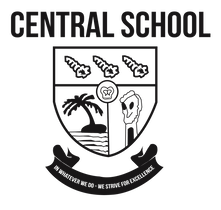
YEAR 12B ENGLISH WORK



**WORK OUTLINE**

Main focus of your home activities is based on writing, grammar and reading comprehension. Please apply the writing process for all your assigned essays. (Planning, drafting, editing before final copy). Ensure to read and reread your novel again as well as the attached summaries and analysis, while we await Covid 19 State of Emergency to evict**.**

1. Review- QUIZ
2. Reading summaries and analysis
3. Plot Structure activity
4. Novel Essay 1 Plot
5. Character activity
6. Comparing characters
7. Novel Essat2 –Character
8. Grammar Activity – Formal expressions
9. Reading comprehension – POEM
10. Formal Writing -Essay

**NOVEL**

REVIEW QUESTION ON BACKROUND OF THE ANIMAL FARM NOVEL

**BACKGROUND**

1. After which Russian leader is Old Major modeled?
2. Lenin
3. Stalin
4. Trotsky
5. Tsar Nicholas II
6. After which Russian leader is Mr. Jones modeled?
7. Lenin
8. Stalin
9. Trotsky
10. Tsar Nicholas II
11. After which Russian leader is Napoleon modeled?
12. Lenin
13. Stalin
14. Trotsky
15. Tsar Nicholas II
16. From whom does Napoleon buy neighboring farmland?
17. Mr. Frederick
18. Mr. Jones
19. Mr. Pilkington
20. Mr. Whymper
21. What does Napoleon claim was his idea, which was really Snowball’s idea?
22. Building a bridge
23. Building a well
24. Building a windmill
25. Building an arsenal
26. What is the name of Mr. Jones’ farm before the animals rename it Animal Farm?
27. Chestnut Hills Farm
28. Jones Farm
29. Manor Farm
30. Old Farm
31. What is the single law that the Seven Commandments of Animalism are reduced to?
32. All animals are equal, but some animals are more equal than other.
33. All animals must sacrifice for the common good of the whole.
34. Only pigs are free.
35. Only pigs shall sleep in beds.
36. What name do the animals give to the battle in which Mr. Jones is defeated when he comes back to claim the farm?
37. Snowball’s Victory
38. The Battle of the Pig Sty
39. The Battle of the Cowshed
40. The Battle of the Stable
41. Who inspires the animals to begin planning their rebellion?
42. Boxer
43. Napoleon
44. Old Major
45. Snowball
46. Who lies to the animals when he tells them that Boxer died peacefully at the hospital?
47. Clover
48. Napoleon
49. Snowball
50. Squealer
51. Who says the following: “I trust every animal here appreciates the sacrifice that Comrade Napoleon has made in taking this extra labour upon himself. Do not imagine, comrades, that leadership is a pleasure! On the contrary, it is a deep and heavy responsibility.”
52. Boxer
53. Old Major
54. Snowball
55. Squealer
56. Who says the following: “Will there still be sugar after the rebellion?”
57. Mollie
58. Old Major
59. Snowball
60. Squealer

**READING SUMMARIES AND ANALYSIS**

By now you should all have re-read your novel. You will find below a compile summary and analysis to help you with understanding each chapter, characters, events, main ideas, the story line itself and the overall plot and setting. Much of what you read is presented as an allegory and your previous handouts have shown you the allegories in terms of Orwell’s use of satire using animalism as a visual representation of human evil portrayed from the Russian Revolution in a humorous way. The other element of your novel study included is the Character. Please take time to complete all activities included after each notes.

**CHAPTER SUMMARIES**

**CHAPTER 1**

After Mr. Jones, the owner of Manor Farm, falls asleep in a drunken stupor, all of his animals meet in the big barn at the request of [old Major](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/old-major), a 12-year-old pig. Major delivers a rousing political speech about the evils inflicted upon them by their human keepers and their need to rebel against the tyranny of Man. After elaborating on the various ways that Man has exploited and harmed the animals, Major mentions a strange dream of his in which he saw a vision of the earth without humans. He then teaches the animals a song — "Beasts of England" — which they sing repeatedly until they awaken Jones, who fires his gun from his bedroom window, thinking there is a fox in the yard. Frightened by the shot, the animals disperse and go to sleep.

Major's speech seems to initially echo the thoughts of Thomas Hobbes, the seventeenth-century English philosopher who wrote (in his work Leviathan) that men in an unchecked state of nature will live lives that are "poor, nasty, brutish, and short." Unlike Hobbes, however, who felt that a strong, authoritative government was required to keep everyone's innate self-interest from destroying society, Major argues that the earth could be a paradise if the tyranny of Man was overthrown; he presents his fellow animals as victims of oppression and incapable of any wrongdoing. The flaw in Major's thinking, therefore, is the assumption that only humans are capable of evil — an assumption that will be overturned as the novel progresses. Although he tells his listeners, "Remove Man from the scene, and the root cause of hunger and overwork is abolished for ever," this will not prove to be the case.

As previously mentioned, Major possesses great rhetorical skill. His barrage of rhetorical questions makes his argument more forceful, as does his imagery of the "cruel knife" and the animals screaming their "lives out at the block within a year." Major also specifically addresses Man's tyranny in terms of how he destroys families, consumes without producing, withholds food, kills the weak, and prevents them from owning even their own bodies. Major uses slogans as well ("All men are enemies. All animals are comrades.") because he knows that they are easily grasped by listeners as simpleminded as Boxer. The speech is a masterful example of persuasion, and his argument that a rebellion must take place is reminiscent of the one made by Patrick Henry to the House of Burgesses in Virginia, where he argued that a potential war with England was both inevitable and desirable.

Of course, the irony of the entire episode in the barn is that the animals will eventually betray the ideals set forth by Major. He warns, for example, that the animals must never come to resemble their human oppressors — but by the end of the novel, the tyrannical pigs are indistinguishable from their human companions. old Major's dream of an animal utopia will quickly become a totalitarian nightmare.

The song "Beasts of England" is another way in which Major rouses his audience. Although the narrator jokes that the tune is "something between Clementine and La Cucaracha," the animals find it rousing and moving. The use of a song to stir the citizenry is an old political maneuver, and the lyrics of "Beasts of England" summarize Major's feelings about Man: The song describes a day when all animals (even Irish ones — a detail Orwell knew would resonate with a British readership) will overcome their tormentors. Symbols such as rings in their noses, harnesses, bits, spurs, and whips are used to convey the liberty that Major hopes will one day be won. Images of food and plenty also contribute to the song's appeal. The singing of this powerful piece of propaganda reflects one of the novel's chief themes: Language can be used as a weapon and means of manipulation. As the animals will later learn, characters like [Napoleon](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/napoleon) and [Squealer](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/squealer) will prove even more skilled at using words to get others to do their bidding.

**CHAPTER 2**

After the death of [old Major](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/old-major), the animals spend their days secretly planning the rebellion, although they are unsure when it will occur. Because of their intelligence, the pigs are placed in charge of educating the animals about Animalism, the name they give to the philosophy expounded by Major in Chapter 1. Among the pigs, [Snowball](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/snowball) and [Napoleon](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/napoleon) are the most important to the revolution. Despite [Mollie](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/mollie)'s concern with ribbons and [Moses](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/moses)' tales of a place called Sugarcandy Mountain, the pigs are successful in conveying the principles of Animalism to the others.

The rebellion occurs when Jones again falls into a drunken sleep and neglects to feed the animals, who break into the store-shed in search of a meal. When Jones and his men arrive, they begin whipping the animals but soon find themselves being attacked and chased off the farm. The triumphant animals then destroy all traces of Jones, eat heartily, and revel in their newfound freedom. After a tour of Jones' house, they decide to leave it untouched as a museum. Snowball changes the sign reading "Manor Farm" to "Animal Farm" and paints the Seven Commandments of Animalism on the wall of the barn. The cows then give five buckets of milk, which Napoleon steals.

What Snowball (and the rest of the animals) fail to realize is that Sugarcandy Mountain — a paradise — is as unattainable a place as a farm wholly devoted to the principles of Animalism. As the biblical Moses led his people out of bondage and into the Promised Land, Moses the raven only offers a story about an obviously fictitious place. The fact that the animals are so willing to believe him reveals their wish for a utopia that (in the sky or on the farm) will never be found. Thus, Moses is the novel's "religious figure," but in a strictly ironic sense, since Orwell never implies that Moses' stories better the animals' condition. As Karl Marx famously said, "Religion … is the opium of the people" — an idea shown in the animals' acceptance of Moses' tales.

Once the animals rebel and drive Jones from the farm, they behave as a conquering army retaking its own land and freeing it from the yoke of oppression. All the symbols of Jones' reign — nose-rings, dog-chains, knives — are tossed into a celebratory bonfire. More important is that the animals attempt to create their own sense of history and tradition by preserving Jones' house as a museum. Presumably, future animals will visit the house to learn of the terrible luxury in which humans once lived, but, like Sugarcandy Mountain, this world where all animals study their oppressors instead of becoming them is a fantasy. Similarly, the renaming of Manor Farm to Animal Farm suggests the animals' triumph over their enemy. By renaming the farm, they assume that they will change the kind of place it has become — another example of their optimism and innocence.

The Seven Commandments of Animalism, like the biblical Ten Commandments, are an attempt to completely codify the animals' behavior to comply with a system of morality. Like the Ten Commandments, the Seven Commandments are direct and straightforward, leaving no room for interpretation or qualification. The fact that they are painted in "great white letters" on the side of the barn suggests the animals' desire to make these laws permanent — as the permanence of the Ten Commandments is suggested by their being engraved on stone tablets. Of course, like the Ten Commandments, the Seven Commandments are bound to be broken and bound to be toyed with by those looking for a loophole to excuse their wrongdoing.

The chapter's final episode involving the buckets of milk hints at the ruthlessness Napoleon will display as the novel progresses. One of the hens suggests that the milk be put into the animals' mash so that all can enjoy it — an Animalistic thought, to be sure, since the Seventh Commandment of Animalism states that "All animals are equal." Note that Napoleon, however, places himself in front of the buckets and sends Snowball to lead the animals to the harvest. Already the reader can sense the boar's greed and betrayal of the most basic law of Animalism. Napoleon is using the patriotism and drive of the other animals for his own purposes, which initially involve gaining as much control over the farm's food as he can.

**CHAPTER 3**

Despite the initial difficulties inherent in using farming tools designed for humans, the animals cooperate to finish the harvest — and do so in less time than it had taken Jones and his men to do the same. [Boxer](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/boxer) distinguishes himself as a strong, tireless worker, admired by all the animals. The pigs become the supervisors and directors of the animal workers. On Sundays, the animals meet in the big barn to listen to [Snowball](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/snowball) and [Napoleon](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/napoleon) debate a number of topics on which they seem never to agree. Snowball forms a number of Animal Committees, all of which fail. However, he does prove successful at bringing a degree of literacy to the animals, who learn to read according to their varied intelligences. To help the animals understand the general precepts of Animalism, Snowball reduces the Seven Commandments to a single slogan: "Four legs good, two legs bad." Napoleon, meanwhile, focuses his energy on educating the youth and takes the infant pups of Jessie and Bluebell away from their mothers, presumably for educational purposes.

The animals learn that the cows' milk and windfallen apples are mixed every day into the pigs' mash. When the animals object, [Squealer](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/squealer) explains that the pigs need the milk and apples to sustain themselves as they work for the benefit of all the other animals.

The flag created by Snowball is, like the Seven Commandments and the preserving of Jones' house as a museum, an attempt by the animals to create a greater sense of solidarity and emphasize their victory. Snowball's Animal Committees fail, however, because in them he attempts to radically transform the animals' very natures. Trying to create a "Clean Tails League" for the cows is as doomed to fail as trying to tame the wild animals in a "Wild Comrade's Re-education Committee." Snowball's aims may be noble and high-minded, but he is naive in thinking that he can alter the very nature of the animals' personalities. Thus, Snowball is marked as the intellectual theoretician of the rebellion — a characteristic that will be heightened later when he begins planning the construction of the windmill. Like [old Major](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/old-major), Snowball has noble yet naive assumptions about the purity of animals' natures.

Unlike Snowball, Napoleon is a pig of action who cares little for committees. His assumption that the education of the young is the most important duty of the animal leaders may sound like one of Snowball's altruistic ideas — but he only says this to excuse his seizure of the new pups that he will raise to be the vicious guard dogs he uses to terrorize the farm in later chapters.

Note that the characters of other animals are further developed in this chapter. Boxer, for example, is portrayed as a simple-minded but dedicated worker: He cannot learn any more than four letters of the alphabet, but what he lacks in intelligence he more than makes up for in devotion to the farm. His new motto — "I will work harder" — and request to be called to the field half an hour before anyone else marks him as exactly the kind of animal that the pigs feel confident in controlling. When there is no thought, there can only be blind acceptance. (Like Boxer, the sheep are content with repeating a motto instead of engaging in any real thought. Their repetition of "Four legs good, two legs bad" will continue throughout the novel, usually when Napoleon needs them to quiet any dissention.)

Mollie's vanity is stressed in her reluctance to work during the harvest — she cannot devote herself to any cause other than her own ego. Thus, when she is taught to read, she refuses to learn any letters except the ones that spell her name. Unlike Snowball (and his intellectual fancies) or Napoleon (and his ruthlessness), Mollie willingly abstains from any part in the political process.

Old [Benjamin](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/benjamin)'s character is likewise developed in this chapter. Orwell points out that Benjamin "never changed" and that, when asked about the rebellion, only remarks, "Donkeys live a long time. None of you has ever seen a dead donkey." The other animals find this reply a "cryptic" one, but the reader understands Benjamin's point: He is wary of becoming too enthusiastic about the rebellion, since he knows that any new government can succumb to the temptation to abuse its power. Later, when the animals learn to read, Benjamin never does, since he finds "nothing worth reading." His cynicism is out-of-place with the patriotism felt by the other animals, but he cannot be convinced that the rebellion is a wholly noble cause — and, after witnessing the actions of the pigs, neither can the reader.

**CHAPTER 4**

As summer ends and news of the rebellion spreads to other farms (by way of pigeons released by [Snowball](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/snowball) and [Napoleon](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/napoleon)), Jones spends most of his time in a pub, complaining about his troubles to two neighboring farmers: [Pilkington](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/pilkington) and [Jones](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/jones); [Frederick](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/frederick).

In October, Jones and a group of men arrive at Animal Farm and attempt to seize control of it. Snowball turns out to be an extraordinary tactician and, with the help of the other animals, drives Jones and his men away. The animals then celebrate their victory in what they call "The Battle of the Cowshed."

**Analysis**

Snowball and Napoleon's decision to send pigeons to neighboring farms to spread news of Animal Farm is — like their creation of "Animal Hero, First Class" at the end of the chapter — an attempt to heighten the gravity and scope of the rebellion. By informing other animals about Animal Farm, the pigs hope to instigate rebellions elsewhere and eventually live in the world depicted in [old Major](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/old-major)'s dream.

The scene of Jones commiserating in the Red Lion with Pilkington and [Frederick](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/frederick) portrays the humans as exactly the greedy self-centered beings that the animals wished to overthrow. Although the two neighboring farmers sympathize with Jones "in principle," [Orwell](https://www.cliffsnotes.com/literature/a/animal-farm/george-orwell-biography) states that each is "secretly wondering whether he could somehow turn Jones' misfortune to his own advantage." Note also that Pilkington's farm, Foxwood, is in a "disgraceful condition" and that Frederick is "perpetually involved in lawsuits" and has a "name for driving hard bargains." In direct contrast to the principles of Animalism, the humans live by a credo of self-interest and desire for material gain. (Of course, the reader has already seen how Napoleon is betraying the principles of Animalism, as he becomes more and more like these men in the pub.)

According to Frederick and Pilkington, the animals are "rebelling against the laws of nature," with "nature" in this context referring to a world where humans control all aspects of animals' lives and use them for their own material gain. Of course, what seems "natural" to the humans is not what seems "natural" to the animals, and it is worth noting that all attempts in the novel to change the natures of both humans and animals fail.

Driven by fear and their perception that other animals at neighboring farms are beginning to become inspired by the rebels' example, Jones attempts to take back what is his — but his attempt at military prowess in this case only further depicts him as impotent and inept. After being muted upon by the pigeons, Jones is knocked into a dung heap — a fitting place for him, in the eyes of his animal enemies. His running from the farm concludes a scene obviously serious for the characters but — with its panic and application of Caesarian tactics to a barnyard melee — comic to the reader.

Boxer's teary-eyed concern over the possible death of the stable-lad reinforces his simple-mindedness and foreshadows the fact that he will be unable to survive in a place as harsh as Animal Farm is soon to become. The image of the great horse trying to turn the boy over with his hoof while he laments, "Who will not believe that I did not do this on purpose?" contrasts the one of Snowball, with the blood dripping from his wounds, stating, "War is war. The only good human being is a dead one." Unlike Boxer, who wishes no real harm even to his enemies, Snowball cares little for the possible regrets one of his soldiers may face. To him, death is an inevitable by-product of revolution, as he remarks during his funeral oration for the dead sheep.

The chapter ends with the implication that Animal Farm is becoming a place grounded more in military might than agrarian industry. The creation of military decorations, the naming of the battle, and the decision to fire Jones' gun twice a year all suggest the animals' love of ceremony and the slow but sure transformation of Animal Farm into a place governed by martial law more than the Seven Commandments of Animalism.

**CHAPTER 5**

Winter comes, and [Mollie](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/mollie) works less and less. Eventually, Clover discovers that Mollie is being bribed off Animal Farm by one of [Pilkington](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/pilkington)'s men, who eventually wins her loyalties. Mollie disappears, and the pigeons report seeing her standing outside a pub, sporting one of the ribbons that she always coveted.

The pigs increase their influence on the farm, deciding all questions of policy and then offering their decisions to the animals, who must ratify them by a majority vote. [Snowball](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/snowball) and [Napoleon](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/napoleon) continue their fervent debates, the greatest of which occurs over the building of a windmill on a knoll. Snowball argues in favor of the windmill, which he is certain will eventually become a labor-saving device; Napoleon argues against it, saying that building the windmill will take time and effort away from the more important task of producing food. The two also disagree on whether they should (as Napoleon thinks) amass an armory of guns or (as Snowball thinks) send out more pigeons to neighboring farms to spread news of the rebellion. On the Sunday that the plan for the windmill is to be put to a vote, Napoleon calls out nine ferocious dogs, who chase Snowball off the farm. Napoleon then announces that all debates will stop and institutes a number of other new rules for the farm.

Three weeks after Snowball's escape, Napoleon surprises everybody by announcing that the windmill will be built. He sends [Squealer](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/squealer) to the animals to explain that the windmill was really Napoleon's idea all along and that the plans for it were stolen from him by Snowball.

Thus, Snowball is a leader who looks forward and considers the future of his nation, while Napoleon thinks only of the present, since his vision of the future is one in which he is in full control over animals who have no time for leisure activities. (This is again emphasized when Snowball argues for spreading news of the rebellion so that eventually all animals will rise against oppression, while Napoleon wants to create a stockpile of weapons that he can then turn, if needed, on his own citizens.) In short, Snowball's vision of life with the windmill is like [Moses](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/moses)' Sugarcandy Mountain: An immensely desirable yet fantastic place.

Note that [Benjamin](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/benjamin) does not endorse either pig, and their slogans have no effect on him. Like the reader, he is doubtful of Snowball's scheme and wary of Napoleon's maneuvers. All Benjamin believes is what he knows for sure, the sum total of which is that, "Windmill or no windmill, life will go on as it always had gone on — that is, badly." This cynical remark is perhaps the most important statement in the entire novel, for despite all of the ideologies, plans, battles, schemes, debates, betrayals, sound, and fury of the animals, the end result is that they return full circle to the exact same life they tried to avoid. As he does several times throughout the novel, Orwell speaks directly to the reader through Benjamin.

Napoleon's newfound power is based wholly on the threat of violence, as demonstrated in his "winning" the debate with Snowball by driving him off the farm. His decision to end all debates reflects his insatiable need for power: Debates, when conducted in the spirit of inquiry and discovery of viewpoints, are crucial to a government that wants its citizens to take part in their own rule. Napoleon, however, views debates as "unnecessary" because he will permit no questioning of his command and wants to silence any dissention. Like Big Brother, the personification of the all-powerful government in Orwell's Nineteen Eighty-Four, Napoleon begins to become an unapproachable, godlike figure. Note that when the four porkers object to the way in which Napoleon seizes power, the dogs begin to growl, and the sheep bleat their "Four legs good" slogan over and over. This combination of relentless propaganda and threats of violence comprise Napoleon's philosophy of leadership — the same philosophy behind the government in Nineteen Eighty-Four. Napoleon's disinterment of Major's skull is his way of allying himself with the beloved father of Animalism — another piece of admittedly brilliant propaganda.

[Squealer](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/squealer) displays even more of his skill at doubletalk in this chapter. As he did previously with the milk and apples, Squealer paints Napoleon's crimes in a light that makes Napoleon more like a martyr than a dictator. Calling Napoleon's takeover a "sacrifice" and stating that leadership is "not a pleasure," the officious pig manages to — as was said earlier about him — "turn black into white." Even more invidious is Squealer's ability to rewrite history: He tells the animals that Snowball's part in the Battle of the Cowshed was "much exaggerated" and (once Napoleon decides to proceed with the building of the windmill) that the idea for it was Napoleon's all along. Again, as in Nineteen Eighty-Four, Orwell attacks the ways in which those who rise to power revise the past in order to keep their grip on the present and future. These "tactics," as Squealer calls them, allow Napoleon to always present himself in the most favorable light — and, if an animal still objects, the three dogs accompanying Squealer serve as ample deterrent. Faced with Squealer's "skipping" words and the mouths of the dogs, an animal has hardly a choice but to submit to the new regime.

**CHAPTER 6**

During the following year, the animals work harder than ever before. Building the windmill is a laborious business, and [Boxer](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/boxer) proves himself a model of physical strength and dedication. [Napoleon](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/napoleon) announces that Animal Farm will begin trading with neighboring farms and hires Mr. Whymper, a solicitor, to act as his agent. Other humans meet in pubs and discuss their theories that the windmill will collapse and that Animal Farm will go bankrupt. Jones gives up his attempts at retaking his farm and moves to another part of the county. The pigs move into the farmhouse and begin sleeping in beds, which [Squealer](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/squealer) excuses on the grounds that the pigs need their rest after the daily strain of running the farm.

That November, a storm topples the half-finished windmill. Napoleon tells the animals that [Snowball](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/snowball) is responsible for its ruin and offers a reward to any animal who kills Snowball or brings him back alive. Napoleon then declares that they will begin rebuilding the windmill that very morning.

**Analysis**

With the passing of a year, all of the animals (save [Benjamin](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/benjamin)) have wholly swallowed Napoleon's propaganda: Despite their working like "slaves," the animals believe that "everything they did was for the benefit of themselves" and "not for a pack of idle, thieving human beings." When Napoleon orders that animals will need to work on Sundays, he calls the work "strictly voluntary" yet adds that any animal who does not volunteer will have his rations reduced. Thus, Napoleon is able to foster a sense of unity (where animals "volunteer") using the threat of hunger. This transformation of obvious dictatorial practices (forced labor) into seemingly benevolent social programs (volunteering) is another of Napoleon's methods for keeping the animals working and docile.

The effect of Napoleon's propaganda is also seen in Boxer's unflagging devotion to the windmill. Even when warned by Clover about exerting himself, Boxer can only think, "I will work harder" and "Napoleon is always right." The fact that he can only think in slogans reflects his inability to engage in any real thought at all. Slogans such as these are powerful weapons for leaders like Napoleon, who want to keep their followers devoted, docile, and dumb.

One of the most effective ways that Napoleon strengthens his rule is his use of the politics of sacrifice. Indeed, "sacrifice" is an often-repeated word in the novel, and Napoleon uses it to excuse what he knows others will see as his blatant disregard for the Seven Commandments of Animalism. For example, when ordering that Animal Farm will engage in trade with human beings and that the hens must sell their eggs, he states that the hens "should welcome this sacrifice as their own special contribution towards the building of the windmill." After facing some objections from the animals about trading with humans, Napoleon tells them that they will not have to come into contact with any human beings, since, "He intended to take the whole burden upon his own shoulders." Like the apples and milk (which the pigs' pretended not to like in the first place), Napoleon masterfully recasts himself as an animal like Boxer — when, of course, the reader sees that the pig and the horse are complete opposites in their selfishness and selflessness. Of course, if any animals ever hint at seeing through Napoleon's false humility, they will be greeted with the same combination of bleating and growls that faced Snowball in Chapter 5.

Squealer continues his work of mollifying the animals who object to Napoleon's plans. As he figuratively rewrites history when explaining that there never was a resolution against using money or trading and that the animals must have dreamed it, he literally rewrites history when he changes the Fourth Commandment from "No animal shall sleep in a bed" to "No animal shall sleep in a bed with sheets." When Clover learns of the two added words, she is naturally suspicious but has been so brainwashed by Napoleon's regime that she concludes that she was mistaken. Squealer's explanation of why the pigs sleep in beds hinges on semantics rather than common sense: "A bed merely means a place to sleep in" and "A pile of straw is a bed, properly regarded" are examples of his manipulation of language. His most powerful word, of course, is "Jones," for whenever he asks, "Surely, none of you wishes to see Jones back?" all the animals' questions are dispelled.

The destruction of the windmill marks the failure of Snowball's vision of the future. It also allows [Orwell](https://www.cliffsnotes.com/literature/a/animal-farm/george-orwell-biography) to again demonstrate Napoleon's incredible ability to seize an opportunity for his own purposes. Afraid of seeming indecisive and a failure while all the animals stare at the toppled windmill, Napoleon invokes the name of Snowball as Squealer does with Jones: "Do you know," he asks, "the enemy who has come in the night and overthrown our windmill? SNOWBALL!" For the remainder of the novel, Snowball will be used as a scapegoat for all of Napoleon's failings; his commands to begin rebuilding the windmill and shouting of slogans occur because he does not want to give the animals any time in which to consider the plausibility of his story about Snowball. Although he shouts, "Long live Animal Farm," he means, "Long live Napoleon!"

**CHAPTER 7**

As the human world watches Animal Farm and waits for news of its failure, the animals struggle against starvation. [Napoleon](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/napoleon) uses Mr. Whymper to spread news of Animal Farm's sufficiency to the human world. After learning that they must surrender their eggs, the hens stage a demonstration that only ends when they can no longer live without the rations that Napoleon had denied them. Nine hens die as a result of the protest.

The animals are led to believe that [Snowball](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/snowball) is visiting the farm at night and spitefully subverting their labor. He becomes a constant (and imagined) threat to the animals' security, and [Squealer](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/squealer) eventually tells the animals that Snowball has sold himself to [Frederick](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/frederick) and that he was in league with Jones from the very beginning.

One day in spring, Napoleon calls a meeting of all the animals, during which he forces confessions from all those who had questioned him (such as the four pigs in Chapters 5 and 6 and the three hens who lead the protest) and then has them murdered by the dogs. Numerous animals also confess to crimes that they claim were instigated by Snowball. Eventually, the singing of "Beasts of England" is outlawed and a new song by Minimus, Napoleon's pig-poet, is instituted, although the animals do not find the song as meaningful as their previous anthem.

Those who actually do threaten Napoleon's rule are dealt with in a swift and brutal fashion. Napoleon calls a meeting of all the animals for the purpose of publicly executing dissidents in order to make the others understand what will happen to them should they refuse one of his orders. When the four pigs who protested against Napoleon's decision to end the Sunday meetings are called before him, they confess to have been secretly in touch with Snowball, in the hopes of receiving some clemency from Napoleon. This is the same technique used by the hens, who, likewise, are slaughtered. The number of other animals who confess to Snowball-inspired crimes, however, suggests the degree to which paranoia has gripped the animals, who now feel the need to confess things as slight as stealing six ears of corn or urinating in the drinking water. The scene of these confessions echoes the Salem witch trials, where seemingly rational people suddenly confessed to having comported with Satan as a way of relieving their psychological torments. Afraid that their crimes will be discovered, the animals confess them because they are unable to stand the strain of their guilt.

The terrible atmosphere of fear and death that now characterizes Animal Farm is discussed by Boxer and Clover at the end of the chapter. Boxer, naturally, concludes that he must work harder to atone for "some fault in ourselves"; like the confessing animals, he wants to purge himself of nonexistent evils. Clover, however, does gain a small amount of insight as she looks at the farm from the knoll and considers that the terrors she has seen were not in her mind when [old Major](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/old-major) spoke of his dream. However, since she lacked "the words to express" these ideas, her possibly revolutionary thoughts are never brought out. With Snowball gone, none of the animals are encouraged to read — for the same reasons that slaves throughout history were similarly deprived.

Napoleon's outlawing "Beasts of England" is his next step in assuming total control. Fearful that the song might stir up the same rebellious feelings felt by the animals the night Major taught it to them, Napoleon replaces it with a decidedly blander song that focuses on the responsibility of the animals to protect the farm, rather than to overthrow its leaders:

Animal Farm, Animal Farm,

Never through me shalt thou come to harm!

Of course, there is no debate about this decision, since the sheep who accompany Squealer effectively end all talk of it with their incessant bleating. Nothing at Animal Farm will ever be the same since the blood of animals has been shed by their own kind.

**CHAPTER 8**

The following year brings more work on the windmill and less food for the workers, despite [Squealer](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/squealer)'s lists of figures supposedly proving that food production has increased dramatically under [Napoleon](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/napoleon)'s rule. As Napoleon grows more powerful, he is seen in public less often. The general opinion of him is expressed in a poem by Minimus that lists his merits and virtues. More executions occur while Napoleon schemes to sell a pile of timber to [Frederick](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/frederick) — who is alternately rumored to be a sadistic torturer of animals and the victim of unfounded gossip.

After the completion of the new windmill in August, Napoleon sells the pile of timber to Frederick, who tries to pay with a check. Napoleon, however, demands cash, which he receives. Whymper then learns that Frederick's banknotes are forgeries, and Napoleon pronounces the death sentence on the traitorous human.

The next morning, Frederick and 14 men arrive at Animal Farm and attempt to take it by force. Although the humans are initially successful, after they blow up the windmill, the animals are completely enraged and drive the men from the farm. Squealer explains to the bleeding animals that, despite what they may think, they were actually victorious in what will hereafter be called "The Battle of the Windmill."

Some days later, the pigs discover a case of whisky in Jones' cellar. After drinking too much of it, Napoleon fears he is dying and decrees that the drinking of alcohol is punishable by death. Two days later, however, Napoleon feels better and orders the small paddock (which was to have been used as a retirement-home for old animals) to be ploughed and planted with barley. The chapter ends with Muriel rereading the Seven Commandments and noticing, for the first time, that the Fifth Commandment now reads, "No animal shall drink alcohol to excess."

None of these unabashed displays of his own importance, however, deter the animals from worshipping him. The poem written by Minimus is notable for the ways in which it resembles a prayer, likening Napoleon to "the sun in the sky" and flattering him with lines like, "Thou are the giver of / All that thy creatures love." (Note the formal poetic diction found in words like "Thou," "Ere," and "thee" that seemingly elevates the dignity of the poem's subject.) As a whole, however, the poem portrays Napoleon as an omniscient force ("Thou watches over all, / Comrade Napoleon") that begins brainwashing his subjects from their first living moments:

Had I a sucking pig,  
Ere he had grown as big  
Even as a pint bottle or a rolling-pin,  
He should have learned to be  
Faithful and true to thee,  
Yes, his first squeak should be  
"Comrade Napoleon!"

Unlike "Beasts of England," which called for an uprising against tyranny and an increased sense of unity among all animals, Minimus' poem portrays Napoleon as a greater and better animal than all others, deserving their full devotion. On the surface, such a song of praise might seem like innocent flattery — but the reader understands that the poem is another weapon in Napoleon's propaganda arsenal.

Napoleon's relationship with [Frederick](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/frederick) and [Pilkington](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/pilkington) also reveal his disregard for [old Major](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/old-major)'s principles; indeed, Orwell remarks that relations between Napoleon and Pilkington become "almost friendly." When the animals are shocked to learn that Napoleon "had really been in secret agreement with Frederick" to sell him the timber, the reader (as with Minimus' poem) senses the truth and understands that there never was a "secret agreement," but that Napoleon had been sounding each man to see who would offer him a better price. Again Napoleon is able to manipulate the animals' perceptions in order to make himself appear in complete control. The pigeons that Napoleon releases with their varying slogans ("Death to Frederick" and "Death to Pilkington") resemble government-controlled media, spreading the official word on a topic to the world and completely contradicting all previous statements when necessary.

Another way in which Napoleon manipulates public opinion is his naming the windmill "Napoleon Mill." Building the windmill had been an effort of all the animals, but Napoleon names it after himself to again insinuate that Animal Farm has become what it is because of his actions. Ironically, this is true in both the positive and negative sense: Napoleon's leadership has freed the animals from human control — but it has also begun to enslave them to another form of tyranny. As Snowball is deemed responsible for everything that goes wrong on the farm, Napoleon is credited with all improvements. The animals praising him for the taste of the water and other things with which Napoleon obviously had nothing to do reveals the depth to which he has pervaded their minds — and terrified them into complete dependence and obedience.

The destruction of the windmill marks Animal Farm's final, irrevocable turn for the worse. As the windmill earlier symbolized the hopes of Snowball and a future of leisure, its explosion at the hands of Frederick symbolizes the absolute impossibility of Snowball's dreams. The Battle of the Windmill recalls, of course, the Battle of the Cowshed, but this battle is more chaotic, more bloody, and less effective than the former: "A cow, three sheep, and two geese were killed, and nearly everyone was wounded."

Like the statistics that "proved" that the animals could not be hungry, Squealer's logic in proving that the battle was a victory is an incredible display of political doubletalk at its most obvious and ludicrous: [Boxer](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/boxer), bleeding and wounded, cannot conceive how Squealer can call the battle a victory, until the pig explains, "The enemy was in occupation of this very ground that we stand upon. And now — thanks to the leadership of comrade Napoleon — we have won every inch of it back again!" Boxer's deadpan reply to this — "Then we have won back what we had before" — contains a wisdom that even he cannot appreciate, for he is attempting to follow Squealer's logic while simultaneously (and unknowingly) pointing out the laughable nature of Squealer's claim. Here, as elsewhere, the satire of Animal Farm grows exponentially sharper and more bitter with each chapter.

The episode involving the alcohol is notable for the way in which it further characterizes the pigs as the gluttonous animals they are thought to be in the popular imagination, as well as how it offers another example of Napoleon's cold efficiency: His decision to use that paddock as a place to harvest barley instead of the old-age home it was originally earmarked to be clearly indicates that Napoleon values profits (and homemade spirits) over revering the aged.

**CHAPTER 9**

After celebrating their so-called victory against [Frederick](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/frederick), the animals begin building a new windmill. Their efforts are again led by [Boxer](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/boxer) who, despite his split hoof, insists on working harder and getting the windmill started before he retires.

Food supplies continue to diminish, but [Squealer](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/squealer) explains that they actually have more food and better lives than they have ever known. The four sows litter 31 piglets; [Napoleon](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/napoleon), the father of all of them, orders a schoolroom to be built for their education. Meanwhile, more and more of the animals' rations are reduced while the pigs continue to grow fatter. Animal Farm is eventually proclaimed a Republic, and Napoleon is elected President.

Once his hoof heals, Boxer works as hard as he can at building the windmill — until the day he collapses because of a lung ailment. After he is helped back to his stall, Squealer informs them that Napoleon has sent for the veterinarian at Willingdon to treat him. When the van arrives to take Boxer to the hospital, however, [Benjamin](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/benjamin) reads its side and learns that Boxer is actually being taken to a knacker, or glue-boiler. Clover screams to Boxer to escape, but the old horse is too weak to kick his way out of the van, which drives away. Boxer is never seen again. To placate the animals, Squealer tells them that Boxer was not taken to a knacker but that the veterinarian had bought the knacker's truck and had not yet repainted the words on its side. The animals are relieved when they hear this. The chapter ends with a grocer's van delivering a crate of whisky to the pigs, who drink it all and do not arise until after noon the following day.

This manipulation of language is again found when Animal Farm is proclaimed a Republic, with Napoleon its "elected" President. The word "Republic" connotes a land of self-government whose citizens participate in the political process, as the word "President" connotes one who is of the citizenry but who has been appointed by them to preside over — not control — their government. Of course, these words are outrageous jokes to the reader, but not to the animals, who again and again swallow the pigs' twisted language to make themselves feel better: As Orwell slyly remarks, "Doubtless it had been worse in the old days. They were glad to believe so."

Similarly, the animals are "glad to believe" Squealer's obvious lies about Boxer's final moments in which he supposedly praised both Animals Farm and Napoleon. This is Squealer's most outrageous and blatant piece of propaganda, and a reader may well wonder why none of the animals raise the slightest suspicion about it. The reason is that they are afraid to do so — afraid of Napoleon and his dogs, of course, but also afraid of probing too deeply into the story and thus upsetting their own consciences. Believing Squealer is easier politically and morally. They can excuse their lack of action by willingly believing Squealer's lies about the owner of the van. As Orwell ironically explains:

The animals were enormously relieved to hear this. And when Squealer went on to give further graphic details of Boxer's death-bed, the admirable care he had received, and the expensive medicines for which Napoleon had paid without a thought to the cost, their last doubts disappeared and the sorrow that they felt for their comrade's death was tempered by the thought that at least he had died happy.

Words like "admirable," "expensive," and "without a thought to the cost" all give the animals license to excuse their own inaction. As Orwell wrote elsewhere, "To see what is in front of one's nose needs a constant struggle" — a struggle that the animals doubtless are able to overcome.

The return of Moses is, like the destruction of the first windmill, used to the pigs' advantage. A reader may wonder why the pigs allow Moses to remain on the farm (and actually encourage him to do so by giving him a gill of beer a day). The reason lies in the effect Moses has on the animals. Again recalling Marx's famous metaphor, Moses' tales of Sugarcandy Mountain figuratively drug the animals and keep them docile: If life now is awful, at least (so Moses' tales imply) it will not always be such. Therefore the animals continue working, laboring under the hope that, one day, Moses' stories will come true.

Napoleon's fathering of the 31 piglets suggests how saturated with his image and presence the farm has become. In a biological sense, Napoleon is now creating the very population he means to control. His decision to build a schoolhouse for the pigs is reminiscent of such fascist organizations as the Hitler Youth, and his numerous decrees favoring the pigs (such as the one requiring all animals to step out of their way when approached by pigs) recalls Hitler's thoughts about Aryan superiority.

Also notable in this chapter is the great amount of ceremony that Napoleon institutes throughout the farm: The increased amount of songs, speeches, and demonstrations keep the animals' brains busy enough not to think about their own wretchedness — and Napoleon packs the meetings with the sheep in case any animals momentarily see past all the pomp and circumstance. The wreath Napoleon orders to be made for Boxer's grave is a similar display for Napoleon's own ends, as is the elegy for Boxer that he ends with the horse's two maxims in order to threaten the other animals. The fact that the pigs get drunk on the night of the supposed solemn day of Boxer's memorial banquet betrays their complete lack of sympathy for the devoted but ignorant horse. Their drunkenness also makes them more like Jones, their former oppressor.

**CHAPTER 10**

Years pass, and Animal Farm undergoes its final changes. Muriel, Bluebell, Jessie, and Pincher are all dead, and Jones dies in an inebriates' home. Clover is now 14 years old (two years past the retiring age) but has not retired. (No animal ever has.) There are more animals on the farm, and the farm's boundaries have increased, thanks to the purchase of two of [Pilkington](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/pilkington)'s fields. The second windmill has been completed and is used for milling corn. All the animals continue their lives of hard work and little food — except, of course, for the pigs.

One evening, Clover sees a shocking sight: [Squealer](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/squealer) walking on his hind legs. Other pigs follow, walking the same way, and [Napoleon](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/napoleon) also emerges from the farmhouse carrying a whip in his trotter. The sheep begin to bleat a new version of their previous slogan: "Four legs good, two legs better!" Clover also notices that the wall on which the Seven Commandments were written has been repainted: Now, the wall simply reads, "ALL ANIMALS ARE EQUAL / BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS." Eventually, all the pigs begin carrying whips and wearing Jones' clothes.

In the novel's final scene, a deputation of neighboring farmers are given a tour of the farm, after which they meet in the dining-room of the farmhouse with Napoleon and the other pigs. Mr. Pilkington makes a toast to Animal Farm and its efficiency. Napoleon then offers a speech in which he outlines his new policies: The word "comrade" will be suppressed, there will be no more Sunday meetings, the skull of [old Major](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/old-major) has been buried, and the farm flag will be changed to a simple field of green. His greatest change in policy, however, is his announcement that Animal Farm will again be called Manor Farm. Soon after Napoleon's speech, the men and pigs begin playing cards, but a loud quarrel erupts when both Napoleon and Pilkington each try to play the ace of spades. As Clover and the other animals watch the arguments through the dining-room window, they are unable to discriminate between the humans and the pigs.

[Orwell](https://www.cliffsnotes.com/literature/a/animal-farm/george-orwell-biography) has years pass between Chapters 9 and 10 to stress the ways in which the animals' lack of any sense of history has rendered them incapable of judging their present situation: The animals cannot complain about their awful lives, since "they had nothing to go upon except Squealer's lists of figures, which invariably demonstrated that everything was getting better and better." As Winston Smith, the protagonist of Orwell's Nineteen-Eight-Four understands, the government "could thrust its hand into the past and say of this or that event it never happened." This same phenomena occurs now on Animal Farm, where the animals cannot recall there ever having been a way of life different from their present one and, therefore, no way of life to which they can compare their own. Although "Beasts of England" is hummed in secret by some would-be rebels, "no one dared to sing it aloud." The pigs have won their ideological battle, as the Party wins its war with Winston's mind at the end of Nineteen-Eight-Four. Only [Benjamin](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/benjamin) — a means by which Orwell again voices his own opinion of the matter — is able to conclude that "hunger, hardship, and disappointment" are the "unalterable law of life."

While Clover is shocked at the sight of Squealer walking on two legs, the reader is not, since this moment is the logical result of all the pigs' previous machinations. Napoleon's carrying a whip in his trotter — formerly a symbol of human torture — and dressing in Jones' clothes only cements in readers minds what they have long suspected. The sheep's new slogan, as before, destroys any chance for thought or debate on the animals' part, and the new Commandment painted on the wall perfectly (and ironically) expresses Napoleon's philosophy. Of course, the phrase "more equal" is paradoxical, but this illustrates the paradoxical notion of animals oppressing their own kind in the name of liberty and unity. When the deputation of neighboring humans arrives, the animals are not sure whom they should fear: The pigs or the men. Orwell implies here that there is no real difference, as he does with the pigs buying a wireless, a telephone, and newspapers and with Napoleon smoking a pipe, despite old Major's admonition to avoid all habits of men.

Pilkington's address to Napoleon is sniveling in tone and reveals his desire to remain on good terms with the intimidating leader of Animal Farm. Excusing all cruelty and apologizing for being "nervous" about the effects of the rebellion, Pilkington offers a stream of empty words said only to keep the wheels of commerce well-greased. Note that he praises Napoleon for making the animals do more work for less food; flattery from such a man can only suggest that the object of such praise is as corrupt as he who flatters. His final witticism — "If you have your lower animals to contend with … we have our lower classes!" — again stresses the political interchangeability between the pigs and the men.

The changes of which Napoleon speaks in his address are the final ones needed to make the farm a complete dictatorship. The abolition of the word "comrade" will create less unity among the animals, the burial of old Major's skull will figuratively "bury" any notions of the dead pig's ideals, and the removal of the horn and hoof from the flag will ensure that the animals over which it waves never consider the rewards of struggle and rebellion. Finally, the changing of the farm's name back to Manor Farm implies that everything has come full circle while also implying that the farm is not, in any sense, the animals. Instead, it is the property of those (as Hamlet quips in Shakespeare's play) "to the manor born": the pigs.

The novel's final scene in which Napoleon and Pilkington argue about two aces of spades brilliantly represents the entire book: After years of oppression, struggle, rebellion, and reform, the pigs have become as corrupt and cruel as their masters. Smoking, drinking, whipping, killing, and even cheating are now qualities shared by both animal and man. Despite Pilkington's professed admiration for Napoleon (and vice versa), neither trusts the other because neither can: Each is motivated purely by self-interest and not the altruistic yet ineffectual principles once expounded by old Major.

**PLOT STRUCTUREACTIVITY**

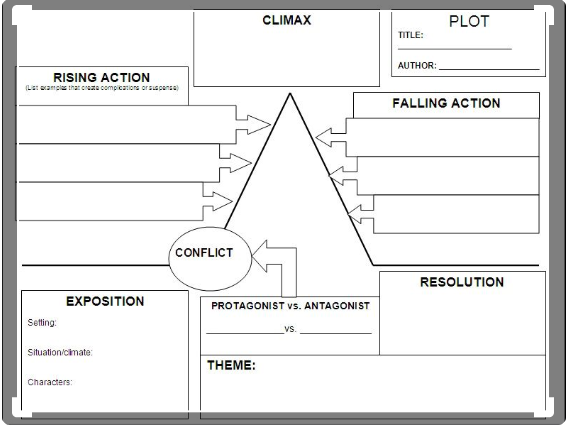
Plot is the series of events that make up your story, including the order in which they occur and how they relate to each other. Structure (also known as narrative structure), is the overall design or layout of your story. ... You can think of plot and structure like the DNA of your story, not like corona virus.

1. **There are 5 parts of the plot structure. For each part define what they mean and identify key events discussed within the story at each stage. The first one is done for you.**

|  |  |  |
| --- | --- | --- |
|  | Description | Main events |
| **Exposition** | Exposition is the beginning of the story. This is when a reader is introduced to the setting, characters and the conflict. For the Animal Farm, the story is opened at the farm where all the Animals are locked up by a drunkard farmer name Jones. Jones was too drunk to take good care of the animals who now fall into rebellion initiated by Old Major. | OLD MAJOR’S Speech |
| **Conflict** |  | The Battle at the Cowshed  Revolution |
| **Rising and falling**  **action** |  |  |
| **Climax** |  |  |
| **Falling action** |  |  |
| **Resolution** |  |  |

1. **Complete the plot structure below.**

**MY ANIMAL FARM PLOT STRUCTURE**



**Using the information from your table and the plot structure above, you are now ready to write your plot essay on any element of the plot.**

Protagonist= major character

Antagonist = enemy character

1. **NOVEL ESSAY: PLOT**

**Question:** Using information from your plot structure of the different elements of plot, write a plot essay outlining how the story of The Animal Farm started, developed and ended. Why do you think the story has a good ending?

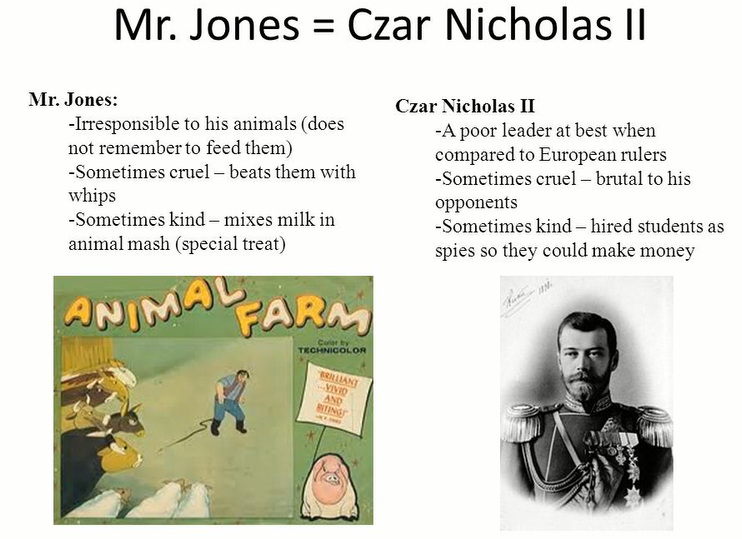
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**2. CHARACTER**

**Activity 1:**  There are various characters that you need to choose from in order to answer one essay question on character. Using the following characters identify which description best fit each one. The first one is done for you. **Mr. Whymper, Old Major, Napoleon, Squealer, snowball, Mr. Jones, Benjamin, Boxer**

|  |  |
| --- | --- |
| **Example:**  Old Major | An old boar whose speech about the evils perpetrated by humans rouses the animals into rebelling. His philosophy concerning the tyranny of Man is named Animalism by his followers. He also teaches the song "Beasts of England" to the animals. |
|  | A boar who becomes one of the rebellion's most valuable leaders. After drawing complicated plans for the construction of a windmill, he is chased off of the farm forever by Napoleon's dogs and thereafter used as a scapegoat for the animals' troubles. |
|  | A boar who, with Snowball, leads the rebellion against Jones. After the rebellion's success, he systematically begins to control all aspects of the farm until he is an undisputed tyrant. |
|  | A porker pig who becomes Napoleon's mouthpiece. Throughout the novel, he displays his ability to manipulate the animals' thoughts through the use of hollow yet convincing rhetoric. |
|  | A dedicated but dimwitted horse who aids in the building of the windmill but is sold to a glue-boiler after collapsing from exhaustion. |
|  | A cynical, pessimistic donkey who continually undercuts the animals' enthusiasm with his cryptic remark, "Donkeys live a long time." |
|  | The often-drunk owner of Manor Farm, later expelled from his land by his own animals. He dies in an inebriates' home after abandoning his hopes to reclaim his farm. |
|  | A solicitor hired by Napoleon to act as an intermediary in Animal Farm's trading with neighboring farms. |

**Always remember, ‘The Animal Farm’ is an Allegory. Each character represents what happens during the time of the Russian Revolution**

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**Acitivity2:**

1. Which world leader do you believe Old Major represent? State Why?

WORLD LEADER: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

REASON:

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1. How do you relate his character to the context of Vanuatu Politics?

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**NOTEs: Make use of the following analysis to help you with your novel tasks**

**CHARACTER ANALYSIS**

**OLD MAJOR**

A wise and persuasive pig, old Major inspires the rebellion with his rhetorical skill and ability to get the other animals to share his indignation. When he announces that he wishes to share the contents of his strange dream with his companions, all the animals comply, demonstrating the great respect they have for such an important (that is, "major") figure. His speech about the tyranny of man is notable for its methodical enumeration of man's wrongs against the animals. Listing all of man's crimes, old Major rouses the other animals into planning the rebellion. His leading them in singing "Beasts of England" is another demonstration of his rhetorical skills, for after he teaches the animals the song about a world untainted by human hands, the animals sing it five times in succession.

The flaw in old Major's thinking is that he places total blame on man for all the animals' ills. According to him, once they "Remove Man from the scene," then "the root cause of hunger and overwork" will be abolished forever. Clearly, old Major believes that Man is capable only of doing harm and that animals are capable only of doing good. Such one-dimensional thinking that ignores the desire for power inherent in all living things can only result in its being disproved. Also ironic is old Major's admonition to the animals: "Remember also that in fighting against Man, we must not come to resemble him." This warning is ignored by [Napoleon](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/napoleon) and the other pigs, who, by the novel's end, completely resemble their human masters.

**NAPOLEON**

While Jones' tyranny can be somewhat excused due to the fact that he is a dull-witted drunkard, Napoleon's can only be ascribed to his blatant lust for power. The very first description of Napoleon presents him as a "fierce-looking" boar "with a reputation for getting his own way." Throughout the novel, Napoleon's method of "getting his own way" involves a combination of propaganda and terror that none of the animals can resist. Note that as soon as the revolution is won, Napoleon's first action is to steal the cows' milk for the pigs. Clearly, the words of [old Major](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/old-major) inspired Napoleon not to fight against tyranny, but to seize the opportunity to establish himself as a dictator. The many crimes he commits against his own comrades range from seizing nine puppies to "educate" them as his band of killer guard dogs to forcing confessions from innocent animals and then having them killed before all the animals' eyes.

Napoleon's greatest crime, however, is his complete transformation into Jones — although Napoleon is a much more harsh and stern master than the reader is led to believe Jones ever was. By the end of the novel, Napoleon is sleeping in Jones' bed, eating from Jones' plate, drinking alcohol, wearing a derby hat, walking on two legs, trading with humans, and sharing a toast with Mr. Pilkington. His final act of propaganda — changing the Seventh Commandment to "ALL ANIMALS ARE EQUAL / BUT SOME ARE MORE EQUAL THAN OTHERS" — reflects his unchallenged belief that he belongs in complete control of the farm. His restoration of the name Manor Farm shows just how much Napoleon has wholly disregarded the words of old Major.

**SQUEALER**

Every tyrant has his sycophants, and [Napoleon](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/napoleon) has one in Squealer, a clever pig who (as the animals say) "could turn black into white." Throughout the novel, he serves as Napoleon's mouthpiece and Minister of Propaganda. Every time an act of Napoleon's is questioned by the other animals — regardless of how selfish or severe it may seem — Squealer is able to convince the animals that Napoleon is only acting in their best interests and that Napoleon himself has made great sacrifices for Animal Farm. For example, after Squealer is questioned about Napoleon's stealing the milk and windfallen apples, he explains that Napoleon and his fellow pigs must take the milk and apples because they "contain substances absolutely necessary to the well-being of a pig." He further explains that many pigs "actually dislike milk and apples" and tells the questioning animals, "It is for your sake that we drink that milk and eat those apples." His physical "skipping from side to side" during such explanations parallels his "skipping" words, which are never direct and always skirt the obvious truth of the matter at hand. As the novel proceeds, he excuses Napoleon's tyranny and sullies Snowball's reputation, just as Napoleon desires. The most outrageous demonstration of his "skipping" is when he convinces the animals that [Boxer](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/boxer) was taken to a veterinary hospital instead of the knacker's.

**BOXER**

Horses are universally prized for their strength, and Boxer is no exception: Standing almost six-feet tall, Boxer is a devoted citizen of the farm whose incredible strength is a great asset to the rebellion and the farm. As soon as he learns about Animalism, Boxer throws himself into the rebellion's cause. At the Battle of the Cowshed, Boxer proves to be a valuable soldier, knocking a stable-boy unconscious with his mighty hoof. (Note that Boxer, however, is not bloodthirsty and feels great remorse when he thinks he has killed the boy.) His rising early to work on the farm and his personal maxim — "I will work harder" — reveal his devotion to the animals' cause. He also proves himself to be the most valuable member of the windmill-building team.

Boxer's great strength, however, is matched by his equally stunning innocence and naiveté. He is not an intelligent animal (recall his inability to learn any of the alphabet past the letter D) and therefore can only think in simple slogans, the second of which ("[Napoleon](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/napoleon) is always right") reveals his childlike dependence on an all-knowing leader. Even when he collapses while rebuilding the windmill, his first thoughts are not of himself but of the work: "It is my lung … It does not matter. I think you will be able to finish the windmill without me." His hopes of retiring with [Benjamin](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/benjamin) after his collapse display the extent of his innocence, since the reader knows that Napoleon has no intention of providing for an old, infirm horse. Even when he is being led to his death at the knacker's, Boxer needs to be told of his terrible fate by Benjamin and Clover. He becomes wise to Napoleon's ways too late, and his death is another example of Napoleon's tyranny

**MOLLIE**

Unlike Boxer, who always thinks of others, Mollie is a shallow materialist who cares nothing for the struggles of her fellow animals. Her first appearance in the novel suggests her personality when she enters the meeting at the last moment, chewing sugar and sitting in the front so that the others will be able to admire the red ribbons she wears in her mane. Her only concerns about the revolution are ones prompted by her ego: When she asks [Snowball](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/snowball) if they will still have sugar and ribbons after the rebellion, she betrays the thoughts of [old Major](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/old-major) and reveals her vanity. She is lulled off the farm by the prospect of more material possessions than she could enjoy in an animal-governed world, marking her as one to whom politics and struggle mean nothing.

**BENJAMIN**

As horses are known for their strength, donkeys are known for their stubbornness, and Benjamin stubbornly refuses to become enthusiastic about the rebellion. While all of his comrades delight in the prospect of a new, animal-governed world, Benjamin only remarks, "Donkeys live a long time. None of you has ever seen a dead donkey." While this reply puzzles the animals, the reader understands Benjamin's cynical yet not-unfounded point: In the initial moments of the rebellion, Animal Farm may seem a paradise, but in time it may come to be another form of the same tyranny at which they rebelled. Of course, Benjamin is proven right by the novel's end, and the only thing that he knows for sure — "Life would go on as it had always gone on — that is, badly" — proves to be a definitive remark about the animals' lives. Although pessimistic, he is a realist.

**MOSES**

With his tales of the "promised land" to which all animals retire after death, Moses is the novel's "religious" figure. Like his biblical counterpart, Moses offers his listeners descriptions of a place — Sugar candy Mountain — where they can live free from oppression and hunger. At first, the pigs find him irksome, since they want the animals to believe that Animal Farm is a paradise and fear that the animals will be prompted by Moses' tales to seek a better place. However, as conditions on the farm worsen, the pigs allow Moses to stay because his tales offer the animals the promise of rest after a weary, toilsome life. As Karl Marx famously stated, "Religion is the opium of the people," and Moses' tales of Sugar candy Mountain likewise serve as an opiate to the animals' misery.

**JONES**

Like George III to the American colonists or Czar Nicholas II to the Russian revolutionaries, Jones is the embodiment of the tyranny against which the animals rebel — and with good reason. An inept farmer and slovenly drunkard, Jones cares little for his Manor Farm and the animals who live there. The novel's first paragraph describes Jones forgetting (out of drunkenness) to shut the pop holes for the hen-houses but remembering to draw himself a glass of beer before "lumbering" off to a drunken sleep. The fact that the rebellion is sparked by Jones' forgetting to feed the animals adds to the overall impression of him as an uncaring master. For the remainder of the novel, he is portrayed as an impotent has-been, unable to reclaim his own farm and idling in a pub until his eventual death in an inebriates' home.

Long after Jones has been driven from the farm, the pigs invoke his name to scare the other animals into submission. [Squealer](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/squealer)'s question, "Surely, comrades, you do not want Jones back?" elicits a knee-jerk reaction in the animals, who fail to realize that the spirit of Jones has returned, despite the farmer's physical absence.

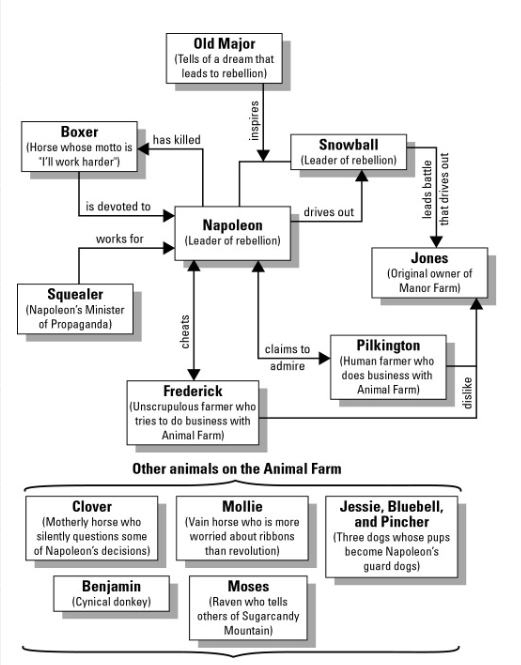
**FREDERICK**

The crafty owner of Pinchfield, a neighboring farm, Frederick is "perpetually involved in lawsuits" and reveals himself to be a cutthroat businessman. Despite his offers of sympathy to Jones about the rebellion at his farm, Frederick inwardly hopes that he can "somehow turn Jones' misfortune to his own advantage." He attempts this by offering to buy a load of timber from [Napoleon](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/napoleon) but paying for it with counterfeit notes. His subsequent attempt to take Animal Farm by force reveals him to be a man who always takes what he wants — in short, exactly the kind of man against which the animals initially wanted to rebel. By the novel's end, however, Napoleon has proven himself to be more greedy and double-dealing than Frederick at his worst

**PIKINGTON**

The owner of Fox wood, a neighboring farm in "disgraceful" condition, Pilkington becomes an ally to [Napoleon](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/napoleon). This alliance, however, has a rocky start, when Napoleon changes the pigeons' message of "Death to [Jones](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/jones); [Frederick](https://www.cliffsnotes.com/literature/a/animal-farm/character-analysis/frederick)" to "Death to Pilkington" and Pilkington refuses to help when the farm is attacked by Frederick. However, Napoleon and Pilkington eventually reconcile since they are, in essence, made of the same moral fiber and need each other to prosper (as seen when Pilkington sells part of his land to Napoleon). In the novel's last scene, Pilkington praises what Napoleon has done with Animal Farm, getting more work out of the animals with less food and likening the "lower animals" to humanity's "lower classes." The final moments of the novel, when Pilkington and Napoleon each attempt to cheat the other at cards, shows that their "friendship" is simply a facade each is using in order to better swindle the other.

**CHARACTER RELATIONSHIP**



**NOVEL ESSAY**

**You are required to answer the following questions in just one essay.**

1. Describe one Major Character from the novel you studied.
2. State how the character relates to another character in a negative way looking at character relationship.

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**GRAMMAR:**

**In writing we consider the formality of language expression. Using the table below, write the formal expressions of the informal words below.**

|  |  |
| --- | --- |
| **Informal** | **Formal** |
| also | additionally |
| & | and |
| Expect |  |
| Really good |  |
| So |  |
| Plus, also |  |
| Next, after that |  |

**Reading Comprehension**

**Read the poem then answer the questions that follow. (Use your Exbk)**

**A FRIDAY MORNING**

In the smallest hour

Between light and dark,

The rain falls in the grey touches

Making sounds like young tumbling lovers

On roof tops

All too soon,

The moon struck day emerges

Behind yesterday’s soberness and

Considering daylight,

Cocks scream their vendetta accusations with

Knife yellow sharpness

Do we suffer dog’s forever?

An all night chorus winding down

With the musical breakfast of green birds

A gecko chatters in the rafters

Of storm battered ceiling – silvered

Tones shlicking and clicking

Like water in a barrel.

The cloud lighted sea unturmoiled

In the charcoal depth;

Listen, a bell tolled breath

Stretches the green blue bamboos

In the streamed valley**By: Monoe Malietoa**

1. **Question 1. Identify ONE sound device and ONE image used in this poem and give** quotes to show examples of each.

Sound device: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Quote: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Image: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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1. **Comment on the uses of color in this poem and the effectiveness of this**

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**FORMAL WRITING**

**Write a composition of about 200-300 words on ONE of the following topics. Present your ideas in a clear, well developed and convincing manner. You should allow time for planning, drafting and editing. Your planning will be considered as part of your learning.**

**(You either choose to write a letter, narrative or a descriptive formal writing)**

1. Sports and politics do not go together.
2. Pacific islanders need to be better educated to look after their environment.
3. Corona virus is not a new health threat.
4. I was walking down the road when I heard a strange….

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