



RESEARCH PAPER

Effects of Orwell's Time Period and Cultural Situations in *Animal Farm*

¹Saima Bashir*, ²Sohail Ahmad Saeed and ³Ali Hamza

1. Lecturer, Department of English Literature, The Islamia University of Bahawalpur, Punjab, Pakistan
2. Professor, Department of English Literature, The Islamia University of Bahawalpur, Punjab, Pakistan
3. Research Scholar, Department of English Literature, The Islamia University of Bahawalpur, Punjab, Pakistan

*Corresponding Author: saima.bashir@iub.edu.pk

ABSTRACT

This paper examines how the historical period and cultural conditions during which George Orwell wrote *Animal Farm* shaped its narrative, themes, and allegorical representations. Utilizing New Historicism and Cultural Materialism as theoretical frameworks, the study explores the interplay between Orwell's socio-political context and the novella's depictions of revolution, mimicry, nostalgia, scientific progress, and power dynamics. The analysis demonstrates how events of the early- to mid-20th century – from world wars to rapid industrial advancements – are interwoven with the symbolic structure of the text. Through comprehensive review of scholarly literature and close textual analysis, the paper argues that *Animal Farm* critiques totalitarian regimes and the corruption of revolutionary ideals while reflecting the complexities of Orwell's era. Thus, it underpins the idea of literature as being a lasting and dynamic repository of human experience, capable enough to transcend its immediate historical moment and inform future debates on social transformation, justice and power.

KEYWORDS Cultural Materialism, New Historicism, Socio-Political Context, Nostalgia, Mimicry, Revolution

Introduction

Animal Farm by George Orwell is a pioneering piece of political satire which makes use of allegory to expose the inherent corruption within revolutionary movements. Essentially, the novella depicts a scenario where animals – each symbolizing different facets of human society – rise up against their human overlords, only for the initial promise of equality to deteriorate into a recurring cycle of control and exploitation. Despite its setting on a seemingly simple farm, the narrative reflects the volatile political environment of the twentieth century, an era characterized by the devastation of two world wars, the emergence and collapse of authoritarian regimes, and rapid advancements in both science and industry.

Animal Farm describes the reality of a society when its members are badly crushed and their reactions when they turn against their oppressors. In *Animal Farm*, Mr. Jones owned a farm having different kinds of animals like pigs, horses, dogs, cats, cows, goats, hens and donkeys. Some of these animals are strong physically, some of them are strong mentally and some of them are clever as well as strong. All of these animals chose a master and leader Old Major, who led them to a revolution and Snowball and Napoleon were his successors. These different kinds of animals in *Animal Farm* demonstrate the varieties of people in a society. People like Major play a unique role in the lives of common people and urge them to go against government when the government starts

crushing them. Same is the case here, when Old Major died, Snowball and Napoleon took charge and started leading them. One day, a revolution took place when the crew of Mr. Jones did not feed the animals. The animals attacked the farm and beaten up the owner and his crew. After that, these animals, especially the pigs, ruled that farm. They harvested the crops and collected every single piece of straw. Nothing went as waste. They had set up seven rules to be obeyed by everyone. Those animals made trade with the outer world. Everyone in that farm played their role very well. All those animals started building a windmill but that fell down and this shows the reality of the scientific revolution. The construction of the windmill can be associated with the construction of the revolution, while its demolishment shows the end of the revolution. But, suddenly some wave of social injustice came and those who were powerful in the society of that farm overtook the charge and expelled the weak ones, like Napoleon kicked out Snowball. There was disobedience in the other places as well like the rulers did not follow the rules themselves. Like other rulers Snowball and Napoleon also disobeyed the rules. They started sleeping on beds, they negotiated with the outer world and they ordered the killing of other animals. These acts were not of animals present at Mr. Jones farm.

The main objective of this study is to explore how the historical era and cultural backdrop during Orwell's time shaped his depiction of authority, resistance, and social injustice in *Animal Farm*. Composed between November 1943 and February 1944 and released in August 1945, the novella was created amid global conflict, rapid technological advancements, and significant socio-political turbulence. Its diverse cast of characters – from the visionary Old Major to the autocratic Napoleon – embodies distinct aspects of human nature while also serving as allegories for broader historical dynamics. This was the time of war, rebellion, injustice, capitalism, block system, atomic explosion, totalitarianism, exposure of power, deaths, blood, science, anxiety, illness and fears. George Orwell, as a great writer, was against the vices in society. He went through them, explored them and wrote about all of them in his writings. When the oppression becomes omnipotent and exceeds all limits, then one day the bucket fills up and the oppressed ones can destroy all the things along with the rule of their oppressors. Same is the case with the animals in *Animal Farm*. This is also a historical fact that when someone gains power she/he claims to be the best and presumes that rules need not be applied on them. They become the dictators. There is also an aspect of communism in the novel: when the animals harvested the crops themselves, everyone took part and there was no wastage. When everyone managed to do his work then there was no chance of chaos. This is the Marxist approach displayed in the novel. There is also a capitalist point of view in *Animal Farm*. That capitalist point of view is that when the novel was written a lot of scientific progress was taking place and all the individualisms at that time were rushing towards the easiness. In the novel, animals were collecting every piece of straw and the construction of windmill demonstrated this approach.

George Orwell's original name was Eric Arthur Blair. He was born in Bihar, British India on June 25, 1903, and died on January 21, 1950. His life was full of tragedies. An exploration of his personal history can help interpret the undercurrents of meanings in *Animal Farm*. Orwell – a colonial officer, a combatant in the Spanish Civil War, an astute critic of totalitarianism – fought all his life against social injustice, oppression, and brutality, and wrote political satires. He was also an active socialist and his socialism is reflected in his works as well. Hence his empathy for the marginalized and his scepticism towards authority are constantly instilled in his writings. And this paper argues how the cultural and historical context of Orwell's life is a driving force behind the thematic and stylistic features of *Animal Farm*.

Literature Review

Over the years, *Animal Farm* has attracted significant academic attention, with numerous scholars and historians investigating its allegorical themes, political critiques, and cultural impact. This literature review synthesizes major research findings and debates on Orwell's novella, showcasing the wide range of interpretations and positioning the present study within the broader context of ongoing scholarly discussions.

Animal Farm is a fictional writing and a political allegory critiquing authoritarian regimes. It has a lot of underlying meanings like it is a satire on politics and society. When *Animal Farm* was written, it was the time of the WWII, and according to Paul Kirschner, Orwell intended to satirize both the corruption prevalent in his era and the ideological distortions of totalitarianism. In his view, characters like Napoleon and Snowball are not only emblematic of the power struggles within revolutionary movements but also serve as incisive critiques of the abandonment of revolutionary ideals. Many scholars have drawn comparisons between Napoleon's accumulation of power and historical figures such as Adolf Hitler and Joseph Stalin, highlighting how Orwell reveals the repetitive cycle of oppression. This interpretation is further supported by aligning the novella's symbolic imagery with the major twentieth century events, including the Russian Revolution and the subsequent political purges (Kirschner, 2004, pp. 759-786).

Animal Farm is also a representor of power among two legs and four legs. According to Andreea Popescu, there is a dystopia of power in *Animal Farm*. Those who have four legs are more powerful than those who have two legs. This is the unfair distribution of power among different species by nature. Hence researchers like Popescu take mimicry in the novel as a powerful motif and a double-edged phenomenon: it can act as a form of resistance while also causing the oppressed to internalize the very norms that subjugate them. In this context, mimicry serves to undermine revolutionary rhetoric, ultimately reinforcing the inequalities it was meant to eliminate. This interpretation is consistent with the perspectives of New Historicism and Cultural Materialism, which tie the phenomenon of mimicry to the broader cultural and political changes of Orwell's era. The resulting internal contradictions and ethical dilemmas reflect a historical reality where revolutionary movements are frequently co-opted by the forces they initially sought to oppose (Popescu, 2012).

Animal Farm allegorizes and satirizes the Russian Revolution as well. The Russian Revolution was a period of political and social change. All the politics were changing towards communism and a lot of bloodshed happened at that time. Russia abolished monarchy and formed a communist government only to be followed by a bloody civil war. Aikaterini Gavra, in his article, pointed how Old Major's speech had the revolution as its basis: he united the animals against the humans, caused a rebellion and wanted to gain all the rights of animals from their cruel master Mr. Jones only because he himself wanted to be the caretaker of the farm and rule there. Hence the characters' yearning for an earlier era – characterized by a sense of unity and fairness – mirrors the larger cultural disarray brought about by swift modernization and political disruption. Likewise, other critics contend that the nostalgic elements in *Animal Farm* offer a reflective pause against the unstoppable force of progress, highlighting the sacrifices and losses that occur during revolutionary transitions. This engagement with cultural memory is especially meaningful when considered against the backdrop of the technological and scientific strides of Orwell's time, which held the promise of both emancipation and disorientation (Gavra, 2022, pp. 227-240).

Animal Farm has also been interpreted as a critique on capitalism and class system. For some time, the animals were all united towards their shared goals as stated in their seven commandments which confirmed that all animals were equal. Snowball lectured the animals on literacy, reading and writing. The animals enjoyed their utopia, not different from the Soviet Union's early days. But Napoleon did not enjoy the situation so much upon seeing Snowball's success; therefore he began teaching his dogs to be loyal only to him. The programming of dogs for loyalty describes how the powerful train different types of people for their own protection and use them for different purposes and those purposes benefit only themselves. Orwell depicts a society in which the pigs, as the ruling elite, enjoy privileges that are systematically denied to the other animals, thereby underscoring the concentration of power and wealth among the selected few. Researchers like Najmalddin argue that these capitalist elements in the narrative reflect the economic disparities of Orwell's era. Further analyses draw comparisons between the microcosm of the farm and the broader global capitalist system, emphasizing the tension between revolutionary ideals and the practical realities of economic exploitation. In doing so, the examination of economic exploitation in *Animal Farm* enriches an understanding of the ideological conflicts that characterized the twentieth century (Najmalddin, 2018, p. 25).

Scientific progress has also been explored as a theme in the novel. The recurring image of the windmill—built and later destroyed—serves as a potent symbol for both the opportunities and dangers brought by modernity. The windmill encapsulates the double-edged nature of technological innovation: it exemplifies human creativity and the potential for advancement, yet it also exposes the vulnerability of society when such innovations are exploited. This motif is set against the broader backdrop of early twentieth-century industrialization and the scientific revolution. Many critics contend that Orwell's portrayal of mechanization and industrial efficiency mirrors the contemporary fears of dehumanization and the disintegration of traditional social bonds (Najmalddin, 2018).

These are the prominent previous researches with regard to *Animal Farm*. The gap which the present research aims to fill is how the environment of that era effected Orwell's writing.

This study builds on earlier research by incorporating the frameworks of New Historicism and Cultural Materialism. Parvini (2012) emphasizes that these approaches highlight the necessity of situating literary works within the context of their historical and material conditions. By analyzing *Animal Farm* through these perspectives, this research aims to show how Orwell's narrative both mirrors and critiques the historical forces of his era, enriching our understanding of the text and offering a tool for examining its current relevance in socio-political debates.

New Historicism and Cultural Materialism are thus said to supplant liberal-humanist scholarship with its outmoded, diachronic conception of 'a unitary past' and its view of history as a grand narrative of human progress, putting in its place 'the idea of an epistemological rupture' so prevalent in Althusserian and Foucauldian notions of a discontinuous history (Parvini, pp 10-32). New Historicism is a theory that tell us that literature should be read according to the time period of author and the time period of the critic. While Cultural Materialism acknowledges the importance of historical effect and the social and political effect of that time when the text was created. Both of these theories are related with each other.

Overall, the scholarly discourse on *Animal Farm* reveals a wide spectrum of interpretations that together deepen our insight into the work. Whether seen as a political allegory, an exploration of mimicry and ideological shifts, a reflection on nostalgia, or a critique of capitalist hierarchies, Orwell's novella remains a complex, enduring work. This study extends the conversation by linking these themes to the historical and cultural context of Orwell's life, underscoring its lasting significance as both a literary and historical document.

Material and Methods

Two interrelated theoretical frameworks, namely New Historicism and Cultural Materialism, are employed in this research to critically examine *Animal Farm*. These approaches facilitate an in-depth interpretation of the text by contextualizing it within the dynamic interactions of historical events, cultural transformations, and the material conditions prevalent during Orwell's time.

New Historicism

New Historicism is a school of thought which tells that literature's themes and its meanings are not universal and that these cannot be derived by the text alone but can also be extracted through the author's time and cultural situations. New Historicism, as popularized by Stephen Greenblatt, challenges the idea that literary works exist apart from their historical settings (Gallagher & Greenblatt, 2000). This approach maintains that every text is a product of its era, influenced by the prevailing social, political, and cultural forces. In *Animal Farm*, there are a lot of historical events serving as backgrounds and through the text a lot of background information can be extracted. By having a look at Orwell's time and culture, it can be discerned that *Animal Farm* is not only a reflection of the World War II nuisance, but also has its roots in the World War I. It allegorizes how the Allies and the Axis fought with each other: the animals as the Axis and the owner and his crew as the Allies. When the animals gain power they work for the farm like the Nazis worked for the glory of their homeland. Similarly, Napoleon playing the role of a dictator reflects Germany's Hitler of the World War II. The bombings and the bullets in the farm show the atomic explosions and the use of weapons in the World War II. The Allies united again and again and attacked the Axis; same is the case here when the animals were attacked by Mr. Jones and his crew multiple times. Another point which can be taken as a historical impact in *Animal Farm* is how at Orwell's time Germany paid a lot of amount to the Allies after the World War I. A lot of allegations and sanctions were imposed on Germany and when the Germans got fed up they started the Second World War as a revolution.

Hence Greenblatt's method implies that by closely examining the historical conditions that shaped Orwell's life—from the effects of imperialism to the devastation wrought by global conflicts—a more nuanced understanding of the ideological struggles within the text can be obtained. Moreover, New Historicism argues that history is not a single, objective narrative but rather a mosaic of competing perspectives. Consequently, Orwell's work emerges as a crossroads of diverse historical narratives, offering insights into the power dynamics of his time.

Cultural Materialism

Cultural Materialism deals with the material realities of the author's time. This research draws on the insights presented by Raymond Williams. He associated Cultural

Materialism with New Historicism highlighting the importance of historical context and the social, economic and political conditions in which a text was created (Williams, as cited in Parvini, 2012). It underscores the need to consider how factors such as class conflict, economic disparity, and power dynamics shape both the content and structure of texts. In *Animal Farm*, the practical realities of the animal society – the organization of labor, resource allocation, and systems of production and consumption – reflect the broader economic environment of Orwell's time. The novella's depiction of a farm where a small ruling class dominates while the majority toil under oppressive conditions serves as a microcosm of the capitalist and totalitarian systems prevalent in the mid-20th century. Thus, Cultural Materialism offers a valuable lens for analyzing Orwell's critique of wealth and power inequality, highlighting the contradictions of revolutionary rhetoric when confronted with economic exploitation.

Results and Discussion

This section is devoted to a textual analysis of *Animal Farm* to explore how the historical context and cultural influences of Orwell's time are mirrored in the core themes of the novel. The discussion and analysis are divided into multiple segments, every one of which investigates one particular element of the novel to make explicit the relation between Orwell's narrative decisions and the socio-political milieu of his times

The setting of this novel is a farm in which there is almost every type of animal present. It was owned by a farmer Mr. Jones and his co-workers. Mr. Jones was a man fond of drinking alcohol. He was usually drunk all the time and his co-workers liked to play chess, ludo and cards. They did not take good care of the animals. Sometimes the animals remained starved all the day as no one was present there to feed them. Suddenly a wave of independence spread all over and that revolt was planned a long time ago when the old Major was young. Old Major was the leading character of that revolt. He asked the animals to take the control of the farm of Mr. Jones. But one day that leader died and leadership was passed on to his successors Napoleon and Snowball. Both of them were good leaders and one day those animals kicked out the owner and workers from the farm. They made seven rules that were to be followed by every animal in that farm.

There are a lot of aspects in the novel upon which New Historicism and Cultural Materialism can be applied as theoretical stances: for example, use of ammunition, destruction of windmill, disobeying their own rules, greed of governing, killing and beating others and capitalistic behaviour of the people at that time. There is also an aspect of resemblance between the lead character of Napoleon and the leadership of Nazis' dictator Adolf Hitler. There is also another point of view which resembles with the regain of motherland's glory based on the events between WWI and WWII. This regain of glory of motherland was the probable base of WWII.

The Corruption of Revolutionary Ideals and Mimicry

Mimicry is the tendency of the oppressed to adopt the behaviours, ideologies, and customs of their oppressors. In Orwell's narrative, mimicry is used as a significant trope which is vividly demonstrated through the gradual transformation of the pigs. Once Mr. Jones has been overthrown, the pigs start reflecting those very habits and enjoying those very indulgences which are characteristic of human beings. The transformation goes so far beyond the apparent that it becomes an indication of a profound betrayal of the revolutionary ideals which once united them.

The Traditional approach towards mimicry has been to take it as a survival tactic of the subjugated. Conforming to the fundamentals of the hegemon enabled the oppressed ones to steer through the structures of the tyranny. The imitation in *Animal Farm* takes the shape of a two-edged sword. While the animals mimic in an attempt to better their standing, it nevertheless becomes a way of perpetuating the cycle of domination: the pigs gradually become the embodiment of that very despotism they had primarily defied. The motif, in this way, reverberates the historical occurrences of the earlier twentieth century, when revolutions were overtaken by those who afterwards themselves usurped authority.

For instance, how the ideologies upon which the Russian Revolution was built had been thrown to the winds once the revolution was there is masterfully documented in *Animal Farm*. Just as the Bolsheviks drifted away from their resolutions of equality and became despotic when in power, similarly the pigs also embraced the tyrannical mannerisms of their previous owners. Particularly it is through the character of Napoleon – his orderly overpowering of rebellion, establishment of control, and ultimate indulgence in privileges reserved for the ruling class – that the shift has been symbolized in the narrative. Hence if emancipation giving way to new forms of domination is the intrinsic incongruity of revolutions, Orwell makes a skillful use of this lens to appraise the flaws.

Construction and Destruction of the Windmill

The second aspect discussed in this novel is of scientific revolution. Construction of windmill by the animals demonstrates the scientific progress among those animals. They were constructing that windmill for their ease but when they were about to complete the windmill they came to know that the base of the windmill was very weak. And this was true. One day that windmill fell down and a huge blow was listened and a lot of hard work of animals was wasted. By applying the new historic approach it can be demonstrated that when George Orwell wrote this novel, the world was progressing and was heading towards scientific advancement like industrialization, metropolitan areas, rule of machines and construction of things in factories. This scientific revolution made a lot of changes. People started moving towards the cities and settled there. They started working in those factories where they got good wages and a lot of better opportunities. The products of these factories created a lot of easiness for the people of that society but on the other hand the waste products of those factories created a lot of diseases and pollution which was also a cause of deaths at that time. So, in *Animal Farm* there is a minor depiction of the scientific revolution which was taking place at that time and it is proved through the approach of New Historicism and Cultural Materialism.

Greed of Governess

Another aspect is the greed of governing people. In *Animal Farm* this greed can be seen. Napoleon, the main leader after Old Major, has a companion named Snowball. Both of them were pigs. Napoleon was a muscular beast while Snowball was a sharp minded pig. He used to give speeches to motivate the animals and this motivation was used to keep that revolt alive. When Napoleon saw the hype and importance of Snowball in the farm he became worried about his own survival as a leader and ordered to expel Snowball from the farm. The dogs, strong and mighty guards of Napoleon, kicked him out. This is the greed for power and governing others. Same was the case when George Orwell was writing this novel. Different countries were fighting to become powerful so that the conquerors could govern the lost ones. The Allies and the Axis were fighting

with each other for power and hold on the world. America, Russia, Britain and France were the Allies and they fought with the Axis to conquer them. For this power the Allies bombarded Japan in World War II and destroyed Hiroshima and Nagasaki. The First World War was also fought for the same reason. Only two proper states Turkey and Germany had their own identification at that time. The Allies gained the rule of the Ottoman Empire and Germany and tore them into pieces and divided those pieces among them and started ruling them. According to New Historicism and Cultural Materialism, in *Animal Farm* there is a lot of depiction of the governing aspects portrayed through the animalistic characters. At that time people became selfish and this selfishness increased the greed for governance among them. This means that the depicted aspect was present there and portrayed by George Orwell artistically.

Killing and Murders among Same Organisms

Another aspect is the brutal killing of other alike organisms and beating them in front of everyone. There was a rule that no animal would harm any other animal and no animal was allowed to kill any other animal. But when Snowball gained a lot of fame and became popular among other animals Napoleon decided to expel Snowball from farm and he did so. When there was a lot of chaos regarding fight with humans Napoleon ordered to kill Snowball because he thought that he was bringing back all those attackers. But a close reading of the text shows that there was no such thing as Snowball bringing all those attackers back, rather murdering Snowball was Napoleon's personal act. He saw him as more intelligent and more influential among other animals. From New Historicism point of view, this act of Napoleon in *Animal Farm* is a reminder of the brutal killings of humans at the time of WWI and WWII: the genocide of the Jews in Germany and the other killings of people at different places like the bombardment in the two cities of Japan i.e. Hiroshima and Nagasaki. Governments were killing their own people for the sake of killing others because when they used bombs, those bombs had effects upon their own people as well. When the government kills people of another nation, that nation too would do the same. The Jewish community at that time in Germany was murdered and a lot of experimentation was done on them. All those experiments were non-human experiments and the rulers of Germany believed that those Jews were not human beings but burden on the earth of which the earth must be cleared and purified. From the perspective of New Historicism and Cultural Materialism, the killing and beating of other animals in *Animal Farm* can be linked with the killings and genocide of people at the time of the World War II.

Capitalistic Nature of Animal Farm

Another aspect shown in the novel is capitalism. George Orwell portrayed the capitalistic behaviour of the pigs and mainly that of the leader Napoleon. Napoleon used to drink the milk of cows and sleep on beds while other animals slept on the ground. This is the reflection of a capitalistic society where all the money, privileges and strength are bound only to the upper class. Similarly in *Animal Farm* the pigs are regarded as the upper class while all other animals are the lower class; hence the pigs enjoy a lot of easiness like they do not work in fields, they can drink milk of cows, they have body guards, they can talk to the outer world and they can expel anyone and punish anyone. Capitalistic view is that the elite can enjoy all the good things of this world and since they have money they have the right to do anything to the poor people in their charge or vicinity. From the New Historic point of view, at the time of WWI and WWII a lot of chaos had been produced by the elite. The strong and well developed Allied States—the United States of America, Great Britain, France, China and Russia—had power,

ammunition, money and man power; and the stronger side wanted to defeat and rule the weaker side. The same is the case in *Animal Farm*.

Use of Disastrous Ammunition

The next aspect shown in *Animal Farm* is the wide use of ammunition that can cause a lot of damage. This was the incident when animals occupied the farm completely and Mr. Jones failed in his second attempt of taking back the farm. Third time, after facing two failures, Mr. Jones attacked the animals in the farm with the help of guns and bombs that caused serious damages. Those weapons were brutal and they killed a lot of animals in no time. But when the war between the humans and the animals ended, the winners were the animals not the humans. Here is a minor capitalistic view that the powerful and the best creatures i.e. humans wanted to take over the charge of the poor ones i.e. animals, and the animals fought only in their defense. The use of weapons and armoury by the human created a lot of disaster in *Animal Farm*. Through the perspective of New Historicism and Cultural Materialism this use of a large amount of weapons is relatable to the WWII when both the opponents used a lot of weapons and due to this usage a vast number of people died during the war. First, there was only the use of guns and bullets to kill each other but then America's bombing of the two cities of Japan altogether altered the perspective of the disaster. Before the bombardment those were two beautiful and full of life cities. The bombing destroyed everything. Hence the use of weapons in *Animal Farm* can be linked to the use of bombs and other weapons during the WWII.

Comparison of Hitler with Napoleon

Adolf Hitler was the ruler of Germany and at the time of the WWII he was leading the Nazi party in Germany and Germany was part of the WWII. Hitler was a dictator and he hated the Jews. During his era he killed almost every Jew in Germany, though some managed to run away. This Adolf Hitler can be compared with the character of Napoleon in *Animal Farm*. A lot of characteristics of the both were same. Both of them ordered to kill other similar organisms. Both of them fought for their own land. Both of them disobeyed their own rules. Both of them progressed in science and became a part of the scientific revolution. Both of them were strong and had a large number of followers.

All these comparisons can be discussed and elaborated through applying the theory of New Historicism and Cultural Materialism. The first comparison is about the killing of the same type of organisms. Napoleon ordered the killing of Snowball. Both of them were pigs and were the antecedent of the same pig, Old Major. Adolf Hitler killed the Jews, considering them as the bad elements in society. Both Hitler and the Jews were humans. The second comparison is about the fight for the land in which they were living. Napoleon fought with the humans because he thought that the farm belonged to the animals and that the humans occupied them by force. He fought with the humans and expelled them from the farm making the animals happy. Hitler fought for the glory of his motherland. When the Axis powers lost the WWI, they lost their identity. The winners of the war started ruling those lands and broke them into pieces. The losing of the land meant the loss of the glory. So, Hitler fought for the revival of the glory of the motherland. The third comparison is about the scientific progress in the eras of Napoleon and Hitler. In *Animal Farm*, the animals built a windmill so that they could produce electricity but the windmill fell due to its weak basis. But the point is that they all the same built a windmill during Napoleon's era which was a great scientific development. Adolf Hitler was also very much advanced in science. He applied his new scientific creations on Jews

in the concentration camps. He was well-trained in the use of weapons and had a large amount of armoury. Hence is the similarity between him and Napoleon the pig in the field of science. A new comparison is about the followers behind them. Napoleon had all the animals as his believers and all his followers followed him. Similarly, Hitler also had a lot of followers in the form of the Nazis. All the Nazi force followed him and obeyed his orders with full zeal and zest. Thus the application of New Historicism and Cultural Materialism makes the comparisons between Napoleon and Hitler explicit.

Revival of the Glory of the Motherland

The revival of the glory of the motherland is another aspect which can be explored through the application of New Historicism and Cultural Materialism. In *Animal Farm*, Napoleon fought for the farm which was considered as the motherland by the animals of that farm. Those animals believed that Mr. Jones and his crew members had occupied the farm illegally. They considered the farm as their own property where they did not want the rule of the humans. The humans used to tie them by ropes and feed them irregularly. Sometimes they did not feed them at all. The animals were considered as prisoners in their own house. That was the reason of the rebellion started by the animals of *Animal Farm*. Adolf Hitler also fought for the glory of his homeland. When Germany and the helper states of Germany lost from the Allies and the Allied powers took over the charge of those defeated states they imposed taxes and sanctions on those states. They ordered Germany to pay for all the damage and destruction in the world that took place as a result of the WWI. Germany paid a lot of amount as the fulfilment of all the damage and a huge amount of sanctions were imposed on it as well. These sanctions and the money which was to be paid broke the backbone of Germany. These steps of superpowers created hindrance in the way of development of Germany. So due to this lost glory of Germany Hitler decided to impose a war on the other states which were the reason behind that hindrance. Hitler thought that Jews were the main reason of their failure in WWI. So the Nazis imposed war for the revival of their motherland's glory. The New Historic and Cultural Materialistic stance investigates how both Napoleon and Hitler fought for their own land. Hence the theme of patriotism demonstrated in *Animal Farm* becomes a way of revealing the patriotic passion at the times of the World Wars.

Conclusion

By working on this specific point it can be concluded that George Orwell was a great writer and he was able to write such things which can be a part of future. In *Animal Farm*, he depicted a selfish society and social injustice by portraying the setting of a farm full of animals. Those animals fought for their rights and showed that one can do anything for one's rights. The application of the New Historic approach establishes that people of past tolerated a lot of tyranny and bad circumstances. Thus it has been proved that the time period and the cultural situations at the time when a writer writes a writing effects the mind-set, thinking of the writer and those situations leave their mark in that writing for the understanding of the future generations.

Recommendations

Orwell's vivid portrayal of the cyclic patterns of revolution and repression serves as a tale of admonition for generations to come and a reminder that no matter how triumphant the movements for change seem the forces of tyranny would still resurface. The legacy of *Animal Farm* and the lessons embedded in *Animal Farm* are not confined to the past only, rather they remain as relevant as ever, keeping in mind the ethical

implications of technological advancement, political dichotomies and economic disparities of the present global world. The study not only situates Orwell's narrative within its historical context and in doing so offers a profound insight into how it reflects as well as censures the realities of its time, but also extends that understanding as being applicable to the struggles of the contemporary world. In this way, it underpins the idea of literature as being a lasting and dynamic repository of human experience, capable enough to transcend its immediate historical moment and inform future debates on social transformation, justice and power.

References

- Gallagher, C., & Greenblatt, S. (2000). *Practicing New Historicism*. University of Chicago Press.
- Gavra, A. (2022). Revolution and oppression in Russian/Greek versions of *Animal Farm*. *Multilingual Routes in Translation*, Springer, 227-240.
- Kirschner, P. (2004). The dual purpose of *Animal Farm*. *The Review of English Studies*, 55(222), 759-786.
- Najmalddin, R. A. (2018). *Animal Farm* and the nature of revolution. *Unpublished BA Dissertation*, University of Halabja.
- Orwell, G. (1945). *Animal Farm: A Fairy Story*. Secker and Warburg.
- Parvini, N. (2012). New Historicism. *Shakespeare's History Plays: Rethinking Historicism*, Edinburgh University Press, 10-32.
- Popescu, A. (2012). Four legs good, two legs bad: The dystopia of power in George Orwell's *Animal Farm*. *Short Story Criticism*, 295. Gale.