

## **WOMEN STATUS IN RUSSIAN/SOVIET SOCIETY WITH SPECIAL REFERENCE TO GEORGE ORWELL'S *ANIMAL FARM***

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### ***ABSTRACT***

This research paper seeks to explore the representation of early 20th Century Russian/Soviet women as depicted in George Orwell's novel, *Animal Farm*. The novel represents, in the form of an allegory, a vivid picture of the Soviet Russian society replete with injustices of communist regime. The story centrally focuses on the major political event of the century i.e. The Great Russian October 1917 Revolution, and the resultant changes in social, political, economic and gender relations. The study focuses on the status of Russian women, in transition of Russian society from capitalist to communist system, as portrayed in George Orwell's *Animal Farm*. This paper portrays Russian/Soviet women in some of Russian/Soviet writings translated into English, describe the role of women in Russian revolution, evaluate impact of Russian revolution on women emancipation and status of Soviet Russian women, and assess George Orwell's depiction of Russian/Soviet women in *Animal Farm*, keeping in view Russian/Soviet women emancipation. The exclusion and oppression of women and their rights is depicted in the lack of distinctive female voices in the text. This paper asserts that through the imagery and allusion used in the text, the patriarchal and male-centric nature of post-revolution Russia has been subtly portrayed by Orwell behind the larger satirical work upon communism. This aspect is left untouched by researchers; this paper adds a new dimension to the interpretation of the novel which deals more with the place that

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women occupied in the then USSR. The research paper will help future researchers in understanding the feministic elements in George Orwell's novel.

**Key Words:** *Women emancipation, Peter the Great, Catherin the Great, Anna Pavlovna Filosofova, Alexandra Kollontai, Leo Tolstoy, Maxim Gorky, Bulgakov, Feministic Elements*

## 1. Introduction

George Orwell was a British journalist and author, who wrote two of the most famous novels of the 20<sup>th</sup> century 'Animal Farm' and 'Nineteen Eighty-Four'. Orwell was born Eric Arthur Blair on 25<sup>th</sup> June 1903 in eastern India, the son of a British colonial civil servant. He was educated in England and, after he left Eton, joined the Indian Imperial Police in Burma, then a British colony. He resigned in 1927 and decided to become a writer. In 1928, he moved to Paris where lack of success as a writer forced him into a series of menial jobs. He described his experiences in his first book, 'Down and Out in Paris and London', published in 1933. He took the name George Orwell, shortly before its publication. This was followed by his first novel, 'Burmese Days', in 1934. An anarchist in the late 1920s, by the 1930s he had begun to consider himself a socialist. In 1936, he was commissioned to write an account of poverty among unemployed miners in northern England, which resulted in 'The Road to Wigan Pier' (1937). Late in 1936, Orwell travelled to Spain to fight for the Republicans against Franco's Nationalists. He was forced to flee in fear of his life from Soviet-backed communists who were suppressing revolutionary socialist dissenters. The experience turned him into a lifelong anti-Stalinist. Between 1941 and 1943, Orwell worked on propaganda for the BBC. In 1943, he became literary editor of the Tribune, a weekly left-wing magazine. By now he was a prolific journalist, writing articles, reviews and books. In 1945, Orwell's 'Animal Farm' was published. A political fable set in a farmyard but based on Stalin's betrayal of the Russian Revolution, it made Orwell's name and ensured he was financially comfortable for the first time in his life. 'Nineteen Eighty-Four' was published four years later. Set in an imaginary totalitarian future, the book made a deep impression, with its title and many phrases - such as 'Big Brother is watching you', 'newspeak' and 'doublethink' - entering popular use. By now Orwell's health was deteriorating and he died of tuberculosis on 21<sup>st</sup> January 1950.<sup>1</sup>Huxley's younger contemporary George Orwell (1903-50) [Eric Blair was his real name] who served as an officer of the Imperial Police Service in Burma was disgusted

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<sup>1</sup>Retrieved from: [http://www.bbc.co.uk/history/historic\\_figures/orwell\\_george.shtml](http://www.bbc.co.uk/history/historic_figures/orwell_george.shtml), accessed on 27-02-2017

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with himself as he saw himself as an instrument of British Imperialistic work. Eventually he left his job and moved to Paris to write. In his immensely successful novels *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949), he expressed his disillusionment with the totalitarian authority. The latter was an influential novel that described the struggle of an individual against the monolithic state that intruded in the homes of the people through electronic devices. In the unequal battle the individual is made to give up his will and accept the supremacy of the state. Along with its popularity and contribution of introducing phrases like Big Brother and Double Speak, Orwell's foreboding was proven right. Aldous Huxley (1894-1963) and Orwell both could foresee the marginality that the individual was destined to be consigned to.<sup>1</sup>

## **2. Problem Statement**

This paper argues that, though totalitarianism as existed in Soviet Union has been criticized and satirized by Orwell, as an oppressive system and as a result of which the rights of its people got violated. This paper posits that though, to some extent, his interpretation is appropriate, but he ignores the positive development in the wake of modernization since Peter the Great's time. There are feminists from Soviet Russia during the 20<sup>th</sup> Century, who actively participated in the feminist's movement in the same communist political system. In his zeal to reject the overall political control of the lies of the Russians, Orwell falters to discuss the women empowerment initiative taken by famous feminists.

## **3. Theoretical Framework**

Marxist or Socialist feminist perspective covers a huge chunk of feminist movement, from a historical view. For the purpose of this the point of view of Alexandra Kollontai (1872-1952), who was a Marxist revolutionary theoretician, going against the mainstream liberal feminism, which she saw as bourgeoisie. She holds that women empowerment could be achieved only under a different social order and a different economic system, rather than the capitalist dominance of the western world.

## **4. Research Methodology**

This is a qualitative research, wherein the text in its context under the Marxist-feminist lens has been analyzed and explored, while criticizing the Orwell view on women repression in Soviet Russia. For the purpose of this research the text of the novel has been interpreted, discussed, and juxtaposed to what actually happened in the wake of modernization in Soviet Russia, so far as women empowerment is concerned.

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<sup>1</sup>Tahir Kamran, *Marxism and the end of history*, Daily The News, Islamabad, May 20, 2018

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## 5. Literature Review

In this part of the paper relevant literature has been reviewed, most importantly Orwell's novels and the views of Kollontai with respect to women identity, representation and empowerment. In Angela Davis' *Women, Race and Class* (2011), the concept of housework is to deconstruct the capitalist construct of gendered labor within the home and to show the ways in which women are exploited through domestic slavery. This among many other relevant sources has been used to come to a convincing conclusion.

## 6. Women Status in Russia (1672-1916)

Women emancipation in Russia has its roots in the 18th Century, the reign of Peter the Great (1672-1725). His attempt to bring Russian women into public life has been a part of his broader reform process, i.e., modernization of the Russian society, culture and politics.<sup>1</sup> The inevitable change in the status of women was further processed by Catherine the Great (1729-1796),<sup>2</sup> who took the responsibility of promoting women education in Russia.<sup>3</sup> The reforms introduced in the 18th Century were limited only to the aristocratic class. However, the modification of the status of the upper-class women paved the way for women empowerment in future. The question of the status of women became the most common debate in the 19th Century. Women of the aristocracy centered their attention on feminist reforms. Anna Pavlovna Filosofova's (1837-1912)<sup>4</sup>, efforts in promoting the idea of

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<sup>1</sup>Miliukov, P.N., *Social and Political Reforms. Peter the Great Changes Russia*, Edited by M. Raeff, D. C Heath and Company, Lexington 1972, p 60

<sup>2</sup>Sophie Friederike Auguste von Anhalt-Zerbst was born on 2 May 1729 in Stettin, then part of Prussia (now Szczecin in Poland), the daughter of a minor German prince. In 1745, after being received into the Russian Orthodox Church, and changing her name to Catherine, she married Grand Duke Peter, grandson of Peter the Great and heir to the Russian throne. The marriage was unhappy, but the couple did produce one son, Paul. In 1762 Catherine's husband became Tsar Peter III but he was soon overthrown with Catherine being declared empress. Peter was then killed shortly afterwards and it is not known whether Catherine had a part in his death. She subsequently had a series of lovers whom she promoted to high office, the most famous and successful of whom was Grigori Potemkin. Catherine's major influences on her adopted country were in expanding Russia's borders and continuing the process of Westernisation begun by Peter the Great. During her reign she extended the Russian empire southwards and westwards, adding territories which included the Crimea, Belarus and Lithuania. Agreements with Prussia and Austria led to three partitions of Poland, in 1772, 1793, and 1795, extending Russia's borders well into central Europe.

<sup>3</sup>Barbara. E. A., *Woman in Russia, 1700-2000*. Cambridge University Press, New York 2004, p 34

<sup>4</sup>She was descended from the famous and wealthy noble family Dyagilev. She was born on April 5, 1837 in Perm, and was the eldest of the nine children of the family. As a child, she enjoyed freedom, she was cheerful and rebellious. For this reason she had a complicated relationship with her parents. Like all her brothers and sisters, she received a very good home education.[1] In 1856 she married Vladimir Filosofov, a prominent statesman, a military prosecutor, a man with liberal

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women's higher education are considerable in this regard. The role of women in society which was confined to marriage and child-bearing, was reconsidered and contested by Russian intellectuals.<sup>1</sup> They believed in the allocation of freedom to women, in marriage and society.<sup>2</sup> At the end of the nineteenth-century, feminism was engulfed by the socialist ideology. To remove the label of oppressed creature from the women folk, Socialist feminists considered the abolition of the capitalist system necessary.<sup>3</sup> Alexandra Kollontai (1872-1952), a feminist and Social Democrat, through her writings, advocated the same thought. She considered liberty of the women folk not as a separate question, rather a significant dimension of a broader transformation of social, economic and political spheres. The awareness led to the active role of Russian women in the pre-revolutionary period and they proved as a catalyst for the 1917 revolution. The breakup of Russia, through the October revolution of 1917, from the global polity into a communist-segment led to the consideration of all the issues which hindered the emancipation of women. Many laws were enacted by the communists to grant Russian women complete equality. The elimination of traditional attitude and prejudices towards women has not been an easy task.<sup>4</sup> However, change in the role of women was inevitable, owing to the transition in the major spheres of life under Communism. Simultaneously, the changing role of women and related issues were penned by many literary figures in Russia and abroad. Leo Tolstoy's (1828-1910) *Anna Karenina* and *The Kreutzer Sonata*, Maxim Gorky's, (1868-1936) *Mother* and Mikhail Bulgakov's (1891-1940) *Master and Margarita* mirrored the question of the emancipation of women, highlighting the change in the status of Russian/Soviet women. Similarly, the pre-revolutionary and post-revolutionary Russia also grasped the attention of an English novelist, George Orwell. He described prevailing conditions of the 20th Century Russia in the form of an allegory, *Animal Farm*. Though primarily read as a satire on the communist system, yet it tactfully highlights women emancipation and their role in society. The author presents his animal characters in a community farm with clear division

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views, who made Anna Filosofova develop an interest in public activity. Her husband participated actively in the government reforms in the 1860s and he supported her in all her enterprises. They were a unanimous couple who worked together for the liberal change in Russia.

<sup>1</sup>Dominic Lieven, *The Cambridge History of Russia, Volume II: Imperial Russia, 1689–1917*, (edt),

<sup>2</sup>Retrieved From: <https://www.un.org/press/en/2011/gashc4009.doc.htm>, Accessed on 21-07-2018

<sup>3</sup>Spolyakov, L. V., [April, 1992]: *Women's Emancipation and the Theology of Sex in Nineteenth-Century Russia*. Philosophy East and West, Vol. 42.No.2. University of Hawaei'i Press.

<sup>4</sup>Buckley, M., *Soviet Ideology and Female Roles, Ideology and Soviet Politics*, Edited by S. White and A. Pravda, The Macmillian Press, London 1998, pp 164

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on the basis of labour as well as gender.<sup>1</sup> Keeping in view the historical context, this research paper tried to find out how George Orwell looks at women emancipation and their role under Communism in *Animal Farm*.

### **Women Depiction in the Works of Pre-Revolution Russian Novelists**

Leo Tolstoy, in *Anna Karenina*,<sup>2</sup> discusses women emancipation amongst the nineteenth-century Russian aristocracy. His main character, Anna, married to an old aristocrat, depicts nineteenth-century Christian marriage. Dissatisfied with her loveless marriage, Anna enters into an affair with another aristocrat, Count Vronsky. Love for him puts her married life at stake, leading to abandonment of both her husband and son for Vronsky. Anna's position as a married woman did not let her live a normal life with Vronsky since the Christian doctrine did not sanction dissolution of marriage. The clash of the Christian values and Anna's desires leaves her with no option but to commit suicide. This work demonstrates that even educated aristocratic 19th Century Russian women lacked the right to consent to marriages and dissolve marriages in case of dissatisfaction. Leo Tolstoy, in *The Kreutzer Sonata*,<sup>3</sup> discusses the status of nineteenth-century Russian aristocratic women by relating a tale of honor killing. Criticizing the hypocrisies inherent in the nineteenth-century Christian marriage, he considers it as one of the reasons for the inferior status of women in Russia. Marital conflict drives a jealous husband, Pozdnychev, to suspect his wife of adultery, leading ultimately to her murder. Tolstoy, in this work, highlights the plight of women and describes that men in the 19th Century Russia treated women as their property.

Maxim Gorky, in his novel *Mother*,<sup>4</sup> focuses on the status and role of working-class women in early 20th Century Russia. He describes the transformation of a working-class Russian woman, oppressed by her husband, into a revolutionary and emancipated woman. This change is represented by Pelagueya Vlasova, the mother of Pavel Mikhailovich, the protagonist of the novel. Following the death of Pelagueya's husband, her son becomes a factory worker attracted to the revolutionary ideas. His interest in socialism initially worries mother, but later she also becomes an active member of the revolutionary circle. During promotion of

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<sup>1</sup>Patai, D., *Political Fiction and Patriarchal Fantasy, Animal Farm: Modern Critical Interpretation*. Edited by H. Bloom, Blooms Literary Criticism, New York 2009, p.2

<sup>2</sup>Tolstoy, L., *Anna Karenina*. Translated by Louise and A. Maude, Wordsworth classics, Britain 1995.

<sup>3</sup>Tolstoy, L., *Kreutzer Sonata*. Translated by B. R. Tucker, Kessinger publishing, USA 2005.

<sup>4</sup>Gorky, M., *Mother*. Standard Publications, New Jersey 2007.

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therevolutionary ideas of her son, to overthrow the capitalist system, she is killed by the Tsarist police. The work highlights the changing role of working-class Russian women from the submissive to the revolutionary, drawing attention to women's participation in the struggle for revolution and emancipation. Mikhail Bulgakov in his novel, *Master and Margarita*,<sup>1</sup> reveals Soviet women's emancipation through Margarita and her lover, Master. Margarita, unhappily married to a wealthy state official, feels entirely trapped into the narrow confines of marriage and monotonous domestic chores. Feeling alone and imprisoned in marriage, she is attracted towards an intellectual, by the name of Master. He had written a novel but the authorities did not approve its publication since it not only was critical of communist ideas, but ridiculed them too. As punishment, he was sent to a mental hospital and dubbed as a lunatic. Margarita, in pursuit of unfulfilled desires falls prey to the black magic of a visiting German professor, Woland, representing capitalist ideas. Finally, Master and Margarita reunite and recover the burnt manuscript of the novel with active assistance of Woland. Bulgakov satirically demonstrates that women, even in the socialist state despite the claims of many notable people, were devoid of complete emancipation, lacked individuality and were still dependent upon, and preyed upon by men.

### 7. Views about Woman Status in Russia

Daphne Patai, in Political fiction and Patriarchal fantasy,<sup>2</sup> included in Bloom's Modern Critical Interpretations, considers *Animal Farm* as a feminist critique of socialist revolutions. According to Patai, Orwell in his novel presents the failure of the socialist revolution to abolish the patriarchal values found in the Russian society. She argues that the pig that provides the base for the revolution and the pigs who lead all other animals throughout the novel are all boars. Patai thinks that by giving dominant place to the male pigs in the novel, Orwell intends to pinpoint the gender oppression in the socialist state.

Gail WarshofskyLapidus, in *Women in Soviet Society: Equality, Development, and Socialchange*,<sup>3</sup> discusses the relationship between the role of the Soviet woman and political and economic development of Soviet / Russia which he thinks is the neglected aspect of the western studies. He describes that post-

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<sup>1</sup>Bulgakov, M., *Master and Margarita*. Translated by R. Pevear and L. Volokhonsky, Penguin Group Incorporated, USA 1997

<sup>2</sup>Patai, D., *Political Fiction and Patriarchal Fantasy. Animal Farm: Modern Critical Interpretation*. Edited by H. Bloom, Blooms Literary Criticism, New York 2009, p .27.

<sup>3</sup>Lapidus W, G., *Women in Soviet Society: Equality, Development and Social change*. University of California, London 1978, pp8-10.

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revolutionary period was marked by the process of sex equality with a push given by the Soviet ideology. The major step taken, which helped socialists achieve their goal, was the elimination of illiteracy by the expansion of educational opportunities for women. He counts the role of women in the development of Soviet economy as a significant factor.

Basile Kerblay, in *Modern Soviet Society*,<sup>1</sup> translated by Rupert Swyer, describes the changing conditions of the Soviet family in the 20th century. He considers the breakup of patriarchy as one of the prominent changes. He also identifies the role of women within and outside the family while discussing the government policies after 1917 revolution regarding women and their status in the Soviet society. Women overburdened with industrial work caused the birth rate to drop but even this dual role did not save them from traditional prejudices of the Russian society. He is of the view that the Soviet women were granted emancipation to a great extent and the increasing number of Soviet women in every field of life serves as a proof for it.

Mark Buckley, in *Ideology and Soviet Politics*,<sup>2</sup> edited by Stephen White and Alex Pravda considers the Russian revolution as a catalyst in the emancipation of women, but this struggle for gender equality did not remain the same. The earlier struggles were much concerned with the issue of female liberation but later the focus shifted to the development of the economy. He accepts the fact that women were an integral part of the Soviet economy portraying them as great army of labor with paramount importance.

Ivet Csaszar, in *Orwell and Women's issue: A shadow over the champion of Decency*,<sup>3</sup> considers George Orwell as a male chauvinist. He reveals Orwell's personal views about women and their position in society by analyzing his works. According to Ivet, Orwell counted women as a subordinate with secondary importance. Furthermore, in the world of George Orwell, women never had a place equal to that of men. He had represented the same views and attitude towards women in all of his works by posing men in action and women in its opposite - passivity.

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<sup>1</sup>Kerblay, B., *Modern Soviet Society*. Translated by R. Swyer, Methuen, London 1983, pp 118-124.

<sup>2</sup>Buckley, M., *Soviet Ideology and Female Roles. Ideology and Soviet Politics*. Edited by S. White and A. Pravda, The Macmillian Press, London 1998, pp 162-166.

<sup>3</sup>Csaszar, I., *Orwell and Women's Issues: A shadow over the champion of Decency*, Eger Journal of English Studies X, 2010.

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Alexandra Kollontai, in *The Labour of Women in the Evolution of the Economy*,<sup>1</sup> prefers socialist system over capitalist system. She rejects the views of those holding a negative impression of Soviet Union by saying that the communist system does not take children away from their mothers by force as the bourgeois countries have made out in tales about the horrors of the Bolshevik regime.<sup>2</sup> She thinks that women and children do care about each other in communist system. She thinks of the communism as the suitable system where women can have their equal rights. This access to equality is not limited to the women of upper class but to women of all classes.

Stella Zavera Monica, in her thesis, *Tyrannical control over the proletariat in George Orwell's Animal Farm*,<sup>3</sup> analyzes George Orwell's novel *Animal Farm* keeping in view the Marxist theory. In her research, she marks a distinctive line between the characters, even in the communist state, considering some of them depicting upper class while the others proletariat. According to Stella, pigs on the farm represent the upper class of the Soviet Russian society and other animals with less power are manipulated by them. Further, she analyzes different ways in which the oppressor exerts influences over the oppressed class.

### **8. Feministic Elements and *Animal Farm***

The novel allegorizes, and in essence, reflects the events of the Russian revolution of 1917 and the eventual making of Soviet Union. In *Animal Farm* there is also many actions of animals leading to feminism. It is about the “Manor Farm” controlled by a man named Mr. Jones. He is the owner of the farm. The leader of the animal in the farm is Old Major. He is known as the oldest pig in the farm. After the rebellion of farm animals against humans, the Old Major died soon after. Snowball and Napoleon, the male pigs, are selected to be the new leaders of the farm. The reason is because they are male. The animals believe that male pigs should be the heads of the farm because they are considered to be as the brain of the farm. While the male animals are always selected to be the leaders and get accepted by others, the female animals in the farm seem to have a difficult life. There are many different problems faced by these oppressed animals. Some female animals are being controlled by male animals due to their personal appearances. A lot of female animals are unaccepted by others in the farm. In *Animal Farm*, men act as the leaders who control most of the power and women

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<sup>1</sup>Kollontai, A., *Selected Writings of Alexandra Kollontai*. Translated by A. Holt, Allison & Busby, London 1977, p 714.

<sup>2</sup>Ibid

<sup>3</sup>Monica, Z, S., *Tyrannical control over the proletariat in George Orwell's Animal Farm*. An unpublished MA Dissertation, Andalas University, Padang 2011.

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get exploited and are left marginalized.

The story of animal farm is a story of Patriarchy. The only named and described pigs and are male ones. When early on we find out about the description of Snowball, Napoleon and Squealer, along with Old Major (Orwell 6). This lack of discernible and distinctive female voice for the entirety of the novel is a mark against the new movement of Animalism proposed by Old Major and carried out by the newer generation of male pigs, which expressly states the equality that animals of all shapes and sizes must share amongst each other without discrimination. Yet in the very opening it can be observed that the animal society functioned very similar to post-revolution Russia in that overzealous revolutionary fervor swept every one along but once the dust had settled, the division of power was among the select few, and those too, among the males entirely. Almost the whole of the book is bereft of mentions of female pigs and even other female animals.

In the Animal Farm society, Old Major is the patriarch pig, or more to the point, a patriarch boar in that he had sired over 400 children, “I am twelve years old and had over four hundred children, such is the natural life of a pig” (Orwell, 1945,12). Upon Old Major's death, two other boars take his place as farm leaders. The reader will find on the farm that male animals occupy leadership positions and female animals are subordinated and mistreated. Therefore, one can hypothesize that animals in the novel are given proletarian class status, thereby endorsing the Marxist thoughts on the exploitation of labor and the dehumanization of the working class. It stresses the importance of paternity, as though males are the sole process in reproduction. The reader is unable to see female pigs (sows), as we should be seeing them in any given farm with boars in it. They only appear in the last part of the text, signifying their non-importance in the eyes of a male-dominated society, as Animal Farm, and conversely, Soviet Russia, turned out to be. As with all patriarchal societies, the two boars Snowball and Napoleon inherit the position left behind by Old Major. It is the two boars who are leading the rebellion against Mr. Jones. George Orwell retains images of masculinity through his portrayal of Snowball and Napoleon. The two Boars are the symbols of masculine strength. Napoleon was a tall, very fierce-looking Berkshire boar, the only Berkshire on the estate, not a talker, but had a reputation for choosing his own course (Orwell, 1945:9). The physical nature of his power made him a strong masculine leader, unrivaled by others.

The female animals are imprisoned in the farm by the male animals. The hens are the only exception because of their utility in the farm due to the eggs that they lay. The hens came to know that Napoleon takes their eggs and sell them to humans, as Mr. Jones did before. This resulted in the revolt of hens against Napoleon. The

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rebellion was dealt with harshly. The hens are all starved and imprisoned in the nesting boxes by Napoleon. Napoleon orders the dog to murder all of the hens. “Girls are still treated less favorably in all aspects over boys, education, healthcare, employment, and lower-class value, are some of the obstacles facing girls in the world today”.<sup>1</sup> This quote shows the inequality of women in the human world as compared with the farm. The hens have more difficulties and obstacles caused by the differences of value given to them. Orwell writes, “He ordered the hen’s rations to be stopped, and decreed that any animal giving so much as a grain of corn to a hen should be punished by death. The dogs saw to it that these orders were carried out. For five days the hens held out; then they capitulated and went back to their nesting boxes. Nine hens had died in the meantime”<sup>2</sup>. As the quote clearly shows, there are many actions of Napoleon that are considered as exploitative to the hens. He uses his power and authority in negative ways by ordering other animals to imprison and starving the hens in their nest boxes. Napoleon also stops feeding the hens as a punishment of rebellion. He uses his power in ordering the dog to murder the nine hens. The hens are treated unfairly under Napoleon who is a male. According to Cassandra Clifford<sup>3</sup>, she also believes that girl’s get the lower quality treatment than boys, similar to what happens in *Animal Farm*. Women have more difficulties in life. All of the actions of Napoleon and other animals whom istreated the hens leads to the feminist belief of how women are treated in the society and the inequality between men and women.

In the farm, males are portrayed as smarter than female animals. At first, the Old Major, who is the leader of the animals, is selected because of his old age and being a male. After the Old Major dies, the male pigs, Snowball and Napoleon, are also selected and voted to be the leaders. Animals in the farm believe that the male pig is the cleverest animal. Chimamanda Ngozi Adichie (b. 1977) is the feminist who has experienced inequality between males and female. She explained that people in the society give more opportunities to men, as in when selecting a leader, than they do to women. In fact, even when women prove that they are cleverer than men, most people will give first priority to men because people are concerned about the gender more than leadership ability or

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<sup>1</sup>According to Cassandra Clifford (2007), Retrieved From:  
<https://pcdnetwork.org/members/cassandra-clifford/>, Accessed on 21-07-2018

<sup>2</sup>George Orwell (1945), *Animal Farm*, pp. 76-77

<sup>3</sup>According to Cassandra Clifford (2007), Retrieved From:  
<https://pcdnetwork.org/members/cassandra-clifford/>, Accessed on 21-07-2018

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knowledge.<sup>1</sup> In the novel it is written, “The work of teaching and organizing the others fell naturally upon the pigs, who were generally recognized as being the cleverest of the animal.”<sup>2</sup> The quote explains that the pig will be the one who leads and control the process of teaching. This is due to the belief of other that they are the most intelligent animals and the one who are supposed to be the head of the farm. These clearly show that men are always represented as the smartest which will be selected to be the leader.

Appearance of women is one of the factors influencing the perspective of social acceptance. In the *Animal Farm*, other animals have the negative perspectives on Mollie, the mare, because she has different preferences about her appearance. While Mollie appeared as a charming and elegant mare in the fable, she is still treated as all women in patriarchal societies are treated: incomplete, fragile emotionally, passive, weak, insecure, vain and rationally inferior (Eisenstein, 1984). Mollie is an unintelligent horse in other animals’ thought because she is very lazy. She is only concerned with her looks. Animals ridicule Mollie after knowing that she admires herself in the mirror. Austin Smith explained that Mollie is asking stereotypical questions such as asking permission for eating sugar and wearing ribbon, which degrades women and makes them look stereotypically feminine. It obviously shows that the different choice left for women is unacceptable for others.<sup>3</sup> In the novel, Mollie states, “Will there still be sugar after the rebellion?” and “And shall I still be allowed to wear ribbons?”<sup>4</sup> After the first rebellion of the farm against Mr. Jones, Mollie stills ask for the sugar and the permission to wear the ribbon as the first and the second thing. These clearly show that she gives a lot of concern about her appearance and the sugar while the other animals do not. The animals judge Mollie when she wears the ribbon. Mollie gets exploited in terms of thinking. The reason why Mollie is not accepted by other animals in the farm is about her physical looks and her appearance. That means that Mollie has more difficulties while living in the farm. In the end, after being seduced by more sugar and ribbons, she, a shallow and indolent mare, betrays her comrades and leaves the farm with the humans. This portrayal of the females in the farm as shallow, vain and no yearning for a greater purpose is the view that was held by society of the time. Women had no say because they were considered as being intellectually inferior and only being appreciated for their physical appearances.

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<sup>1</sup>According to Chimamanda Ngozi Adichie (2013), Retrieved From: [https://en.wikipedia.org/wiki/Chimamanda\\_Ngozi\\_Adichie](https://en.wikipedia.org/wiki/Chimamanda_Ngozi_Adichie) accessed on, 21-07-2018

<sup>2</sup>George Orwell (1945), *Animal Farm*.p.15

<sup>3</sup>According to Austin Smith (2015),

<sup>4</sup>George Orwell (1945),*Animal Farm*.p.17

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All the commandments that Old Major had dreamt up are replaced at the end of *Animal Farm* by the expression "All animals are equal, but some are more equal than others." This is modified because the pigs become more like humans and more like men, and therefore lord over the other animals (Orwell 52). This adage perfectly represents the stance that is eventually taken by the patriarchal nature of the Russian society once the turbulent post-revolution chaos has abated. As boars gave themselves more authority over other animals in the farm, they also gave themselves more power over the sows.

"While his favorite sow appeared in the watered silk dress which Mrs. Jones had been used to wear on Sundays," is the only real description of a female pig or a sow which is mentioned at the very end of the book (Orwell 53). This is the first time there is mention of a female pig in the whole novel. More to the point, the description is very misogynistic, attributing favour to sows based on what they wore and how they appeared. Worse still, the sow remains unnamed, alluding to the millions of nameless women swept under the Soviet regime.

There are many ways of exploitation leading to inequality including imprisonment and insulted in terms of personal intelligence and appearance by males. Even though all of those actions are different, they all come from the misuse of power and they are also considered as the exploitation between genders.

### 9. Use of Language by Different Allegorical Characters

Various allegorical characters of this novel have been used language as a tool of propaganda for getting powers and exploiting others such as:

**Napoleon:** He has misused language as a tool of propaganda for establishing a dictatorial government in *Animal Farm*. He was using rhetorical language<sup>1</sup> for consolidation of power. He used language so moving that after his speech the tired animals forgot their sorrows and had more passion to work than ever before. He was using difficult words to make the contents of the speech ambiguous to its maximum extent. Napoleon used ambiguous language to hide and conceal the Principles of Animalism. That is why it was difficult for animals to decipher the

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<sup>1</sup>The art and skill of speaking (and writing) effectively so as to persuade a reader and an audience. In several textbooks of Roman and Greek scholars' rhetoric was one of the subjects. These scholars also include Cicero and Aristotle. In Middle Ages it was also studied in universities. Elaborate rules were devised to aid the composition and delivery of speeches, and the various devices by which an orator can help convince or sway the audience were analyzed. In this respect the study of rhetoric was a forerunner of modern criticism. Nowadays the term rhetorical is often used pejoratively to imply empty or false attempts at persuasions. (Gray, Martin. A Dictionary of Literary Terms, England, Longman York Press, 1994, pp. 245-46)

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speech semantically and thus they remained unable to reach the depth of the speech.

**Squealor:** Squealor's name is suitable for him because 'to squeal' means to betray and he was also betraying the uneducated animals. In the beginning of the second chapter of the novel squealor has been described as a fat small pig. It had twinkling eyes, nimble movements, round cheeks. It had shrill voice. He was talking in a brilliant way. From side to side, he was skipping when a difficult situation he was trying to argue. He was whisking his tail in a very persuasive way. Other animals of the farm were usually speaking of Squealor that he has the ability of talking in a way that he can turn black into white (Orwell, 1945).<sup>1</sup>

He always used to say "Napoleon is always right."<sup>2</sup> He had good rhetorical skills. He was using the ambiguous word 'tactics'. He was using synonyms<sup>3</sup> when he wanted to deceive animals. For example, when animals have their complaint in the reduction of grain, he replaced the word reduction by readjustment. He justifies the shortage of food by saying that in reality there was *not* a shortage of food. He further twisted words and replaced reduction by readjustment. He also pointed that in comparison that improvement was enormous as compared to the days of Jones.<sup>4</sup>

He had a skill to make submissive and obedient all of the animals of the farm. Once he said that *bravery is not enough, loyalty and obedience are more important* (Orwell, 1945).<sup>5</sup> He has also used the most important line in the end of the novel stating that *All animals are equal but some animals are more equal than others* (Orwell, 1945).<sup>6</sup> This paradoxical<sup>7</sup> statement is also an example of language abuse in getting power. In the novel we see that equality never arrives. Squealor also tried to confuse animals when he interpreted the word 'equal'. He was a persuasive speaker and was using twisted words for the benefits of Napoleon. He was using regularly the term *comrade* with the name of the Napoleon. Squealor was also using tricky language to deceive other animals, for

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<sup>1</sup> Orwell, George. Animal Farm, 1945, p.9. [Amin, A. Rasul. (Pashto translator) Animal Farm by George Orwell:p. 19]

<sup>2</sup> Orwell, George. (1945) Animal Farm.Penguin Books. p.37

<sup>3</sup>A word with a meaning identical to that of another word. (Gray, Martin. A Dictionary of Literary Terms, England, Longman York Press, 1994, p. 284)

<sup>4</sup> Orwell, George. Animal Farm, 1945, p.43

<sup>5</sup> Orwell, George. Animal Farm, 1945, p.21

<sup>6</sup> Orwell, George. Animal Farm, 1945, p p.51, 52

<sup>7</sup> Paradox means an apparently self-contradictory statement, or one that seems in conflict with all logic and opinion; yet lying behind the superficial absurdity is a meaning or truth. (Gray, Martin. A Dictionary of Literary Terms, England, Longman York Press, 1994, p. 2019)

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example once he said, “*Do not imagine comrade that leadership is a pleasure*” (Orwell, 1945).<sup>1</sup> Other animals were also addressed as comrades (Amin, n.d).<sup>2</sup>

When the pigs decided that only they will eat the windfall apples and drink milk, they sent Squealer to other animals to convince them to whom he addressed in the following way:

Comrades! he cried. You do not imagine, I hope, that we pigs are doing this in a spirit of selfishness and privilege? Many of us actually dislike milk and apples. I dislike them myself. Our sole object in taking these things is to preserve our health. Milk and apples (this has been proved by Science, comrades) contain substances absolutely necessary to the well-being of a pig. We pigs are brainworkers. The whole management and organization of this farm depend on us. Day and night we are watching over your welfare. It is for your sake that we drink that milk and eat those apples. Do you know what would happen if we pigs failed in our duty? Jones would come back! Yes, Jones would come back! Surely, comrades,' cried Squealer almost pleadingly, skipping from side to side and whisking his tail, `surely there is no one among you who wants to see Jones come back? (Orwell, 1945)<sup>3</sup>

**Sheep:** They were chanting what they were told and thus continuous chanting has also its effect. In the beginning usually they were chanting one compact principle of animalism that is *four legs good, two legs bad*. It shows that how language is used by elite class for controlling the lower class.

## 10. Conclusion

The analysis has been done in light of Kollontai’s feminist lens and a proper methodology has been used to investigate the problem by questioning the target text, i.e., Orwell’s novel, and his views on women rights. Since the Marxist feminist view is that true emancipation of women and their reorganization as individual is impossible under the capitalist patriarchy, the whole line of argument by Orwell is defeated in this regard.

The Soviet Russia has been a close society and the complete picture was not available to many, including Orwell, to know about the condition of women and

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<sup>1</sup> Orwell, George. Animal Farm, 1945, p. 21

<sup>2</sup> Amin, A. Rasul. (Pashto translator) Animal Farm by George Orwell: p. 33

<sup>3</sup> Orwell, George. (1945): Animal Farm. Penguin Books.pp. 22, 23, [Amin, A. Rasul. (Pashto translator) Animal Farm by George Orwell: p. 44]

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their being empowered or otherwise. But it is a historical fact that modernization started in Russia before the coming of the October Revolution. This research finds that the Orwellian view may be a bit less informed, mostly as there was the so-called Iron Curtain, and secondly human and women development in Russia was not similar to the way it is seen in the West, which probably was the model for the Orwellian view of the Russian women.

George Orwell's treatment of the issue of the oppression of women in 20<sup>th</sup> Century is one the lesser researched aspects of *Animal Farm* due to its satirical and allegorical depiction of the Russian revolution of 1917 and the birth of Socialist ideology culminating in the Soviet Union, which lead it to be known as one of the most biting satire on socialism. What this paper tries to achieve is to illuminate the aspect of womanhood in this scenario. Orwell's depiction of the female animals in *Animal Farm* is, in essence, the depiction of the women of Russia after the revolution. They were made promises regarding gender politics and equality among the sexes after the yolk of monarchy and capitalism were overthrown. The ground reality was that the women were forced to leave one master for another, as analyzed with their allegorized depiction in *Animal Farm*. Much like how the hens are severely punished for asking nothing more than equality, the supposed cornerstone of communism, women in Soviet Union were punished with either throwing them in forced labour camps like the *gulags*, or summarily executed if the crime was deemed severe enough. The glass ceiling that was implicit in the Soviet hierarchy is also masterfully replicated in *Animal Farm*.

Women, no matter their previous status or education or influence, were stopped from progressing further up the Soviet ladder, as the boars Snowball and Napoleon do to the sows and other female animals. This skewed distribution of power led the men of the Soviet Union to have the majority of the power available regarding policy-making and other state and national issues. The exclusion of women meant that there was no one to speak for the women and represent them. This in turn started the misuse and abuse by men against women. The mantra of communist equality is equally compromised by the treatment of womenfolk about their appearances. George Orwell's Mollie is one such character. Despite this new social and political movement with its grand ideas about rewriting the old rules, women's stereotypical roles never really changed. They still had to be overtly feminine and subservient to their male counterparts. They still had to obey all the unspoken rules of the gender dynamics as they previously had to do.

It is a credit to George Orwell, both the wordsmith and the observer, that this lesser aspect of the whole socialist theatre has been very keenly constructed in *Animal Farm*. The status of women in Soviet Russia was that of the oppressed

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and it is Orwell's treatment of this issue that illuminates the issue pinpoints the reasons through which power was consolidated in such a manner that women ended up being exploited.

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