that the parts to form a consistent whole (Dodson, 2008). A metaphor may consist of an allegory, so also an allegory may consist of other metaphors and personification (ibid.).

2.4.3 Anthropomorphism

Another trope that gets confused with personification is anthropomorphism which was first used in the mid 1700s (Leech, 1969). The word derives from the Greek (ānthrōpos) «human", and (morphē)"shape" or "form" (Wikipedia, 2013). It is the attribution of human form or other characteristics to anything other than a human being (ibid.). Examples include depicting deities with human form and ascribing human emotions or motive to forces of nature. Anthropomorphism has ancient roots as a literary device in storytelling, and also in art. Most cultures have traditional fables with anthropomorphism animals, which can stand or talk like humans, as characters and it is more fundamental than prosopopeia. De Man (1988) quoted in Paxson, 1994 writes:

But anthropomorphism is not just a trope but an identification on the level of substance. It takes one entity for another and thus implies the constitution of specific entities prior to their confusion, the taking of something for something else that can then be assumed to be given. Anthropomorphism freezes the infinite chain of tropological transformations and propositions into one single assertion or essence which, as such, excludes all others (Paul De Man, 1988, quoted in Paxson, 1994: 23).

2.4.4 Prosopopeia

Another term which requires specification is prosopopoiia. In fact, the term personification is derived from prosopopeia, which properly defined is the act of giving voice to a figure such as an opponent, a fictive representative of people, an ancient nobleman raised from the dead, or even a god in order to strengthen the argument of the author who employs the device (Dodson, 2008). It is a rhetorical device in which a speaker or writer communicates to the audience by speaker as another person or object, the term literally derives from the Greek roots"prōsopon" (face, person), and poiéin (to make, to do) (ibid.).

In prosopopeia, the character or prosopon need not be an abstraction given human form. It could be any historical or mythical human personage re-presented in the text. It could be Socrates or Gorgias in a Platonic dialogue; or it could be Admetus and Alcestis and not necessarily Thamatos (Death) - in Euripides'Alcestis.

The word prosopopeia seems to have indicated a means of mimetic character invention before it described a mode of rhetorical ormentation as Quintalian writes:"to bring gods from heaven, evoke the dead, and give voices to cities and states and classical example of this usage can be found in the book of Sirach in the Bible, where wisdom is personified and made to speak to the people and to the reader" (Quintalian, 1989).

2.4.5 Hypostasis

Hypostasis is a Greek word hypostasis, meaning foundation, or base, it is a relationship between a name and a known quality, as a cultural personification (i.e. objectification with personality) or an entity or quality (Chapman, 1973). It often connotes the personification of

typically elemental power, such as wind and fire, or human life, fertility, and death. The term was first introduced by Leonard Bloomfield. And the two possible meanings which we are not most concerned with are 1) as a rhetorical figure, "the full expression or expansion of an idea" or 2) as a being, "a separate existence"(i.e. individual entity). Different authors use hypostasis without qualifying which of these two meanings they employ, and some authors use this term for an entire other meaning altogether. For instance, some use hypostasis as synonymous with personification, still others as synonymous with autonomous power, and others as something in between the two. The term has also been used to refer to anthropomorphism and synecdoche (a reference to the whole by the meaning of the part) (Cuddon, 1998).

Term	Definition
1-Personification	The attribution of human traits to an-inanimate object, abstract idea or impersonal being which is used with action verbs most commonly employed to describe the action of a person, it can be given a voice and be casual, general or representative.
2-Metaphor	The most common trope which speaks of one thing in a way that is suggestive of another; it encompasses personification, allegory, anthropomorphism, et al.
3-Allegory	An extended metaphor that represents one thing by another, which may or may not include personification.
4-Anthropomorphism	The representation of God in human shape and emotions.
5-Prosopopoaiia	The act of giving a voice to another person separate from the other.
6- Hypostasis	A figure which stand between a personification and an independent being, more than a personification but not quite an autonomous power.

Table (1): Summary of the Main Literary devices Related to Personification

4.2 The Purposes of Personification

Modern theories have proposed purposes for personification in a chronological order (Dodson, 2008). First, Hugh Blair suggests that people personify in order to express passionate emotions; personification is a sign of strong passions which "struggle for vent, and if they can find no other object, will rather than be silent, pour themselves forth" (Blair, 1983, quoted in Dodson, 2008).

Then he continues:

> *There is a wonderful proneness in human nature to animate all objects [...] almost every emotion, which in the least agitates the mind, bestows upon its object a momentary idea of life. Let a man by an unwary step, sprain his ankle[...]upon a stone, and in the ruffled discomposed moment, he will, sometimes, feel himself disposed to break the stone in pieces, or to utter passionate expressions against it, as if it had done him an injury* (Blair, 1983, quoted in Dodson, 2008).

Likewise, ancient authors employed personification in an attempt to understand things "which suddenly appear startlingly uncontrollable and independent" so much as "to have some kind of life and so are in some way human" (Webster, 1954, quoted in Dodson, 2008).

Furthermore, Webster argues that authors would use personification as a means of explaining the abstract and of persuading the reader of the importance of the image personified (ibid.).

Rather than as a means of understanding startlingly uncontrollable desires, people personify these desires to control them. For instance, as an aid to fight immoral passions, a person naturally forced to personify their passions in the images of the battle field or arena (Lewis, 1958, quoted in Dodson, 2008).

Similarly, Edwin Honig states that personification can be used:

> *To measure the distance that exists between the world of appearance, chance and self-deception (i.e. our world as it) and the world of reality,*

order, and truth (i.e. our world as it should be) so that a self-embattled
condition develops when the rupture between "worlds" is recognized in
every human action. (Honig, 1959, quoted in Dodson, 2008: 47).

On the other hand, some authors see personification as a way to bridge two worlds, to "merge the abstract (and real) and the concrete (and fictional)" (Barney, 1979, quoted in Dodson, 2008: 48).

Personification is fantastic since such persons like Death or Lady Providence are never met in the real world of common sense (Dodson, 2008). Rather, the personification is only real in the sense that it affirms, it forcibly connects the fictional world to a world we might consider true. Therefore, personification has a dual nature: "It is fantastic in terms of fictional form but real in terms of what we (may) believe" (ibid.).

Rather than a philosophical account for personification Craig Hamilton gives a psychological one. He proposes that the reason people write in personification is that they first think in personification, that "a metaphor in language normally reveals a related conceptual metaphor in thought" (Hamilton, 2002, quoted in Dodson, 2008:49). Therefore, one should consider personification as both a product of thought and speech. Hamilton concludes:

When we personify we bring events like death down to human scale
so as to understand them concretely as personified agents analogous to
human beings. With the Grim Reaper, we transform death from an event
to an action caused by an agent. On this view, agency is inherent to
personification and not exclusive of it. In sum, we personify to make the
world make sense to us on human scale (Hamilton, 2002, quoted in
Dodson, 2008:49).

Conclusion

To conclude, personification is the attribution of human traits to any inanimate object, abstract concept or impersonal being. Although it can speak of one thing in a way that suggestive of another, it should be distinguished from metaphor, since it actually becomes the character used with action verbs most often associated with humans. Personification is commonly used in modern literature. One of the famous writers that is known for his unique use of this literary device is George Orwell.

Chapter Three

George Orwell's *Animal Farm*:

A Critical Review

Chapter Three

George Orwell's Animal Farm: A Critical Review

Introduction

The modern period refers to British writers since the beginning of World War in 1914. The authors of the modern period have experimented with subject matter, form and style and have produced achievement in all literary genres (Stephen, 1949). Poets of the period include Yeats, T.S.Eliot, Daylan Thomas, and Seamus Heaney. Novelists include James Joyce, D.H.Lawrence, and Virginia Woolf. Dramatists include Noel Coward and Samuel Beckett (ibid.).

Postmodernism is in general the era that follows Modernism. It frequently serves as an ambiguous overarching term for skeptical interpretations of culture, literature, art, philosophy, economics, architecture, fiction, and literary criticism (Borges, 1996). It is also confused with deconstruction and post-structuralism because its usage as a term gained significant popularity at the same time as twentieth-century post-structural thought (ibid.). Postmodernism is a literary movement of post-1950s, a time marked by the cold war and the excesses of consumption. It differs from Modernism by blurring the conventional boundary between "high" and "low" culture, by a completely loosened structure in both time and space, and by multiple openings rather than a closure. It rejects to conform to popular taste and combines heterogeneous elements, making it cater to a more sophisticated readership (Loewenstein and Mueller, 2008).

Characterized by an attempt to establish transhistorical or transcultural validity, it claims that search for reality is pointless, as the "real" is conditioned by time, place, race, class, gender, and sexuality (ibid.). There is no knowledge or experience that is superior or inferior to another. Developed in the second half of the twentieth century, it is largely influenced by a number of events that marked this period. Genocide that occurred during the Second World War, Soviet gulags, the Chinese Cultural Revolution, mass destruction caused by atomic bombs dropped on Hiroshima and Nagasaki, insecurity of Cold War Era, post colonialism issue, as well as the supremacy of multinational corporations and post-industrialism with new technologies, violence, counter culture and consumer culture shaped the perception of new authors (Oakland, 1998). While postmodernism had a little relevance to poetry and only a limited influence on modern drama (applied only to the Absurd Theatre), it had a huge impact on fiction, especially to the novel (Oakland, 1998).

3.1 Modern Period

Martin Amis is one of the most influential and innovative English novelists. In his books, he deals with contemporary topics, such as the Holocaust, Communist Russia, and 9/11 and Islamism. Generally, his novels focus on excesses - drugs, sex, money, late-capitalist Western society with its grotesque caricatures, as well as the absurdity of the Post-modern condition. He is a regular contributor to numerous newspapers, magazines and journals, including the *Sunday Times*, *The Observer*, the *Times Literary Supplement* and the *New York Times.* For his work, he won a Somerset Maugham Award for "The Rachel Papers," and a James Tait Black Memorial Prize for biography for *Experience*.(Carter and McRae, 1996). Ingeborg Bachmann is an Austrian poet, dramatist, novelist and the member of the literary circle known as Gruppe 47. In her works she deals with personal boundaries, human relationships, establishment of the truth, philosophy of language, and feminist themes. Her poetry is influenced by classic antiquity and surrealism and written in a formally elegant style, with a sombre tone. In her prose she addresses fascist threats, the interplay of ego and alter-ego, and women's experiences in a hostile, patriarchal society. Engaged in contemporary social events, she was a member of a committee that opposed atomic weapons, and she signed a declaration against the Vietnam War (ibid.).

James Baldwin is an American novelist, short story writer, and essayist. In his writing career he spent significant part of his life in Paris. One of his most famous novels *Go tell it on the mountain* was written in Switzerland. It was a book about his growing up in New York (ibid.). Also, Julian Patrick Barnes (pseudonyms Edward Pygge and Dan Kavanagh) is a journalist and a contemporary English writer whose novels and short stories are seen as examples of postmodernism in literature. He is best known as an author of inventive and intellectual novels about obsessed characters curious about the past. For his literary work he won the Prix Médicis France for *Flaubert's Parrot* (ibid.). Saul Bellow is an acclaimed Canadian-born American novelist, playwright, journalist and translator who greatly influenced American 20th century literature by his self-doubting, funny, charming, disillusioned, neurotic, and intelligent characters and his study of isolation and spiritual dissociation as a part of a modern American way of life. Bellow explores a variety of fields such as Nietzsche, Oedipal conflicts, popular culture, and Russian-Jewish (ibid.). Also Jorge Luis Borges was an Argentine writer whose tales of fantasy and dream worlds are classics of the 20th-century world literature. Best-known in the English speaking world for his short stories and fictive essays, Borges was also a poet, critic, translator and man of letters. Most of Borges's tales embrace universal themes - the often-recurring circular labyrinth can be seen as a metaphor of life or a riddle whose theme is

time. For his work he won 46 national and international literary prizes, including the Prix Formentor he shared with Samuel Beckett in 1961 (Carter and McRae, 1996). Also Kate Bornstein is a transgender author, playwright, performance artist and gender theorist. She was born Albert Bornstein, but underwent sex reassignment surgery in 1986. Her books and performances deal with the central cultural assumptions about gender, and provoke audiences to examine the social roles, rules, and implications of the gender.

Peter Carey is an Australian writer who writes mostly about the people and history of his native Australia with the stress on Australian identity. His imaginative style, ability to write about important subjects in a voice both readable and distinctly challenging with a lightly ironic touch, sense of humor and unconventional sentence structure brought him numerous literary rewards (ibid.). Furthermore Angela Carter (Angela Olive Stalker) is an English writer and journalist, known as a notable exponent of magic realism, postmodernist eclecticism, violence, and eroticism. Her literary work is characterized by passion, hardy intellectualism, humor, profane wisdom, and the story's structure of stories within stories creates a dense, baroque prose. As a journalist, she was contributed many articles to *The Guardian*, *The Independent*, and *New Statesman*. (ibid.).

Graham Greene who was a British novelist, playwright, short story writer, travel writer, journalist, and critic; his works explore the ambivalent moral and political issues of the modern world. He writes for a number of newspapers and magazines such as *The Times* and *The Spectator* among others. His review of the film *Wee Willie Winkie* starring a nine-year-old Shirley Temple, published in the *Night and Day* magazine, is regarded as the first criticism of the sexualisation of young children by the entertainment industry. Many of his novels, such as *Stamboul Train*, *The Third Man*, and *The Basement Room* were adapted as screenplays (ibid.).

James Augustine Aloysius Joyce is an Irish writer and poet, widely considered to be one of the most influential writers of the 20th century and credited, together with Marcel Proust and Virginia Woolf, as a key figure in the development of the modernist novel. After graduation in 1902 Joyce went to Paris, where he worked as a journalist, teacher and in other occupations in difficult financial conditions. In 1909 he opened a cinema in Dublin but this adventure failed. At the outset of the First World War, he moved to Zürich, where he met Lenin and the poet essayist Tristan Tzara. His novels are set in Dublin and inspired by his family life and characters from his school and college days. The most famous story in the collection "Dubliners" – "The Dead"- was made into a film in 1987 (Carter and McRae, 1996).

The main writer is George Orwell pseudonym of Eric Arthur Blair (1903-1950), journalist, political author and novelist. Eric Arthur Blair was born in Motihari, British, and India. Blair wrote using the pen name George Orwell. Orwell had strong beliefs about social injustice and abuse of government power. Orwell writes fiction and non-fiction including essays and memoirs. Some of Orwell's essays are still published in English textbooks and studied by high school and university students in the USA. He is best known for two novels: *Animal Farm*, and *Nineteen Eighty-Four*. Orwell was educated at British schools, including Eton College. And next are Orwells' main works:

3.2 Orwells' Main Works

3.2.1 *Clergyman's Daughter*

Clergyman's Daughter is a 1935 novel by English author George Orwell. 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. 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 (Drablle, 2000).

3.2.2 *Keep the Aspidistra Flying*

Keep the Aspidistra Flying first published 1936, is a socially critical novel by George Orwell. 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 dismal life that results (Loewenstein and Muller, 2008).

3.2.3 *Coming Up for Air*

Coming Up for Air is a novel by George Orwell, first published in June 1939, shortly before the outbreak of World War II. It 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.).

3.2.4 *Nineteen Eighty-Four*

Nineteen Eighty-Four is a novel by George Orwell published in 1949. It is a dystopian and satirical novel set in Oceania, where society is tyrannized by the Party and its totalitarian ideology. The Oceania province of Airstrip One is a world of perpetual war, omnipresent government surveillance, and public mind control, dictated by a political system euphemistically named English Socialism under the control of a privileged Inner Party elite that persecutes all individualism and independent thinking as thought crimes. Their tyranny is headed by Big Brother, the quasi-divine Party leader who enjoys an intense cult of personality, but who may not even exist. Big Brother and the Party justify their rule in the name of a supposed greater good. The protagonist of the novel, Winston Smith, is a member of the Outer Party who works for the Ministry of Truth (Minitrue), which is responsible for propaganda and historical revisionism. His job is to re-write past newspaper articles so that the historical record always supports the current party line. Smith is a diligent and skillful worker, but he secretly hates the Party and dreams of rebellion against Big Brother.

As literary political fiction and as dystopian science-fiction, *Nineteen Eighty-Four* is a classic novel in content, plot, and style. Many of its terms and concepts, such as Big Brother, doublethink, thought crime, Newspeak, and memory hole, have entered everyday use since its publication in 1949. Moreover, *Nineteen Eighty-Four* was popularized the adjective Orwellian, which describes official deception, secret surveillance, and manipulation of the past by a totalitarian or authoritarian state. In 2005 the novel was chosen by TIME magazine as one of the 100 best English-language novels from 1923 to 2005. It was awarded a place on both lists of Modern Library 100 Best Novels, reaching number 13 on the editor's list, and 6 on the reader's list. In 2003, the novel was listed at number 8 on the BBC's survey The Big Read (ibid.).

3.2.5 *Animal Farm*

Animal Farm is an allegorical novella by George Orwell published in England on 17 August 1945. According to Orwell, the book reflects events leading up to and during the Stalin era before the Second World War (Borges, 1996). The original title was *Animal Farm: A Fairy Story*. It was written at a time (November 1943-February 1944) when the wartime alliance with the Soviet Union was at its height and it was initially rejected by a number of British and American publishers (ibid.).

3.3 The Literary Analysis of *Animal Farm* Novel

3.3.1 Plot Summary

The novel *Animal Farm* by George Orwell is a very interesting, complex, and informing novel. In the novel, George Orwell uses farm animals to portray people of power and the common people during the Russian Revolution. The novel starts off with Major explaining to all the animals in the farm how they are being treated wrongly and how they can over throw their owner, Mr. Jones. They finally gang up on their owner and he leaves the farm. Then they start their own farm with their own rules and commandments. Originally the two people in charge of the *Animal Farm,* which they titled it, were Napoleon and Snowball. Napoleon was really greedy and wanted all the power to be his, so he got the animals to turn on Snowball and make him leave the farm. After Napoleon took over the pigs started disobeying the commandments that the pigs, as well as all the other animals, organized and wrote down at the beginning of their take over. Soon the pigs have disobeyed, and changed every law there was from the beginning, and the pigs start acting and looking like humans. After that *Animal Farm* slowly starts to lose power and Mr. Jones takes back over.

3.3.2 Setting

It is important to note that the setting of *Animal Farm* has come up as a result of a scenario in which the author witnesses an incidence of the whipping of a carthorse by a young boy. This can be gleaned from the preface where Orwell notes that things could be deferent if such animals to realize their strength and relevance. He continues to note that the way men exploit animals can be likened to the way the proletariat is exploited by the rich.

3.3.3 Characters

The Majors Characters

Pigs

- **Old Major** – An aged prize Middle White boar provides the inspiration that fuels the Rebellion in the book. He is an allegorical combination of Karl Marx, one of the creators of communism, and Lenin, the communist leader of the Russian Revolution and the early Soviet nation, in that he draws up the principles of the revolution. His skull being put on

revered public display recalls Lenin, whose embalmed body was put on display. Orwell describes him:

> *He was twelve years old and had lately grown rather stout, but he*
> *was still a majestic-looking pig, with a wise and benevolent appearance*
> *in spite of the fact that his tushes had never been cut (Animal Farm: 1).*

- **Napoleon** –An allegory of Joseph Stalin, Napoleon is the main villain of *Animal Farm*. In the first French version of *Animal Farm*, Napoleon is called *César*, the French form of Caesar, although another translation has him as Napoléon. George describes Napoleon as:

> *A large, rather fierce-looking Berkshire boar, the only Berkshire on*
> *the farm, not much of a talker, but with a reputation for getting his own*
> *way (Animal Farm: 9).*

- **Snowball** – Napoleon's rival and original head of the farm after Jones' overthrow. He is mainly based on Leon Trotsky, but also combines elements from Lenin. And he is funnier than Napoleon. Snowball was described as:

> *Snowball was a more vivacious pig than Napoleon, quicker in speech*
> *and more inventive (Animal Farm: 9).*

- **Squealer** – A small white fat porker who serves as Napoleon's right hand pig and minister of propaganda, holding a position similar to that of Molotov.

Humans

- **Mr Jones** – The former owner of the farm, Jones is a very heavy drinker. The animals revolt against him after he drinks so much that he does not feed or take care of them. Mr.Jones is described as:

> *Mr.Jones, of the Manor, had locked the hen-houses for the night, but*
> *was too drunk to remember to shut the pop- holes (Animal Farm: 1).*

And   *His men were idle and dishonest, the fields were full of weeds, the*
> *buildings wanted roofing, the hedges were neglected and the animals*
> *were underfed (Animal Farm: 11)*

And   *The men had milked the cows in the early morning and then had gone*
out rabbiting, without bothering to feed the animals (Animal Farm: 11).

- **Mr Frederick** – The tough owner of Pinchfield, a small but well-kept neighbouring farm, who briefly enters into an alliance with Napoleon.

- **Mr Pilkington** – The easy-going but crafty and well-to-do owner of Foxwood, a large neighbouring farm overgrown with weeds.

- **Mr Whymper** – A man hired by Napoleon for the public relations of Animal Farm to human society. At first he is used to acquire needed goods for the farm such as dog biscuits and paraffin, but later used to procure luxuries like alcohol for the pigs.

Equines

Boxer – is a loyal, kind, dedicated, and respectable cart-horse, although quite naive

and gullible. Boxer is described as:

Boxer was an enormous beast […] a white stripe down his nose
gave him a somewhat stupid appearance (Animal Farm: 2).

- **Clover** – Boxer's companion, constantly caring for him; she also acts as a matriarch of sorts for the other horses and the other animals in general. Clover is described as:

Clover was a stout motherly mare approaching middle life, who had
never quite got her figure back after her fourth foal (Animal Farm: 2).

- **Mollie** – Mollie is a self-centred, self-indulgent and vain young white mare who quickly leaves for another farm after the revolution. Mollie is described as:

At the last moment Mollie, the foolish, pretty white mare who drew
Mr.Jones's tarp (Animal Farm: 2).

- **Benjamin** –a donkey, is one of the oldest animals. He has the worst temper, but is also one of the wisest animals on the farm, and is one of the few who can actually read. The academic Morris Dickstein has suggested there is ' a touch of Orwell himself in this

creature's timeless skepticism' and indeed, friends called Orwell 'Donkey George', 'after his grumbling donkey Benjamin, in *Animal Farm*.'

He is skeptical and pessimistic, with his most-often-made statement being "Life will go on as it has always gone on—that is, badly."

Other Animals

- **Minimus** – A poetic pig who writes the second and third national anthems of *Animal Farm* after the singing of "Beasts of England" is banned.

- **The Piglets** – Hinted to be the children of Napoleon and are the first generation of animals subjugated to his idea of animal inequality.

- **Muriel** – A wise old goat who is a friends with all of the animals on the farm. She, like Benjamin and Snowball, is one of the few animals on the farm who can read.

- **The Puppies** – Offspring of Jessie and Bluebell, taken away from them by Napoleon at birth and reared by Napoleon to be his security force.

- **Moses** – An old raven who occasionally visits the farm, regaling its denizens with tales of a wondrous place beyond the clouds called Sugarcandy Mountain, where he avers that all animals go when they die—but only if they work hard. Orwell portrays religion as 'the black raven of priest craft—promising pie in the sky when you die, and faithfully serving whoever happens to be in power. Moses are described as:

  Moses was Mr. Jones's especial pet, was a spy and a tale-bearer, but he was also a clever talker. He claimed to know of the existence of a mysterious country called Sugarcandy Mountain, to which all animals went when they died (Animal Farm: 10).

- **The young pigs** – Four pigs complain about Napoleon's takeover of the farm but are quickly silenced and later executed.

- **Pinkeye** – A minor pig who is mentioned only once; he is the pig that tastes Napoleon's food to make sure it is not poisoned, in response to rumours about an assassination attempt on Napoleon.

- **The Sheep** – They show limited understanding of the situations but nonetheless blindly support Napoleon's ideals.

-

- **The Hens** – The hens are among the first to rebel against Napoleon.

-

- **The Cows** – Their milk is stolen by the pigs, that learn to milk them, and is stirred into the pigs' mash every day while the other animals are denied such luxuries.

- **The Cat** – 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".

Point of View

Animal Farm is a short metaphorical satirical fable where the third narrative person and the dialogue are mixed.

3.3.4 Main Themes

Totalitarianism

Totalitarianism is a form of government in which the state seeks to control every facet of life, from economics and politics to the each individual's ideas and beliefs (Martin, 1986)

Revolution and Corruption

Animal Farm depicts a revolution in progress. Old Major gives the animals a new perspective on their situation under Mr. Jones, which leads them to envision a better future free of human exploitation. The revolution in *Animal Farm*, like all popular revolutions, arises out of a hope for a better future (ibid.).

Language as Power

Animal Farm shows how the minority in power uses vague language, propaganda, and misinformation to control the thoughts and beliefs of the majority in the lower classes (ibid.).

Violence and Terror as Means of Control

In *Animal Farm*, Orwell criticizes the ways that dictators use violence and terror to frighten their populaces into submission (Terevor-Roper, 2000).

The Soviet Union Under Stalinism

Animal Farm is a satire of totalitarian governments in their many guises. But Orwell composed the book for a more specific purpose: to serve as a cautionary tale about Stalinism (ibid.).

3.4 The Literary Devices Used in *Animal Farm*

In writing, some of the most commonly used structures are literary devices and they include but are not in any way limited to theme, plot, setting as well as protagonist, similes and personification. Some of the best brought out literary elements include similes as well as personification (Korf, 2008).

3.4.1 Allegory

One of the most prominent literary elements utilized in the book is allegory. In all probability, *Animal Farm* is actually an allegory of the happenings in Russia in the time period ranging between 1920 and 1940 (Coughram, 1907). The allegory in this case is delivered through old Major's speech which in basic terms presents all the key components of communism as were put down in the 1848 communist manifesto by the likes of Fredrick Engels and Karl Marx (Bloom, 2009). Further, *Animal Farm* uses Russia's tsar, Nicholas II when it comes to the use of Mr. Jones as an allusion (Rodden, 1999).

3.4.2 Personification

There are a number of instances when this literary element is prominently used in the book *Animal Farm*. To begin with however, personification can be defined in a general way as giving things which are not human some traits which are largely attributable to humans. These traits could include, but are not in any way limited to characteristics, action, feelings as well as qualities. In *Animal Farm*, personification is a common occurrence (Goodwin, 1990).

3.4.3 Simile

Simile can be taken to be a speech figure that comes up with a comparison between two things that are substantially different. Most of the words that are employed to bring out similarity include but are not in any way limited to then, as or like (Halliday, 1994). One of the instances in *Animal Farm* that have utilized simile is presented in the book's page 76. Here, the animals are likened to slaves by the phrase, "[…] the animals worked like slaves" (Animal Farm: 5).This seems to bring out the animals as slaves whereas in actual sense they are not.

3.5 Literary Criticism

George Orwell's *Animal Farm,* published in England on August 17, 1945, is arguably the author's biggest and most influential work. Orwell's works have always been influenced by his deep awareness of social injustices and *Animal Farm* was no different which is "an example of a small farm on which the animals rebel against their human owners as emblem for the corruption of communism and totalitarianism" (Stephen, 1986: 315).

Another notable work by Orwell, *Nineteen Eighty-Four,* follows a very similar themes of severe injustice and a manipulating government. What made this novel so eye-popping and revolutionary for its time was its illumination of how a totalitarian regime progresses through its various phases (ibid.). The satirical nature of *Animal Farm* came as no surprise given Orwell's intense opposition of totalitarianism and firm belief in democratic socialism. Orwell had been a member of the Independent Labour Party and was a severe critic of Joseph Stalin and his signature Stalinism (Thompson and Lamb, 2005). *Animal Farm* chronicles the tale of a group of farm animals as they revolt against their human master, Mr. Jones, and attempt to create an intangible perfect society first presented by the vision of Old Major, the prized 12-year-old boar who dies the day after giving his astounding speech to the animals. Going deeper than its juvenile disguise, *Animal Farm* is an allegory of both the Russian Revolution and the rise of Stalin's harsh, iron-fist government. As a socialist, Orwell believed in equality because his best-known work is *Animal Farm* (1945) which is a fable where the animals free themselves from their masters and take over Manor Farm (Drabble, 2000). But gradually they become more and more like their masters had been. It is a satire against the political systems which Orwell had seen develop in the 1930 and 1945 (Carter and McRae, 1996).

Conclusion

It is important to note that *Animal Farm* is a classic when it comes to the use of ways that are less conventional as far as the expression of the happenings in Russia is concerned (Oakland, 1998). The author does all this through the use of imagery as well as metaphors and other literary elements. Hence in the final analysis, *Animal Farm* has so much to offer rather than its symbolic title. Personification is the frequently used literary device in the novel *Animal Farm.*

Chapter Four

Investigating Personification in *Animal Farm*

Chapter Four

The Investigation of the Use of Personification in *Animal Farm*

Introduction

This chapter discusses one of the theories of the literary device personification in *Animal Farm.* George Orwell wants to send a message indirectly about what happened during the period between 1930 -1950 by using animals.

This novel *Animal Farm* was published in England on 17 August 1945. According to Orwell, the book reflects events leading up to and during the Stalin era exactly before the Second World War, and it was written at a time when the wartime alliance with the Soviet Union was at its height and it was initially rejected by a number of British and American publishers. And this novel was a very interesting, complex, and informing novel. In the novel, George Orwell uses farm animals to portray people of power and the common people during the Russian Revolution. The novel starts off with Major explaining to all the animals in the farm how they are being treated wrongly and how they can over throw their owner, Mr. Jones. They finally gang up on their owner and he leaves the farm. Then they start their own farm with their own rules and commandments. Originally the two people in charge of the *Animal Farm,* which they titled it, were Napoleon and Snowball (Wikipedia, 2013).

The main literary device that is used is personification, and this last is the attribution of human characteristics to something that is not human (Peters, 2004). Hence, the novel is a great masterpiece in personification and symbols. The author here wants to tell the reader about the communism and other types of government because in this story Mr. Jones the owner of the farm is in danger of losing his farm (Stephen, 1949). The animals are planning a rebellion against humans because they are treating them bad. Old major the oldest animal and the wisest organize all of it. When Old Major dies Snowball, Napoleon and Squealer take the lead of everything because the pigs are considered as the most intelligent animals in the farm. After that Napoleon takes the head of the government (ibid.).

According to Paul De Man's theory that personification is the attribution of human characteristics to any inanimate object, abstract concept, or impersonal being. In *Animal Farm* we find that the pigs play an important role in presenting human being as:

4.1 Personified Pigs

4.1.1 Old Major

Old Major is the father of 'Animalism'. He represents Karl Marx, but in some ways also symbolizes the original communist leader - Vladimir Lenin. The book also says that Old Major has been exhibited at shows under the name Willingdon Beauty who is trying to instigate animals against human beings and give them reasons and proofs about the despicable of human beings to make sedition between people (between animals).

> *The Old Major said:* [...] *why, work night and day, body and soul, for the overthrow of the human race! That is my message to you, comrades: Rebellion! I do not know when that Rebellion will come, it might be in a week or in a hundred years (Animal Farm: 5)*

Here the Old Major is planning a rebellion against the owner of the farm Mr. Jonse, so, animal act as humans especially that they had made a meeting and they decide to make a Rebellion because they see that the owner Mr. Jones does not give them their rights and this behavior is human. Orwell wants to say that The old Major is the father of 'Animalism', which represents Karl Marx, but in some ways also symbolizes the original communist leader - Vladimir Lenin (In the book, Old major's skull is displayed in a similar manner to the way Lenin's remains were displayed to the public) The book also says that Old Major had been exhibited at shows under the name Willingdon Beauty.

4.1.2 Napoleon

Napoleon is Joseph Stalin, the second leader of the Soviet Union. *Animal farm* skips the short rule of Lenin (and seems to combine Lenin with the character Old Major), and has Napoleon leading the farm from the beginning of the revolution.

One Sunday morning when the animals assembled to receive their orders Napoleon announced that he had decided upon a new policy. 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 (Animal Farm: 42)

The animals here wanted to engage with trade like human, and this kind of treatments is human (between people or countries) to make deals or transactions. Besides that, trade has rules, so we understand that the animals act like humans, and Orwell's motive here is to show the Nazi-Soviet pact (Segritti, 2003).

3.1.3 Snowball

Snowball represents Leo Trotsky. Trotsky was one of the original revolutionaries. But as Stalin rose to power he became one of Stalin's biggest enemies, and was eventually expelled from the Politburo in 1925 - one year after Stalin took control of the nation. In the novel, Snowball is exiled from the farm just as Trotsky had been in 1929. But Trotsky was not only exiled in body, he was also exiled from the minds of the Russian people - His historical role was altered; his face cut out of group photographs of the leaders of the revolution. In Russia he was denounced as a traitor and conspirator and in 1940 a Stalinist agent assassinated him in Mexico City (ibid.).

[…] do you know the enemy who has come in the night and overthrown our windmill? SNOWBALL! , he suddenly roared in a voice of thunder, 'Snowball has done this thing! In sheer malignity, thinking to set back our plans and avenge himself for his ignominious expulsion, this traitor has crept here under cover of night and destroyed our work of nearly a year (Animal Farm: 47).

4.2 Personified Horses

Horses in *Animal Farm* represent the middle and working class of revolutionary Russia.

4.2.1 Boxer

Boxer represents the working class. Boxer is portrayed as being a dedicated worker, but as possessing a less-than-average intelligence. In the next passage, Boxer expresses remorse after having inflicted physical harm upon a human-being while defending the farm from an impending attack (Segritti, 2003).

> *He is dead, 'Boxer said sorrowfully.' I had no intention of doing that. I*
> *forgot that I was wearing iron shoes. Who will believe that I did not do*
> *this on purpose? (Animal Farm: 28).*

4.2.2 Clover

Clover represent Boxer's female counterpart. In the next passage, clover is trying to learn the alphabet A, B, C, D. But learning is a human behavior and is a classic example of the assignment of human characteristics to animals i.e. learning whereas in real life, animals cannot learn (ibid.).

> *Clover learnt the whole alphabet, but could not put words together.*
> *Boxer could not get beyond the letter D. He would trace out A, B, C, D,*
> *in the dust with his great hoof (Animal Farm: 21).*

4.1.3 Personified Dogs

The dogs represent the military or police. Throughout *Animal Farm,* the dogs are generally portrayed as blindly obedient, and minimal description is given in regards to the way the dogs' characteristics develop over the course of the story. However, the next passage

personifies the dogs in such a way that reveals they are indeed able to read, as well as their intellectual interests or lack thereof (ibid.).

> *The dogs learned to read fairly well, but were not interested in,*
> *reading anything except the Seven Commandments (Animal Farm: 21).*

4.1.4 Personified Sheep

The sheep represent the masses at large. They (like horses) are characterized in terms of their blind obedience to the pigs; however, their innocence is more accentuated as is their simplicity of mind. The next passage alludes to their ability to memorize a phrase as well as the ability to verbally recall the memorized information (Segritti, 2003).

> *When they had once got it by heart the sheep developed a great*
> *liking for this maxim, and often as they lay in the field they would all*
> *start bleating 'Four legs good, two legs bad! Four legs good, two legs*
> *bad!' and keep it up for hours on end, never growing tired of it (Animal*
> *Farm: 21).*

Conclusion

This chapter has showed that personification is the attribution of human characteristics to any inanimate object abstract concept or impersonal being which George Orwell uses in *Animal Farm*. Besides, this literary device communicates in a way like no other in order to decorate or amplify, to educate or clarify, to motivate or manipulate, to expose the cause or to deflect attention away from an insufficient system and possibly a combination of the above.

General Conclusion

General Conclusion

The present study shows the important role of personification, which has long been taken for granted as an important aspect of Western narrative; Paul De Man has given it a greater prominence as "the master trope of poetic discourse" (Paxson, 1994).

Metaphor, being a blanket term, refers to different figures of speech including personification (Hatch and Brown, 1995). Metaphor is an implicit comparison, whereas personification is an explicit one by the attribution of human characteristics to non-human. It is often used in poetry, prose, and song lyrics, as well as in everyday speech. Besides, personification in literature is often a form of metaphor, a method of describing something by comparing it to something more familiar. Emotions, abstract concepts, and natural forces have all been given human characteristics in myth and literature (Paul De Man quoted in Paxson, 1994).

Personification is the technique where the author gives non-human characteristics human thoughts, speech, and feelings. Without personification, the main character, who is an animal, would not be able to express his feelings. However, with personification, a non-fictional event can be fictionalized (Starkey, 1962).

For instance, the novel *Animal Farm* by George Orwell is a very interesting, complex, and informing novel. In the novel, George Orwell uses farm animals to portray people of power and the common people during the Russian Revolution. The novel starts off with Major explaining to all the animals in the farm how they are being treated wrongly and how they can over throw their owner, Mr. Jones. They finally gang up on their owner and he leaves the farm. Then, they start their own farm with their own rules and commandments. Originally the two people in charge of the *Animal Farm* are Napoleon and Snowball. Napoleon is really greedy and wants all the power to be his, so he get the animals to turn on Snowball and make him leave the farm. After Napoleon took over the pigs started disobeying the commandments that the pigs, as well as all the other animals, organized and wrote down at the beginning of their take over. Soon the pigs have disobeyed, and changed every law there was from the beginning, and the pigs start acting and looking like humans. After that *Animal Farm* slowly starts to lose power and Mr. Jones takes back over.

Although the animals cannot speech, write, plan, read or drink alcohol, they behave like human and that what make the story more interesting and alive and Critics note that Orwell is underlining a basic tenet of human nature: some will always exist who are more ambitious, ruthless, and willing to grab power than the rest of society and some within society will be willing to give up power for security and structure. In that sense *Animal Farm* is regarded as a cautionary tale, warning readers of the pitfalls of revolution (encyclopedia, 2008). The major part of tone and attitude is personification in this novel. Almost every character is a representation of an authority figure in Europe at that time that why the author George Orwell chooses to do that because he wants to show how animalistic the behavior of the people was. He also wants to depict the situation surrounding the Cold War without actually using those events or people (Grant and Stringer, 1995).

This study has tried to distinguish between the literary device personification and other tropes such as metaphor, allegory, anthropomorphism and prosopopeia. This confusion occurs due to an overlap in definitions. For instance, personification is indeed a type of metaphor, and an allegory is a type of extended metaphor (Dodson, 2008).

The author has various objectives behind the use of such a device. He uses personification to facilitate access to the narrative of *Animal Farm* and to send a message to the audience against the political systems which Orwell had seen in the 1930 and 1940 (Carter and McRae, 1996). He uses the selected literary device to develop the plot and chooses animals and give them human characteristics to avoid problems during that sensible moment which is the Soviet War. Orwell may have a psychological motives in using this device, aiming at involving the reader in a cognitive mode with a view to enhance narration. Thus, the semantic creativity in personification is both linguistic and psychological. Thus, personification may be more functional than decorative.

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Résumé

Dans cette étude, nous tenterons de présenter une analyse qualitative de la personnification dans le roman *Animal Farm* (*ferm des animaux*) de George Orwell. Le but de cette étude est d'évaluer l'utilisation de ce trope ces motifs. Ainsi, George utilise la personnification qualitative dans (*Animal Farm*) pour décrire ses endroit imaginaire, ses caractère et leurs actions et passions. En plus, ce travail montre que ce moyen linguistique a une fonction active et que l'idée de la décoration stylistique mérite d'être étudiée. Ce travail est organisé en quatre chapitres. Le premier chapitre est d'ordre théorique; il est consacré à la revue des phénomènes linguistiques, la métaphore, la comparaison, métonymy, irony, méronymy, synecdoche, symbolisme, et personnification. La métaphore a un sens générale se référent aux autres figures de signification. Le deuxième chapitre présente les théories de personification et ses spécifications. Le troisième chapitre est consacré à une analyse et une investigation de la personnification qualitative dans le roman *Ferm des Animaux* ou nous essayons d'examiner les raisons pour lesquelles George Orwell utilise cet outil linguistique. Le quatrième chapitre est consacré à des applications méthodologiques. En d'autres termes, nous proposons que l'analyse stylistique des différents outils linguistiques soit introduite dans le cours de littérature.

Les Mots Clés: Personification, George Orwell, *Ferm des Animaux*, Figures de Signification , Métaphore.

ملخص

ترمي هذه الدراسة والتي مجملها أربعة فصول إلى البحث في استعمال التشخيص في رواية الكاتب الإنجليزي جورج أوروال
Animal Farm (مزرعة الحيوانات) ويهدف هذا البحث كذلك إلى القاء الضوء على دوافع الكاتب لاستعمال هذه الظاهرة
اللغوية من خلال هذه الدراسة نأمل أيضا أن نبرز مدى استعمال التشخيص في الرواية مركزين على المعنى والبنية. هذا العمل
مقسم إلى أربعة فصول. الفصل الأول يقدم بعض الآراء والنظريات حيث نسلط الضوء على بعض الأدوات الأسلوبية: منها
الاستعارة -التشبيه -الكناية -السخرية -المجاز المرسل -الرمزية والتشخيص.   تعتبر
الاستعارة كلفظ عام يستعمل للدلالة على مختلف الصور البيانية ويعتبر التشخيص والذي هو محور دراستنا هذه واحدا من أهم
هذه الصور، أما الفصل الثاني يسلط الضوء على بعض النظريات المتعلقة بالتشخيص وتفاصيله. وأما الفصل الثالث فهو عبارة
على دراسة تحليلية أدبية لرواية مزرعة الحيوانات محاولين بذلك تسليط الضوء على أسلوب وأعمال الكاتب أوروال. أما
بالنسبة للفصل الرابع يهدف إلى دراسة الأداة اللغوية (التشخيص) في رواية مزرعة الحيوانات للكاتب أوروال ومعرفة كيفية
استعمالها. أوروال استعمل التشخيص في روايته لوصف الاشخاص ذوي السلطة والاشخاص اثناء الثورة الروسية وكذلك
لوصف مشاعره إزاء الوضع آنذاك. في الأخير -اهتمت هذه الدراسة بتقديم بعض الاقتراحات التي قد تساعد في البحث أكثر في
هذا الموضوع وتقديم الأحسن للقارئ.

الكلمات المفتاحية: التشخيص-جورج أوروال -مزرعة الحيوانات – الظواهر اللغوية – الاستعارة.

Appendix

Appendix

George Orwell's Biography

1903 Eric Arthur Blair was born, and he is known by his pen name George Orwell.

1907 Eric was brought up in the company of his mother and sisters, and apart from a brief

visit in the summer.

1911 Eric arrived at St Cyprian's.

1921 He studied at Eton until December.

1922 He sailed on board S.S. Herefordshire via the Suez Canal and Ceylon to join the Indian Imperial Police in Burma.

1924 He was posted to the frontier outpost of Myaungmya in the Irrawaddy Delta

1924 He was promoted to Assistant District Superintendent and posted to Syriam, closer to Rangoon.

1925 He went to Insein, the home of Insein Prison, the second largest jail in Burma.

1927 He resigned from the Indian Imperial Police to become a writer.

1929 He fell seriously ill in February, and was taken to the Hôpital Cochin.

1932 Blair became a teacher at The Hawthorns High School, a prep school for boys in Hayes, West London.

1933 Blair left Hawthorn to become a teacher at Frays College, in Uxbridge, West London.

1934 He drew on his experiences in the Burma police for the novel *Burmese Days.*

1935 *A Clergyman's Daughter* was published on 11 March.

1936 He wrote his essay *Shooting an Elephant.*

1936 Orwell decided to go to Spain to take part in the Spanish Civil War on the Republican side.

1938 Orwell's experiences in the Spanish Civil War gave rise to *Homage to Catalonia.*

1939 He wrote material for his first collection of essays *Inside the Whale.*

1946 His experiences there were the basis of his essay *How the Poor Die.*

1949 He recorded for the BBC.

1950 He died in London in January.