

From a Favourite to an Enemy: The Development of Leaders in George Orwell's *Animal Farm* and William Golding's *Lord of the Flies*

Petra Minaříková

Bachelor's Thesis
2017



Tomas Bata University in Zlín
Faculty of Humanities

Univerzita Tomáše Bati ve Zlíně
Fakulta humanitních studií
Ústav moderních jazyků a literatur
akademický rok: 2016/2017

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Petra Minařková**
Osobní číslo: **H14784**
Studijní program: **B7310 Filologie**
Studijní obor: **Anglický jazyk pro manažerskou praxi**
Forma studia: **prezenční**

Téma práce: **Z oblíbence nepřítelem: Vývoj vůdců ve *Farmě zvířat* George Orwella a *Pánovi much* Williama Goldinga**

Zásady pro vypracování:

Shromáždění odpovídajících odborných sekundárních zdrojů k autorům Georgi Orwellovi a Williamu Goldingovi a k zvoleným románům

Nastudování vybraných děl – *Farmy zvířat* a *Pána much*

Formulace cílů práce dle získaných informací z odborných sekundárních zdrojů

Analýza zvolených děl v kontextu s tématem

Vyvození výsledků a formulace závěrů práce

Rozsah bakalářské práce:

Rozsah příloh:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

Agathocleous, Tanya. George Orwell: Battling Big Brother. New York: Oxford University Press, 2000.

Crawford, Paul. Politics and History in William Golding: The World Turned Upside Down. Columbia: University of Missouri Press, 2002.

Golding, William. Lord of the Flies. New York: Berkley, 1954.

Marland, Michael. Ideas, Insights and Arguments: A Non-fiction Collection. Cambridge: Cambridge University Press, 2008.

Orwell, George. Animal Farm: A Fairy Story By George Orwell. New York: Signet Classic, 1946.

Vedoucí bakalářské práce:

Gregory Jason Bell, B.A., M.B.A., M.A., Ph.D.

Ústav moderních jazyků a literatur

Konzultant:

Mgr. Vladimíra Fonfárová, Ph.D.

Ústav moderních jazyků a literatur

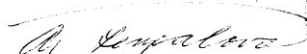
Datum zadání bakalářské práce:

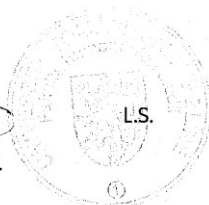
11. listopadu 2016

Termín odevzdání bakalářské práce:

5. května 2017

Ve Zlíně dne 20. ledna 2017


doc. Ing. Anežka Lengalová, Ph.D.
děkanka




PhDr. Katarína Nemčoková, Ph.D.
ředitelka ústavu

PROHLÁŠENÍ AUTORA BAKALÁŘSKÉ PRÁCE

Beru na vědomí, že

- odevzdáním bakalářské práce souhlasím se zveřejněním své práce podle zákona č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, bez ohledu na výsledek obhajoby ¹⁾;
- beru na vědomí, že bakalářská práce bude uložena v elektronické podobě v univerzitním informačním systému dostupná k nahlédnutí;
- na moji bakalářskou práci se plně vztahuje zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, zejm. § 35 odst. 3 ²⁾;
- podle § 60 ³⁾ odst. 1 autorského zákona má UTB ve Zlíně právo na uzavření licenční smlouvy o užití školního díla v rozsahu § 12 odst. 4 autorského zákona;
- podle § 60 ³⁾ odst. 2 a 3 mohu užít své dílo – bakalářskou práci - nebo poskytnout licenci k jejímu využití jen s předchozím písemným souhlasem Univerzity Tomáše Bati ve Zlíně, která je oprávněna v takovém případě ode mne požadovat přiměřený příspěvek na úhradu nákladů, které byly Univerzitou Tomáše Bati ve Zlíně na vytvoření díla vynaloženy (až do jejich skutečné výše);
- pokud bylo k vypracování bakalářské práce využito softwaru poskytnutého Univerzitou Tomáše Bati ve Zlíně nebo jinými subjekty pouze ke studijním a výzkumným účelům (tj. k nekomerčnímu využití), nelze výsledky bakalářské práce využít ke komerčním účelům.

Prohlašuji, že

- elektronická a tištěná verze bakalářské práce jsou totožné;
- na bakalářské práci jsem pracoval samostatně a použitou literaturu jsem citoval. V případě publikace výsledků budu uveden jako spoluautor.

Ve Zlíně 2.5.2014

M. Váňková

1) zákon č. 111/1998 Sb. o vysokých školách a o změně a doplnění dalších zákonů (zákon o vysokých školách), ve znění pozdějších právních předpisů, § 47b Zveřejňování závěrečných prací:

(1) Vysoká škola nevydělečně zveřejňuje disertační, diplomové, bakalářské a rigorózní práce, u kterých proběhla obhajoba, včetně posudků oponentů a výsledku obhajoby prostřednictvím databáze kvalifikačních prací, kterou spravuje. Způsob zveřejnění stanoví vnitřní předpis vysoké školy.

(2) Disertační, diplomové, bakalářské a rigorózní práce odevzdané uchazečem k obhajobě musí být též nejméně pět pracovních dnů před konáním obhajoby zveřejněny k nahlížení veřejnosti v místě určeném vnitřním předpisem vysoké školy nebo není-li tak určeno, v místě pracoviště vysoké školy, kde se má konat obhajoba práce. Každý si může ze zveřejněné práce pořizovat na své náklady výpisy, opisy nebo rozmnoženiny.

(3) Platí, že odevzdáním práce autor souhlasí se zveřejněním své práce podle tohoto zákona, bez ohledu na výsledek obhajoby.

2) zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 35 odst. 3:

(3) Do práva autorského také nezasahuje škola nebo školské či vzdělávací zařízení, užije-li nikoli za účelem přímého nebo nepřímého hospodářského nebo obchodního prospěchu k výuce nebo k vlastní potřebě dílo vytvořené žákem nebo studentem ke splnění školních nebo studijních povinností vyplývajících z jeho právního vztahu ke škole nebo školskému či vzdělávacího zařízení (školní dílo).

3) zákon č. 121/2000 Sb. o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon) ve znění pozdějších právních předpisů, § 60 Školní dílo:

(1) Škola nebo školské či vzdělávací zařízení mají za obvyklých podmínek právo na uzavření licenční smlouvy o užití školního díla (§ 35 odst.

3). Odpirá-li autor takového díla udělit svolení bez vážného důvodu, mohou se tyto osoby domáhat nahrazení chybějícího projevu jeho vůle u soudu. Ustanovení § 35 odst. 3 zůstává nedotčeno.

(2) Není-li sjednáno jinak, může autor školního díla své dílo užit či poskytnout jinému licenci, není-li to v rozporu s oprávněnými zájmy školy nebo školského či vzdělávacího zařízení.

(3) Škola nebo školské či vzdělávací zařízení jsou oprávněny požadovat, aby jim autor školního díla z výdělku jím dosaženého v souvislosti s užitím díla či poskytnutím licence podle odstavce 2 přiměřeně přispěl na úhradu nákladů, které na vytvoření díla vynaložily, a to podle okolností až do jejich skutečné výše; přitom se přihlédne k vyšší výdělku dosaženého školou nebo školským či vzdělávacím zařízením z užití školního díla podle odstavce 1.

ABSTRAKT

Cílem této bakalářské práce je dokázat, že autoři George Orwell a William Golding pracují ve svých románech *Farma zvířat* a *Pán much* se stejným typem hrdiny, který se z někdejšího vůdce stává úhlavním nepřítelem komunity a tímto vývojem zobrazuje přesun této komunity od demokracie k totalitě. První část práce se zaměřuje na totalitní režimy coby nový politický systém první poloviny dvacátého století. Druhá část popisuje odraz totality v literatuře, její vliv na George Orwella a Williama Goldinga a zároveň představuje romány, které jsou vyústěním jejich vnímání totality. Poslední část analyzuje vývoj hrdinů, Kuliše a Ralpa, v jejich komunitách. Analýza dokazuje, že se oba protagonisté propadají z pozice vůdce do pozice úhlavního nepřítele a dochází k závěru, že oba skrze svůj vývoj představují přesun společnosti od demokracie k totalitě.

Klíčová slova: *Farma zvířat*, *Pán much*, George Orwell, William Golding, vůdci, úhlavní nepřátelé, dystopie, demokracie, totalita.

ABSTRACT

The aim of this thesis is to prove that in their novels, *Animal Farm* and *Lord of the Flies*, both authors, George Orwell and William Golding, work with the same type of a character, who once being a leader becomes community's arch enemy and by such development he portrays shift of this community from democracy to totalitarianism. The first part of the thesis focuses on totalitarian regimes as a new political system in the first half of twentieth century. The second part describes the reflection of totalitarianism in literature, its influence on George Orwell and William Golding and, at the same time, it presents the novels as a result of their perception of totalitarianism. Finally, the last part analyses the development of heroes, Snowball and Ralph, in their communities. The analysis proves that both protagonists move from the position of leader to the position of arch enemy, and it concludes that through their development, both of them represent shift of society from democracy to totalitarianism.

Keywords: *Animal Farm*, *Lord of the Flies*, George Orwell, William Golding, leaders, arch enemies, dystopia, democracy, totalitarianism.

ACKNOWLEDGEMENTS

I would like to express my sincere gratitude to Mgr. Vladimíra Fonfárová, Ph.D. for her valuable time, patience and willingness to help me during the writing process.

I would also like to say *thank you* to my family and friends for loving me and supporting me at moments when I needed it most.

I hereby declare that the print version of my bachelor's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

CONTENTS

INTRODUCTION	9
1 TOTALITARIANISM AS A NEW POLITICAL SYSTEM IN THE FIRST HALF OF THE TWENTIETH CENTURY	11
2 REFLECTION OF TOTALITARIANISM IN LITERATURE: SHIFT FROM UTOPIA TO DYSTOPIA.....	16
3 SNOWBALL AND RALPH: FROM LEADERS TO ARCH ENEMIES	22
3.1 Becoming popular.....	22
3.2 Rivals.....	29
3.3 Arch enemies	37
CONCLUSION	46
BIBLIOGRAPHY	48

INTRODUCTION

“And the people will be oppressed, each one by another, and each one by his neighbor.”¹

- Isaiah, Bible

Totalitarian regimes with their policy serve as a direct opposite to democracy and at the same time as a fulfilment of Isaiah’s prophecy, made almost 2 800 years ago. Applied in a number of European countries during the 20th century, totalitarianism brought new ways and methods of leadership and it definitely left its mark on the societies and people, who experienced it. Far away from anything connected to democratic norms and values, the new political system emphasized the existence of a mass man who is obedient, devoted to the regime in his society and who thinks, lives and expresses himself in agreement with regime’s values and principles. Those who did not fulfil these requirements, were forced to. Punishments full of violence were the most frequently occurring reaction against any sign of diversity or opposition and together with terror and brutality became the building blocks of dictatorship, which succeeded in removing freedom from lives of many people. Thus freedom, the leading democratic value, was quickly replaced by its counterpart, oppression.

Totalitarianism influenced not only people living in it but also those who distantly observed its impact and the rapid change of societies led by dictators. George Orwell and William Golding were only two from many witnesses, who felt concerned about what was happening in Europe during the first half of the 20th century. After their experience from the Second World War, Orwell and Golding did not doubt that democracy lost its top position and in many countries it was replaced by violence and oppression, officially called totalitarianism. Being aware of the current situation, mostly in Germany and in Soviet Union, Orwell and Golding decided to write novels which would reflect how thin the line is between democracy and totalitarianism and how it is easy for a society to maintain political system which has nothing in common with freedom. Their experiences and perceptions resulted in their novels, *Animal Farm* and *Lord of the Flies*.

Both novels tell a story of a community: in *Animal Farm*, Orwell portrayed the society of animals on the farm, in *Lord of the Flies*, Golding depicted the society of young boys on the island. The communities soon choose their leaders, Snowball and Ralph, who

¹ Isaiah 3:5 NASB

emphasize democracy and freedom. At the beginning, both of them are popular and communities' favorites, but both of them also have their rivals who disagree with the democratic style of leadership and who appear to be the reason why the position of Snowball and Ralph within the communities starts to change. Thus, the aim of this thesis is to prove, that in their novels, *Animal Farm* and *Lord of the Flies*, both authors, George Orwell and William Golding, work with the same type of a character, who once being a leader becomes community's arch enemy and by such development he portrays shift of this community from democracy to totalitarianism.

1 TOTALITARIANISM AS A NEW POLITICAL SYSTEM IN THE FIRST HALF OF THE TWENTIETH CENTURY

It was 20th century which gave birth to totalitarian regimes. At that time first rules of totalitarianism appeared and resulted in a specific political system which applied to the policy of two countries – Germany and Soviet Union.² Hitler as a leader of Germany demonstrated a policy which has nothing (or very little) in common with rules and bases of democracy. His political system included only one doctrine and no opposition, only one ideology and no diversity, and maintained tenets and practices full of racism and brutality. On the other hand, Stalin as a leader of Soviet Union made different steps in his policy: he did not only support minorities and their own cultures but also stood for the idea that women should adopt manual and technical jobs.³

Although totalitarian regimes can vary in their rules, they certainly have a lot in common. Raymond Aron, who belongs among the most rational observers of those regimes, mentions five features which apply to them. The first characteristic lies in a dominant position of one party which allows no opposition. The second characteristic states that this one party comes up with an ideology which also gains a dominant position in a state as it is the only truth. The other characteristics are a strict control of media by state and transformation of the majority of activities (mostly those in state's economy) according to the ideology. The last characteristic completes these common features and suggests that as the activities transform in agreement with the ideology, if anyone makes a mistake, it will lead to consequences connected with cruelty and violence.⁴

As far as communication is concerned, a single party which holds a monopolistic position has two major functions. Firstly, it suppresses any possible disagreement and puts any opposition to silence. Secondly, it turns media in a state into a tool which serves for propaganda as well as for instilling the official truth in crowds.⁵

² See Jean K. Chalaby, "Public Communication in Totalitarian, Authoritarian and Statist Regimes," in *Totalitarian Communication: Hierarchies, Codes and Messages*, ed. Kirill Postoutenko (Bielefeld: Transcript Verlag, 2010), 72.

³ See Sheldon S. Wolin, preface to *Democracy Incorporated: Managed Democracy and the Specter of Inverted Totalitarianism*, by Sheldon S. Wolin (Princeton: Princeton University Press, 2010), xvii.

⁴ See Raymond Aron, *Démocratie et totalitarisme*, as paraphrased in Jean K. Chalaby, "Public Communication in Totalitarian, Authoritarian and Statist Regimes," in *Totalitarian Communication: Hierarchies, Codes and Messages*, ed. Kirill Postoutenko (Bielefeld: Transcript Verlag, 2010), 70-71.

⁵ See Chalaby, "Public Communication in Totalitarian, Authoritarian and Statist Regimes," 71.

Propaganda is a way of communication which was applied in totalitarian regimes in Germany and in Soviet Union and it has its roots in the 20th century.⁶ Its popularity grew so quickly that it reached the top well before the middle of that century. The task of propaganda was clear: it was making an agreement between the single party and crowds.⁷ Moreover propaganda was providing a large number of programs which helped to remove diversity, transform a society and maintain a mass man who fulfilled the ideas and requirements of party.⁸ It was mostly selected information which was responsible for the creation of this mass man and which had to be in accord with party's attitudes and views. People did not have access to any opinions which were in contradiction to official truth or which could violate it. Borders, which stood between what could be released and not, were strictly impenetrable and society was not allowed to look past them.⁹

Soviet media at that time may show how the system of state-owning and releasing information worked. Communist Party owned all types of media (including newspapers) and used them as an instrument through which it was promoting its ideology and announcing governmental attitudes and decisions.¹⁰ Media did not tell the society anything about matters such as unemployment or prostitution, neither did they reveal details from the lives of elite. Their role was not to show people how members of Communist Party lived, where they went to shop and eat, where they lived and how they traveled. Instead of that they served as a tool telling society what values it should have, how it should behave and which way it should think.¹¹

During Cold War, 'top-down' attitude appeared in many definitions which presented totalitarian regimes. It demonstrates that a society is inactive, organized and controlled by

⁶ See Thymian Bussemer, *Propaganda: Konzepte und Theorien*, as paraphrased in Alexander Hanisch-Wolfram, "Totalitarian Propaganda as Discourse," in *Totalitarian Communication: Hierarchies, Codes and Messages*, ed. Kirill Postoutenko (Bielefeld: Transcript Verlag, 2010), 197.

⁷ See Alexander Hanisch-Wolfram, "Totalitarian Propaganda as Discourse," in *Totalitarian Communication: Hierarchies, Codes and Messages*, ed. Kirill Postoutenko (Bielefeld: Transcript Verlag, 2010), 197.

⁸ See Chalaby, "Public Communication in Totalitarian, Authoritarian and Statist Regimes," 71.

⁹ See Paul Corner, introduction to *Popular Opinion in Totalitarian Regimes: Fascism, Nazism, Communism*, by Paul Corner (New York: Oxford University Press, 2009).

¹⁰ See Mark W. Hopkins, *Mass Media in the Soviet Union*, as paraphrased in Jean K. Chalaby "Public Communication in Totalitarian, Authoritarian and Statist Regimes," in *Totalitarian Communication: Hierarchies, Codes and Messages*, ed. Kirill Postoutenko (Bielefeld: Transcript Verlag, 2010) 71-72.

¹¹ See Vitali Vitaliev, *Special Correspondent. Investigating in the Soviet Union*, as paraphrased in Jean K. Chalaby, "Public Communication in Totalitarian, Authoritarian and Statist Regimes," in *Totalitarian Communication: Hierarchies, Codes and Messages*, ed. Kirill Postoutenko (Bielefeld: Transcript Verlag, 2010)72.

the state, it is repressed by rules and regime and it does only what the party wants. A system like this leads to a destruction of what is private and what is public and gives an individual no chance to freely think or express himself. Due to that, private sphere disappears and public sphere prevails. People then have no option than to submit to the official truth even though it is not in coincident with their opinions and views. What they privately think plays no role and it may get them into difficulties if their private opinions go against the established ideology. If they still endorse such a system, they may be too fearful to take a stand against it or they may be convinced that the policy is rightful in steps it takes.¹²

Another common feature which most of totalitarian regimes share is the existence of a leader. The leader stands at the top of the movement and he surrounds himself with a select few who create a circle around him. He builds up and strengthens his role within the circle mostly by replacing its members by the new ones. In the eyes of the outer world he embodies the major defender of a regime against its enemies as well as the symbol which quickly comes into people's minds with thought of the particular regime. In comparison with other leaders of parties, position of a totalitarian leader is much stronger because he willingly bears the responsibility for everything what will happen, for all actions done within the circle whether they have good consequences or not. He nominates each member of the circle and the members represent him. The leader also acts as a source of orders, rules and commands. As a consequence, the policy of the party is leader's will which needs to be presented to masses. With such a position and role in a system, the leader cannot be substituted by anyone. By loss of him and his orders, the movement would then make no sense.¹³

In 1919, German Worker's party sowed the seeds of totalitarianism and laid the foundations of Nazism in Germany. Forty members created a party which at its beginnings did not differ from other similar groups. It was not organized and although its members supported racism and nationalism whereas they rejected Semitism and communism, the concrete ideology was missing. Moreover it did not have a program which would lead it and help it to develop. The members had meetings in Munich and they debated about

¹² See Paul Corner, introduction.

¹³ See Hannah Arendt, *The Origins of Totalitarianism* (Orlando: Houghton Mifflin Harcourt, 1973), 373-374.

problems in Germany. In their discussions they held the view that the plot of Jews, the threat in form of Bolshevist and the capitalism itself are responsible for Germany's bad situation and as the causes of nation's difficulties they need to be removed. German Worker's party maintained its dislike for aristocracy and it did not support even middle class. Instead of them it chose crowds of ordinary people.¹⁴

On one of their meetings in September 1919, party members for the first time met a man who later turned out to be a leader not only of their group. As they heard his voice in a discussion, they realized they were missing a speaker like him, so they invited the stranger to join them. Adolph Hitler was not interested in becoming a member of German Worker's party because he did not respect it and his aim was to found a party which he could own and direct on his own. In spite of that he agreed because he accepted the most of party's views and also because he saw an opportunity for himself. The party had no structure and it was not even old. It was a chance for him to take advantage of these weaknesses and turn the party into the party of his ideas.¹⁵ The same party was renamed the Nazi Party and it reached the top of its popularity in 1932. In that year it gained nearly 14 million supporters who voted for it. Thanks to such a support it turned out to be the biggest party in Germany and in 1933 it brought Hitler the function of German Chancellor.¹⁶

In Soviet Union totalitarianism arose after the ruining of oligarchy. Oligarchical system emphasized the role of leader but at the same time it involved an elite, other members of a party who did not have such a position as a leader, yet they had an influence on decisions together with many officials. Not a leader, but a number of people played the role in making decisions and implementing policy. This changed dramatically with dictatorship of a Soviet leader, Joseph Stalin who took the responsibility and used his power to make decisions on his own.¹⁷

Stalin's plan included not only ruining of oligarchy but also getting rid of Leon Trotsky who was his opponent.¹⁸ Trotsky was a leader of the Red Army and as a politician

¹⁴ See Joseph W. Bendersky, *A Concise History of Nazi Germany* (Lanham: Rowman & Littlefield, 2007), 16.

¹⁵ See Bendersky, *A Concise History of Nazi Germany*, 17-18.

¹⁶ See Frank McDonough, *Hitler and the Rise of the Nazi Party* (New York: Routledge, 2014), 3.

¹⁷ See Oleg V. Khlevniuk, "Stalin as a Dictator: The Personalisation of Power," in *Stalin: A New History*, ed. Sarah Davies and James Harris (New York: Cambridge University Press, 2005), 108-109.

¹⁸ See Vance Stewart, *Three Against One: Churchill, Roosevelt, Stalin Vs Adolph Hitler* (Santa Fe: Sunstone Press, 2002), 57.

he belonged to the political elite. He played an important part in Russian Revolution and in comparison with Stalin he was much more favorite and popular in the eyes of Soviet society.¹⁹ However he lost to Stalin who kept extending his power, used his strength and outwitted him. As soon as Stalin became a leader of Soviet Union, many of his opponents who earlier contradicted him were sentenced to death or they suddenly disappeared. Trotsky, who was among them, ended up in exile in Mexico where he was killed. Such an end was met by many of those who defied Stalin's policy and his commands.²⁰

¹⁹ See Arendt, *The Origins of Totalitarianism*, 373.

²⁰ See Stewart, *Three Against One: Churchill, Roosevelt, Stalin Vs Adolph Hitler*, 57-58.

2 REFLECTION OF TOTALITARIANISM IN LITERATURE: SHIFT FROM UTOPIA TO DYSTOPIA

Rise of totalitarian regimes affected many spheres and literature was not an exception. Until the second half of the 20th century, utopia had a huge impact on literary works of many authors and it gained popularity both in 18th and 19th centuries. Dystopia appeared in the middle of the 20th century, in complete contrast to its utopian predecessor. From that time it spread and quickly replaced the idea of utopia in minds of many people, mostly in the West. Its influence on literature and its popularity can be observed also these days.²¹

Richard Lederer, a popular American author, describes dystopia as “the hell we must prevent, as a contrast to utopia, the heaven we may build.”²² As Richard Phillips states, dystopia as a term has origins in two Greek words: ‘dys’ which refers to evil and ill, and ‘topos’ which stands for space or place. Its meaning is then quite clear: dystopia refers to an evil place and it involves mainly negative attributes, which utopia does not have.²³ In comparison with dystopia, in utopia it is possible to identify a mixture of positive themes which include morality, delight, goodness and harmony. By using negative or positive themes in their literary works, authors can create one of the two different worlds standing against each other, either good one with positive features or bad one with negative features. Good world where harmony dominates, is a utopian idea, whereas dystopian idea represents a diseased world where nothing from the utopian place exists.²⁴

Next to dystopia stands anti-utopia and although these two often blend into one and they can confuse a lot, according to Tom Moylan they are different. Anti-utopia is a rejection of all utopian characteristics and it criticizes everything what utopia emphasizes. On the other hand, dystopia does not reject utopia and its aim is not to criticize or belittle

²¹ See Guy Baeten, “The Spaces of Utopia and Dystopia: Introduction,” *Geografiska Annaler. Series B, Human Geography* 84, no. 3/4 (2002): 141, accessed November 14, 2016, doi: 10.1111/j.0435-3684.2002.00119.x.

²² Richard Lederer, “Shaping the Dystopian Nightmare,” *The English Journal* 56, no. 8 (1967): 1134, accessed November 14, 2016, doi: 10.2307/811619.

²³ See Roger Elwood, *Dystopian Visions*, as paraphrased in Richard Phillips, “Dystopian Space in Colonial Representations and Interventions: Sierra Leone as ‘The White Man’s Grave,’” *Geografiska Annaler. Series B, Human Geography* 84, no. 3/4 (2002): 190, accessed November 14, 2016, <http://www.jstor.org/stable/3554315>.

²⁴ See Richard Phillips, “Dystopian Space in Colonial Representations and Interventions: Sierra Leone as ‘The White Man’s Grave,’” *Geografiska Annaler. Series B, Human Geography* 84, no. 3/4 (2002): 190, accessed November 14, 2016, <http://www.jstor.org/stable/3554315>.

it.²⁵ Dystopia only maintains opposite qualities than utopia and it shows a different view on a world and on a society it describes. Contrary to utopia, which portrays harmonious worlds and societies, dystopia stresses potential threats and problems and at the same time it warns about the danger which worlds and societies could experience. It outlines negative consequences which may come in case a society follows the way that dystopia represents. Although dystopias are made up, they can have roots in the actual problems, environments and politics whether they exist nowadays or they existed in the past.²⁶

Dystopian idea started to become more and more popular and it interested a number of authors, namely of William Golding. As far as society and human perfection is concerned, his views and opinions were not only negative. His passion for Greek literature resulted in a belief that Golding adopted: the man is perfect and exceptional and his nature is good. It was the Second World War with its consequences that changed this perception and destroyed Golding's naïve faith about human perfection. Golding himself admitted many times that the Second World War not only took away his illusions about human nature but also taught him what man is, what actions he is capable of and what really fulfils his mind.²⁷ The difference between his previous view and the new one after War was huge and Golding affirmed it in the afterword of his novel *Lord of the Flies*, where he states that "if you had met me before the Second World War, you would have found me to have been an idealist with a simple and naive belief. From the Second World War we learned something. The war was unlike any other fought in Europe. It taught us not fighting, politics, or the follies of nationalism, but about the given nature of man."²⁸ This statement shows how events, which happened in Europe changed Golding's way of viewing a man. It may be exactly those events which inspire him to write one of his well-known novels, *Lord of the Flies*.²⁹

²⁵ See Tom Moylan, *Scraps of the Untainted Sky: Science Fiction, Utopia, Dystopia*, as quoted in Graham J. Murphy, "49. Dystopia (Part IV Subgenres)," in *The Routledge Companion to Science Fiction*, ed. Mark Bould, Andrew M. Butler, Adam Roberts, and Sherryl Vint (Abingdon: Routledge, 2009), 473-478.

²⁶ See Phillips, "Dystopian Space in Colonial Representations and Interventions: Sierra Leone as 'The White Man's Grave,'" 190-191.

²⁷ See Santwana Haldar, *William Golding's Lord of the Flies* (New Delhi: Atlantic Publishers & Distributors, 2006), 2-12.

²⁸ See William Golding, *Lord of the Flies*, as quoted in Santwana Haldar, *William Golding's Lord of the Flies*, (New Delhi: Atlantic Publishers & Distributors, 2006), 2.

²⁹ See Haldar, *William Golding's Lord of the Flies*, 2.

Lord of the Flies is a novel in which Golding outlined a connection between civilization and literature. He portrayed a civilization of young boys from England. As their plane crashed, boys end up on an island in the Pacific Ocean and it is up to them not only to take care about themselves and find a way how to survive, but also to create community which will prosper and which will have its own rules. Throughout the novel Golding shows the process of transformation of the new, ideal civilization into a civilization where brutality and cruelty dominate and where violence becomes an ordinary thing.³⁰ This transformation the community goes through can be compared to the world and rational people who try to rule their societies in a sensible way but eventually they end up tragically, victimizing and killing each other.³¹ With such imitation in his novel Golding points out that no matter which politics or which system of government society has, it is the nature of a man which is crucial and which influences this society the most.³²

Apart from the outside events in Europe, it was also Golding's profession of a teacher which reflected in *Lord of the Flies*. Bishop Wordsworth's School, where Golding spent a few years as a schoolmaster, gave him an opportunity to be an observer of pupils' behavior. Various games of schoolboys and their competing against each other gave him an idea of the existence of cruelty, even in children.³³ In one of the interviews Golding asserts that for the civilization of the island he chose English boys just because he knows them very well and when he was a child, he was not much different from them. He argues that on a deserted island, in a situation like in the novel, whatever group of schoolboys would turn out similarly, no matter from which country it comes.³⁴ The chasing and brutality between the schoolboys in his novel grows from an innocent game similar to those Golding witnessed as a teacher. This innocent game represents games which are far more serious and violent and which appeared not only during the Second World War but during the human history itself.³⁵

³⁰ See Paul Crawford, *Politics and History in William Golding: The World Turned Upside Down* (Columbia: University of Missouri Press, 2002), 54.

³¹ See James R. Baker, introduction to *Lord of the Flies*, by William Golding (New York: Penguin, 1988), xv.

³² See Golding, William, *Lord of the Flies* (New York: Berkley, 1954), 290.

³³ See John Mullan, introduction to *The Spire: With an introduction by John Mullan*, by William Golding (London: Faber & Faber, 2013).

³⁴ See William Golding and James R. Baker, "An Interview with William Golding," *Twentieth Century Literature* 28, no. 2 (1982): 136, accessed November 17, 2016, doi: 10.2307/441151.

³⁵ See Baker, introduction, xxiii.

One of the messages the novel sends to the world is a potential threat of spreading out evil. Golding sees this evil as something what does not have its specific place, as something what is not limited. It can spread out to the most civilized countries and England does not have to be an exception. Bearing this in mind, Golding creates a bridge between the boys from England and fascism which has its roots in Germany. Although the boys come from good families and from a civilized, moral society, at the end of the novel they share a number of similarities with German fascists. Golding's dystopian message is then quite clear and sends a warning to the world: although fascism dominated in Germany and it did not come to England, it is still possible that it will spread out, England may adopt it and it may transform into a fascist country.³⁶

Golding was not the only author who expressed his concerns about spreading out totalitarianism and its rising popularity. One of the authors who saw totalitarian regimes as a potential threat for the world was George Orwell. As a British journalist and essayist, Orwell realized what the major features of totalitarianism are and he also drew consequences which could have an effect even on literature. In his collection of essays and letters written between 1940 and 1943, he describes literature as a genuine and unique expression, which needs to portray real emotions, ideas and views of author, otherwise it is not literary work.³⁷ From such description that author needs freedom to make literary work, he moves to the current political phenomena and proposes that "for this is the age of the totalitarian state, which does not and probably cannot allow the individual any freedom whatever. When one mentions totalitarianism one thinks immediately of Germany, Russia, Italy, but I think one must face the risk that this phenomenon is going to be world-wide."³⁸ From this statement it is apparent that similarly to Golding, Orwell considered totalitarianism as a new kind of danger which is not distant and it can spread throughout the world.³⁹

³⁶ See Crawford, *Politics and History in William Golding: The World Turned Upside Down*, 58.

³⁷ See George Orwell, *The Collected Essays, Journalism and Letters of George Orwell: My Country Right or Left 1940-1943* (London: Secker & Warburg, 1968), 90.
<http://library.globalchalet.net/Authors/Orwell,%20George/Other%20Work/Essay%20-%20Orwell,%20George%20-%20Collected%20Essays%201940-1943.pdf>

³⁸ See Orwell, *The Collected Essays, Journalism and Letters of George Orwell: My Country Right or Left 1940-1943*, 90.

³⁹ Ibid.

Observing events in Europe during the 1930s, especially the Spanish war, influenced not only Orwell's perception but also his subsequent literary works. In his essay "Why I Write?" Orwell points out that since 1936 each of his literary works more or less opposes totalitarian regimes and at the same time it emphasizes democracy and freedom. Claiming that it is nearly impossible not to write about these two contrasting ideas, especially in this age, Orwell asserts that it is up to everyone which techniques he will use and which attitude he will take. In this essay he also mentions his aim to produce literary work which would have political subject but yet it would be a piece of art. His major source of inspiration is a feeling of unfairness which leads him to the main purpose of his literary work: firstly to write something what will turn reader's attention to the particular problem or theme and secondly to get a response from him/her.⁴⁰

Orwell's effort resulted in *Animal Farm*, a novel, in which he accomplished his goal and united politics and art together.⁴¹ The process of writing was fast, as it took only a couple of months. Maybe due to the fact that since the beginning Orwell had a clear intention what this work should express. With vivid memories from the Spanish war, Orwell wrote a book which aimed to reveal how immoral, evil and dangerous Soviet Union and its regime was.⁴² For setting of the novel he chose a farm in England where animals got rid of their farmer who has owned them. Without the farmer, the animals gain a new feeling of freedom and they establish a new community which will follow seven major rules known as Seven Commandments. These rules are obligatory and the animals have to follow them. The new community of animals without the owner and with their own law seems to be idyllic at the beginning but as the story goes on, this image changes more and more. Depicting a decline of the animal society step by step, Orwell slowly moves from the ideal, utopian vision to the dystopian one, which has nothing in common with the perfect animal farm. At the end of the novel, animals are no longer equal to each other and many of them end up in oppression and terror, even worse than that one they experienced from the farmer.⁴³ With few exceptions of pigs which are superior to them and control the whole

⁴⁰ See George Orwell, "Why I Write?" in *Ideas, Insights and Arguments: A Non-fiction Collection*, ed. Michael Marland (Cambridge: Cambridge University Press, 2008), 83.

⁴¹ See Orwell, "Why I Write?" 84.

⁴² See Tanya Agathocleous, *George Orwell: Battling Big Brother* (New York: Oxford University Press, 2000), 81.

⁴³ See James Whitley, "Cretan Laws and Cretan Literacy," *American Journal of Archeology* 101, no. 4 (1997): 635-636, accessed November 25, 2016, doi: 10.2307/506828.

farm, animals become part of the cruel regime and they serve as a warning how thin is the line between freedom and oppression.

Because of the actual political theme, publishing of *Animal Farm* was not easy. Orwell approached a few publishing houses but none of them dared to publish a book which, although indirectly, pointed out on true image of Soviet Union. After a number of refusals, Orwell decided to contact Fredric Warburg, whom he knew from earlier times. At the beginning Orwell pointed out that Warburg may not be enthusiastic about the book due to its topic but the opposite was true. Warburg was one of the first people who read *Animal Farm* and as the book with its theme interested him, he became its publisher.⁴⁴ Publishing was not enough for Orwell. He was aware of control over everything in press but yet he was determined to spread out his novel throughout the world and to send its message to as many people as possible. On his own initiative, people could hear his work on the radio and even read the translated text of it. By these actions Orwell inspired a number of other authors whose literary works went against Soviet regime and its policy. As a consequence, Orwell started to be more and more unpopular with Soviet press, which called him an imposter who cannot be trusted. From such expressions it is obvious that his literary work earned him a bad reputation in the Soviet Union.⁴⁵

In spite of a number of insults, Soviet Union could not prevent the world from buying Orwell's book. During fourteen days after its publishing, Warburg sold nearly 5,000 copies of *Animal Farm*. The popularity of the novel started rising rapidly and during the following years, people from all over the world bought it in large quantities. Considering such interest and popularity, one could not doubt a huge success *Animal Farm* brought to Orwell.⁴⁶

It is obvious that Golding and Orwell both worked with similar ideas and they both created a similar message. As far as their dystopias *Lord of the Flies* and *Animal Farm* are concerned, they both give an example of a shift from the ideal world to the world of violence where nothing good remained. Being popular since their publishing, they continue to warn the world against this shift even nowadays.

⁴⁴ See Agathocleous, *George Orwell: Battling Big Brother*, 81-84.

⁴⁵ See John Rodden, *George Orwell: The Politics of Literary Reputation* (New Brunswick: Transaction Publishers, 2002), 202-203.

⁴⁶ See Agathocleous, *George Orwell: Battling Big Brother*, 84.

3 SNOWBALL AND RALPH: FROM LEADERS TO ARCH ENEMIES

3.1 Becoming popular

The very first feature both novels, *Animal Farm* and *Lord of the Flies* share, is a similar background depicted at the beginning. The story of *Animal Farm* starts with a meeting where all animals gather and listen to old Major, who wants to tell them about a dream he had. As the speech of the respected and popular pig goes on, Major points out the current situation of animals and their lives which lack freedom and happiness. There is no animal which would be treated well, which would live in good conditions and which would have bright prospects for dignified life. Instead of that “the life of an animal is misery and slavery”.⁴⁷ Major continues in explaining that it is man who is responsible for their bad situation as he is subordinate to animals and he takes everything from them, giving them nothing in return. After such accusation and description of man as “the only real enemy” (*AF*, 29), Major suggests that the only way out is to dispose of humans and become free – the ideal picture which he saw in his dream. When he dies shortly after his motivating speech, Rebellion is already under way. Animals are determined to free themselves from their farmer and they manage to drive him out of his own farm. The farm without the owner, a human, shows their victory over him and suggests that since that moment a new community is established.

Whereas *Animal Farm* presents farm of animals without people, *Lord of the Flies* introduces an island in the Pacific Ocean, full of English boys and “no grown-ups!”⁴⁸ In this case, young boys do not contribute to their current situation as the animals did and they are not responsible for what had happened. Similarly like the animals, the boys gather at their first meeting where they find out that after the crash of their plane the island, beautiful but deserted, seems to be their new home. Looking at each other boys realize that there is no adult, no parent, no one older who would take care of them as they are used to from

⁴⁷ See Orwell, George, *Animal Farm: A Fairy Story By George Orwell* (New York: Signet Classic, 1946), 28. Hereafter cited in text as *AF*.

⁴⁸ See Golding, William, *Lord of the Flies* (London: Faber and Faber, 1962), 12. Hereafter cited in text as *LOTF*.

their homes. This discovery and the new place they do not know leads to the establishment of a new community which will live on the island till some rescue will come.

As the new communities are formed, the question which immediately arises is a need for those who will lead them. No community can prosper without individuals who will take care of it and who will command its members in such a way that the community will flourish and it will bring benefit for all of them. Since the beginning of *Animal Farm*, the most active animals who meet those criteria, seem to be pigs who are “generally recognised as being the cleverest of the animals”. (*AF*, 35) Encouraged by Major’s words, they are ready to work for the joint benefit of the community and they prove this determination even before Rebellion itself by coming up with ideas how the new community should look like, which rules it should follow and how organized it should be. One of the pigs which stands in a front line is Snowball. Among animals he excels not only by his lively character but also by his ability to give persuasive speeches about important topics and by unusual ingenuity. Together those characteristics create a future leader who probably will not sit on his hands, waiting passively for things to happen but who will put farm in motion, who will be ready to talk with others about where the farm is heading and who will look for ways how to improve and move the farm up and consequently increase common good of all. By the fact that pigs have the top position thanks to their intelligence and activity, Snowball, with other pigs, takes the role of a leader without any protests or disagreement of other animals.

A need for leader on the island appears to be much more urgent than on the farm because boys find themselves in an unknown place and with no adults, for the first time in their lives, the whole responsibility rests on their shoulders. All of them gather thanks to the sound they probably have not heard yet. This strange sound comes out of the shell and it is Ralph, one of the older boys who makes it. By that act Ralph proves himself to be a candidate for future leader from the very beginning – with the conch he manages to gather all boys from different parts of the island in order to know how many of them survived the accident. This first active step, the conch, which is since the first moment admired by all boys, and also his physical appearance make him an ideal individual who quickly gains attention of others. Ralph is “the boy with fair hair” (*LOTF*, 11) and his figure is quite mature as he is nearly thirteen, which makes him one of the oldest on the island. This physical appearance stands for near adulthood, a connection with the world of grown-ups and it results in respect of other boys who are much younger. The first evidence of both his

care and interest emerges right after the moment when all boys stand in front of him and when Ralph comes up with the idea, that there should be “a chief to decide things” (*LOTF*, 29). His idea of having an important person who will lead the community portrays Ralph as a boy who follows the habits and customs of the world he is used to live in (Britain) and who already adopted the way of living which maintains certain rules and orders for everyone. As a result, Ralph wants the new community to be as civilized and organized as possible. As the election starts, he beats Jack, who later turns out to be his rival, and he is elected by the majority of boys, probably thanks to his look which makes him so special among others:

But there was a stillness about Ralph as he sat that marked him out: there was his size, and attractive appearance; and most obscurely, yet most powerfully, there was the conch. The being that had blown that, had sat waiting for them on the platform with the delicate thing balanced on his knees, was set apart. (*LOTF*, 30)

Based on this description it is Ralph's personality, the picture of him which brings him victory and makes him a new leader. The conch mentioned in the extract indicates power and strengthens Ralph's position within a community. It is exactly this thing which ensures his success – no one from others has a tool which would be so unique and which would call them together. It is clear that the conch serves there as a privilege of the leader and makes him even more attractive for the boys.

Since the moment he is elected, Ralph proves himself to be active and able to organize the whole group. Whereas boys are ordered to stay where they are, Ralph with two other boys, Jack and Simon, set out for exploration to find out if the place is really an island. When Ralph gathers the meeting, he informs other boys about their current situation of being on the isolated island and he also establishes the very first rule of the community: everyone is allowed to speak only when he holds the shell. Without holding the shell in hands boys must stay silent and listen to another speaker. Ralph's rule serves here as a sign of order and system – Ralph is aware of the fact that in order to build good community it is impossible to let everyone talk at once. What leads him to the idea of this rule is his connection with his home, with his motherland which is developed and organized. Ralph is the one of all boys who is most connected with civilized population and developed world. He may not realize that but the organized world with rules for everyone he is used to live

in, influences his first decision and increases his determination to create the similar one on the island.

Ralph's emphasis on system and rules is reflected not only in the rule of shell but it continues to be applied in other instructions and actions. His plan to make a significant fire in order to be visible and to organize boys to take care of it gives an evidence Ralph does not only want the community to be civilized and prosperous but his main interest and goal is to be rescued from the island, as soon as possible. By the sensible decision such as making fire on the top of the mountain, Ralph increases this chance of attracting help from the sea or air and since the beginning he sees keeping fire as a task of great importance. His view on that only supports the fact that Ralph is used to inhabiting and well-developed, sensible world and he wishes to be back in it, the sooner the better. Another sign of his home he tries to bring on the island is having shelters where boys could sleep. Ralph justifies building shelters also as a place where they can hide in rainy weather. Although no one except for Simon is willing to help him, Ralph keeps trying to build them and provide them to the whole community. His determination and effort make an impression that Ralph as a leader stands in the forefront of the group and by his action gives an example to others how the community should work. The steps he makes demonstrate his aim to create prosperous community and they are all driven by his motto: "the best thing we can do is get ourselves rescued." (*LOTF*, 67)

Considering Ralph's positive character and leader's activities, Snowball acts very similarly and passivity is not his case. Even before the Rebellion starts, Snowball together with other pigs think about rules and principles the new community of animals should adopt. The result of their ideas is a system called Animalism which consists of seven major rules animals are obliged to follow. It is Snowball who paints these principles on the wall and makes everyone understand them by reading them in front of all animals. The new rules on the farm serve the same purpose as on the island – there need to be certain bases on which the community stands and certain steps which every member of the community should follow. In that sense, Snowball's and Ralph's stress on system is the same and similarly like Ralph, Snowball takes the leader position by painting the rules by himself and reading them to all. This unique task strengthens his position which is further maintained by other activities Snowball decides for. He rewrites the name of farm from 'Manor Farm' to 'Animal Farm', he creates the flag of farm from a tablecloth and he sums up the seven rules into one. Those decisions portray Snowball as a leader who is ready to

show the way for others, who is proud of the new community and who – by maintaining one commandment that sums up the rules - shows respect for others who are not able to learn them all. Snowball does not want the community to stay somehow isolated from the world around and so, together with Napoleon, the other pig, sends pigeons which inform animals living on surrounding farms about their success and the new way of live. By keeping in touch with the world out of the farm, Snowball acts in the same manner as Ralph who also does not want the island to be isolated but keeps stressing the importance of fire which could connect the community with the world around them. Informing other animals indicates Snowball's pride of animals' success, his drive for a new, better animal world, his empathy with enslaved animals and also willingness to help them become free.

The feature which connects both leaders is their love for democracy. None of them wants to take the whole power only by himself. Immediately after his victory in the election, Ralph turns to Jack, assuring him that “the choir belongs to you [him], of course”. (*LOTF*, 31) By this decision Ralph gives Jack power over his group and lets him decide what will be its task. When Jack states that boys of his choir will be hunters, Ralph respects his will and agrees. His democratic share of leader's power may be result of his perception of Jack as a strong personality who already stood in a leader position of choir and who lost against him in the election. Ralph probably realizes that Jack can help him with leading and take charge of getting meat which is necessary for the whole community. This share of power with Jack depicts Ralph as an individual who does not want to decide everything on his own but who is ready to cooperate, to share tasks and to accept opinions of others, also by borrowing them shell for expressing their objections. Having boys for hunting also supports division of workload and increases efficiency of the community.

Democracy finds its place also on the farm. Every Sunday animals are given the opportunity to come up with their resolutions which reflects the willingness of the leader to hear opinions and ideas of others. Besides that, Snowball spends much of his time “with organising the other animals into what he called Animal Committees”. (*AF*, 49) Animals can also participate classes where they can learn how to read and write. Classes are organized by Snowball and together with Committees and chance for resolutions signify Snowball's share of power and education. When it comes to writing, Snowball is the most talented of the farm and he is willing to share his talent and teach other animals to read and write as well. Opportunity for expressing opinions, no matter to whom they belong,

represents a democratic community which is driven not only by the chosen individual but by each of its members.

The animal community works and prospers well, when it is forced to face the first problem. The previous owner, Mr. Jones, comes to capture the farm which results in a battle no one from animals has ever experienced. This problem actually represents a situation when the leader is challenged to show his leadership skills and to prove that his high position in the community is justified. Based on his actions, Snowball fulfills both of these tasks not only by previous educating himself how he should lead such battle but also by his immediate reaction to enemy, when “he gave his orders quickly, and in a couple of minutes every animal was at his post”. (*AF*, 57) During the battle, Snowball leads the animals and stands in the first line. He also defeats the major enemy, Mr. Jones, and his triumph is described in the following extract:

Snowball now gave the signal for the charge. He himself dashed straight for Jones. Jones saw him coming, raised his gun and fired. The pellets scored bloody streaks along Snowball’s back, and a sheep dropped dead. Without halting for an instant, Snowball flung his fifteen stone against Jones’s legs. Jones was hurled into a pile of dung and his gun flew out of his hands. (*AF*, 57-58)

The extract describes Snowball as a brave leader who does not hesitate to fight against the enemy. By such bravery Snowball’s leading position in the community is enhanced as Snowball appears to be that type of leader who is ready to defend the farm and deal with any problems that could come. His importance within the community even increases when animals give him a medal as a reward for his heroic actions and for defending them. The medal shows gratitude of others and marks Snowball as a hero, as a leader devoted to the community.

Shortly after its establishing, even Ralph’s community has to face first problems. Despite Ralph’s constant reminders about keeping fire, boys fail to do so and the fire on the mountain is extinguished. The situation is even worse when Ralph notices a ship on the horizon and without a huge, visible fire he is not able to draw the attention of its crew. Such disappointment brings him to the decisions which he presents at the meeting, pointing out on other problems the community have: not having enough water in coconut shells, not building shelters, not going to the given place for toilet. Towards the end of his speech, he maintains the urgency of having fire:

“The fire is the most important thing on the island. How can we ever be rescued except by luck, if we don’t keep a fire going? Is a fire too much for us to make?”

He flung out an arm.

“Look at us! How many are we? And yet we can’t keep a fire going to make smoke. Don’t you understand? Can’t you see we ought to—ought to die before we let the fire out?” (*LOTF*, 100-101)

Ralph’s speech only proves how much he wishes to return to home, which is impossible without the fire. His rules about keeping fire and going to the rocks for toilet, his disgust over uncivilized manners boys adopted and over their carefree attitude signify that Ralph does not want the community of savages but the community as civilized as possible. By strict rules how to behave he performs his leadership skills and no one dares to not care about fire. His speech brings a new order to the island and portrays Ralph as the one who is ready to deal with problems others are likely to ignore.

Ralph’s leadership skills are also vividly portrayed in a moment, when little boys start talking about a beast which is hiding somewhere on the island. When Ralph hears about the beastie for the first time, he tries to explain to boys that it does not exist and gives them hope that they will be soon rescued. But when fear increases and twins tell him that they saw the beast, Ralph decides to act and goes with others to discover whether the beast is real or not. The way how he reacts gives an impression of him as a leader who cares about solving problems and who is willing to do whatever he can to remove any negative element – even fear and dangerous beast – from the life of community. The goal he has is then clear: to create community where everyone will feel safe and satisfied and which will be beneficial to each of its members.

Considering the idea of building perfect communities, Ralph and Snowball share the same views and ideas. Snowball’s effort is reflected in his plans to build a windmill, which could make the work on farm much easier and faster and animals could have more free time for themselves. Since the idea of the windmill crossed his mind, Snowball is determined to realize it and with enthusiasm he spends days over the plans “with his books held open by a stone, and with a piece of chalk gripped between the knuckles of his trotter.” (*AF*, 64) Snowball’s determination to make the farm more developed suggests his interest, his aim to take care of the farm and to work for the common good of its members. Snowball sees the windmill as a chance to move the farm up, to make it a better place for every animal and he does not hesitate to make use of this opportunity. As a leader he continues to think about what could be improved and what the possibilities are.

Based on given descriptions, both leaders, Snowball and Ralph, are aware of their positions within their communities and multiple responsibilities this brings. Despite some problems they have to deal with, they are ready to continue in their leading and do whatever they can to make their communities as prosperous and functional as possible.

3.2 Rivals

As both novels, *Animal Farm* and *Lord of the Flies*, show their protagonists as the popular leaders, they also introduce antagonists who stand on the other side. In the second chapter of *Animal Farm*, Orwell mentions Napoleon, who is “a large, rather fierce-looking Berkshire boar” (*AF*, 35) and who is “not much of a talker, but with a reputation for getting his own way” (*AF*, 35). In comparison with Snowball, Napoleon is not as lively a character as him, which may result in his speaking much more slowly than Snowball in his speeches. Similarly to Orwell, in *Lord of the Flies* Golding introduces Jack, a young boy who leads the choir. Compared to Ralph, who is portrayed as “the fair-haired boy with the creamy shell on his knees”, (*LOTF*, 27) Jack appears to be a red-haired boy, who is “tall, thin, and bony.” (*LOTF*, 27) As far as physical appearance is concerned, both antagonists significantly differ from the leaders and as the novels head to their plots, their contrasting characters will further develop.

Shortly after their introduction, Napoleon and Jack are given a chance to stand by the side of leaders and to cooperate with them. Motivated by Major’s speech, Napoleon does not hesitate and actively takes part in pigs’ discussions about what should be done. Together with Snowball he formulates the main ideas of Animalism and establishes the rules which will be obligatory for everyone on the farm. He also helps Snowball with passing these new ideas to others so the whole community will be united and well-coordinated. Once the farmer is no longer the owner of the farm, Snowball shares his power with Napoleon. This results in an important role Napoleon has within the community as he is present in the most significant moments: together with Snowball he enters the Jones’ house to see what is in, together with Snowball he gathers the animals, together with Snowball he passes the commandments, arranging the ladder and the paint so they could be written publicly on the wall. These activities show Napoleon as an active member of the community who is willing to work for it and who is interested in its life and in its future development. The fact that the animals see pigs as the most intelligent of the community, gives Napoleon an opportunity to stand in the first line and to be in the middle

of action, next to Snowball. His cooperative behavior and determination to be active make him – after the leader – the most prominent member of the community.

Cooperation becomes the part of the life of the community even on the island. When Ralph wins the elections and becomes the leader, he immediately shares his power with Jack, giving him authority over his choir. With such generous offer, Jack's anger of not being elected disappears and he states that the choir will be hunters whose task will be hunting and providing meat for the community. As a leader of hunters, Jack seems to be satisfied and he quickly takes the position next to Ralph, being interested in activities needed for rescue of the boys. After the first meeting he goes with Ralph and Simon to explore the place, he agrees with establishing the rules and he leads the boys up to the mountain, ordering hunters to make a pile of wood for fire. He helps Ralph with carrying the branches, with igniting the heap and as the following extract shows, he gives orders to the choir, whose task will be taking care of fire:

“We'll let the fire burn out now. Who would see smoke at night-time, anyway? And we can start the fire again whenever we like. Altos – you can keep the fire going this week; and trebles the next–”

The assembly assented gravely.

“And we'll be responsible for keeping a lookout too. If we see a ship out there”– they followed the direction of his bony arm with their eyes–“we'll put green branches on. Then there'll be more smoke.”
(*LOTF*, 55-56)

Jack's commands and his attitude shown in the extract indicate that Jack shares Ralph's purpose and he willingly takes responsibility for something that plays a significant role for the community as fire and its visibility decide whether boys will be rescued or not. Taking care of fire and hunting are the two activities which determine Jack's position within the community – similarly to Napoleon, after the leader he appears to be the most indispensable member: if fire dies out, boys will not be rescued and if he does not lead the hunters, giving them orders, they will not have meat and they may die. Those two tasks equate Jack's and Ralph's authority, give Jack superiority over the hunters and they serve also as the evidences of cooperation between him and the leader – by them Jack is involved in the running of the community and he helps Ralph with the burden of leadership.

Apart from helping and supporting the leaders in the steps they take, Napoleon and Jack soon prove themselves to be much different from their chiefs. Gathering the regular meetings on Sundays, animals can observe that plans and ideas proposed by Snowball

stand against those proposed by Napoleon. When Snowball comes up with the idea of establishing Animal Committees and teaching animals how to read and write, which he managed to realize, Napoleon expresses his disagreement, stating “that the education of the young was more important than anything that could be done for those who were already grown up.” (*AF*, 51) Contrasting ideas and disagreements between the two pigs continue to rise and they make difference between them even bigger:

These two disagreed at every point where disagreement was possible. If one of them suggested sowing a bigger acreage with barley, the other was certain to demand a bigger acreage of oats, and if one of them said that such and such a field was just right for cabbages, the other would declare that it was useless for anything except roots. Each had his own following, and there were some violent debates. At the Meetings Snowball often won over the majority by his brilliant speeches, but Napoleon was better at canvassing support for himself in between times. (*AF*, 62-63)

As both pigs tend to oppose each other in the ordinary things, they maintain their opposite characters and maybe unconsciously they are somehow polarizing the community. The source of such division are their constant disagreements with each other which result in two groups: those who support Snowball’s ideas and those who identify themselves with Napoleon. Different interests of the pigs seem to be a fertile ground for arguments evoking that the relationship between Snowball and Napoleon is not what it used to be in past. At the same time, conflicts mentioned in the extract serve as a beginning of rivalry between the two. They indicate that Napoleon’s support for Snowball is gone as he stands on the other side. His approach to Snowball’s leadership portrays him as the first member who is ready to resist the leader and who questions leader’s authority.

In a similar way, the first sign of disagreement arises also on the island and it serves as an indicator of difference between Ralph and Jack. Jack tries to hunt a pig without the others, while Ralph spends hours with building shelters together with Simon. Both are exhausted by their effort which has no effect – pig ran somewhere to the jungle and shelters are not stable enough. Jack’s main interest lies in hunting and getting meat, whereas Ralph is concerned with shelters that could serve as places for sleeping, and with fire which would catch the attention of some passing ship. These two interests significantly differ from each other. Hunting and looking for pig could be entertaining and it does not require as much effort as building shelters and keeping fire. In order to build stable shelters, Ralph has to work hard, carrying branches and construct them carefully so they

would not fall down. As he is tired and discouraged by unwillingness of others to help him, Jack's concerns about pig and his different priorities result in the first battle of words:

Indignation took away Ralph's control.

"I was talking about smoke! Don't you want to be rescued? All you can talk about is pig, pig, pig!"

"But we want meat!"

"And I work all day with nothing but Simon and you come back and don't even notice the huts!"

"I was working too-"

"But you like it!" shouted Ralph. "You want to hunt! While I-"

They faced each other on the bright beach, astonished at the rub of feeling. (*LOTF*, 68-69)

The conversation between the two demonstrates their different goals and it also reflects their personalities, each standing for the opposite than the other one. This disagreement increases in a moment, when a ship appears and passes without noticing the boys and therefore not being able to offer any help. Because almost all the boys are on hunt with Jack, no one cares for fire which consequently dies out. No fire means no chance to be saved and the one responsible for that situation seems to be Jack: from the beginning his task is to ensure that at least one hunter takes care of fire. But Jack with his face painted in order to be less visible for pigs, with the first killed pig and with the group of excited hunters behind him, represents someone who no longer shares Ralph's opinions but stands in the direct opposite. The joy of the successful hunt, the pride he feels contrast with Ralph's disappointment and with the failure Ralph experiences. Jack does not attach great importance to the missed ship, he is still excited about the pig. On the contrary, Ralph is blind to the success of hunters but the missed ship and no fire mean the biggest loss for him. Those opposite priorities stress the differences between Ralph and Jack and at the same time they will appear to be the source of many other conflicts between these two.

Different priorities are not the only thing which separates Ralph and Jack. As far as their appearance is concerned, their approaches significantly differs. When looking at himself, Ralph starts to realize how much his look has changed:

He pulled distastefully at his grey shirt and wondered whether he might undertake the adventure of washing it. Sitting under what seemed an unusual heat, even for this island, Ralph planned his toilet. He would like to have a pair of scissors and cut this hair—he flung the mass back—cut this filthy hair right back to half an inch. He would like to have a bath, a proper wallow with soap. He passed his tongue

experimentally over his teeth and decided that a toothbrush would come in handy too. Then there were his nails— (*LOTF*, 135)

Ralph's disgust over his appearance clearly signifies how much he misses habits he is used to from home and how he lacks these ordinary things such as bath, soap or toothbrush. His distaste over dirty, shabby clothes and unkempt hair also indicates the connection with the civilized world: Ralph is concerned with his look and he knows that this is not the way civilized man should look like.

On the contrary, Jack does not seem to worry about anything connected to taking care of his appearance, but he searches for ways how to blend with the jungle and the island. He does not hesitate to paint his face with clay, creating a mask which will not be visible for pigs. The step like this also proves that he is so obsessed with hunting that he is willing to do practically anything in order to succeed in it. While painting and preparing for hunt, he does not care of how he looks and his face of savage suggests how far he is from civilized manners and from the world where hunting with painted face no longer exists. By their contrasting preferences, the difference between two boys increases greatly: whereas Ralph prefers making fire, being rescued and civilized manners of hygiene, Jack stands for hunting, having fun and appearance of a hunter, which has nothing in common with civilized world he grew up in.

Since the moment when fire died out, tension between Ralph and Jack becomes more visible and other conflicts and disagreements start to appear. At the meeting after the ship was missed, Jack openly shows his disapproval of rules and when the assembly speaks about the beast which may hide somewhere on the island, he clearly expresses his priority. With his scream "if there's a beast, we'll hunt it down" (*LOTF*, 114) he ends the meeting and the boys who favor hunting start to shout, sing and laugh. By his approach, much different from Ralph's, Jack divides the community which starts to break into two groups: the majority of those who want to hunt and a few of those who want to be saved and who identify themselves with Ralph's world of rules. As Santwana Haldar points out, Jack is "guided by passion,"⁴⁹ emphasizing hunting and fun, refusing rules, not caring for the beast or other problems that could come. He portrays the direct opposite of sensible Ralph who

⁴⁹ See Santwana Haldar, *William Golding's Lord of the Flies* (New Delhi: Atlantic Publishers & Distributors, 2006), 27.

knows that making fire is more important than having fun and without rules the community will inevitably head to its end.

In a similar way like Ralph and Jack, Snowball and Napoleon both tend to fight for different priorities and interests. Their frequent arguments peak at the moment when Snowball comes up with the idea of the windmill. While he spends his time with drawing the plans and thinking how the windmill should work instead of animals, Napoleon dislikes the idea since the beginning, stressing that the farm should focus on producing more food instead of building the windmill. Similarly to boys on the island, even animals on the farm are exposed to the disagreement between the two and maybe unconsciously they divide themselves into two groups: those standing for Snowball and his windmill and those favoring Napoleon and more food. It is the question of the windmill which helps Napoleon to gain supporters as well as the question of no rules and hunting helps Jack to attract those, who will follow him. By their actions opposing the leaders, both rivals start to establish their communities which will be much different from the previous ones. Their attitudes to the leaders change rapidly as they do not identify themselves with the chiefs. Napoleon keeps ignoring Snowball's effort with the windmill and when he once comes to see the work of the leader, "he lifted his leg, urinated over the plans, and walked out without uttering a word." (*AF*, 65) In the same manner, Jack expresses his resistance to Ralph's leading, when he shouts "bollocks to the rules!" (*LOTF*, 114) By those reactions to the leaders, the rivals openly show their disrespect for the existing leadership and by their behavior they suggest they do not stand by the side of the leaders anymore.

Disagreements between leaders and rivals keep continuing and they reach the highest point at the meetings of both communities. The rivalry between Snowball and Napoleon escalates at the moment when both of them try to convince animals to vote for them: Snowball impresses animals, describing how the windmill could change the image of farm, Napoleon openly disagrees with his idea, stating that animals should not support the windmill. However, Snowball's speech is more convincing than that one given by Napoleon. When it seems that the animals finally decided who they will follow, Napoleon acts in the way which no one would expect:

But just at this moment Napoleon stood up and, casting a peculiar sidelong look at Snowball, uttered a high-pitched whimper of a kind no one had ever heard him utter before.

At this there was a terrible baying sound outside, and nine enormous dogs wearing brass-studded collars came bounding into the barn. They dashed straight for Snowball, who only sprang from his place just in time to escape their snapping jaws. In a moment he was out of the door and they were after him. Too amazed and frightened to speak, all the animals crowded through the door to watch the chase. Snowball was racing across the long pasture that led to the road. He was running as only a pig can run, but the dogs were close on his heels. (*AF*, 67)

At the end of the chasing, Snowball luckily manages to run away from the dogs and in order to save his life, he disappears from the farm. The twist described in the extract illustrates the change of positions of both pigs: Snowball falls down from his top position and he loses his role of the leader at the moment, when the dogs start to chase him. As he does his best to escape them and save himself, he also loses his power which now starts to belong to Napoleon, who actually gave order to dogs. The image of the leader being chased like a beast and the rival standing in the front position and watching him clearly indicates the shift of power from Snowball to Napoleon. Napoleon ascends to power thanks to dogs which he brought up by himself and used them against Snowball. Dangerous and terrifying to the shocked animals, dogs represent a tool which no one dares to resist and which will help Napoleon to exercise his power over the farm. Snowball, standing in the direct opposite to Napoleon, portrays their first catch and with Napoleon's whimper he loses his dominant position and fights for his own life. He is the only obstacle standing in Napoleon's plan to become a leader and take over the farm. At the moment he disappears, Napoleon gets rid of that obstacle and the way towards leadership seems to be open for him.

Similarly to the idea of the windmill on the farm, the idea of a beast appears to be the main concern of boys on the island. When the twins Sam and Eric start claiming that they saw the beast with their own eyes, Ralph decides that they will search for it. As they do not succeed, Jack provokes Ralph by his decision to search for the beast at the top of the mountain. After both of them with Roger reached the peak of the mountain, they are scared to death by what they see and not realizing that the creature in front of them is a dead parachutist, all of them run away with screaming. With a conclusion that the beast really exists, Jack gathers the meeting and shares with boys what they saw on the mountain. The tension between him and Ralph escalates at the moment when Jack accuses Ralph of not being a good leader, claiming that Ralph did not go on the top of the mountain with him and Roger. Calling him a coward, Jack continues in his speech about Ralph as about

someone who is unable to hunt and provide meat, who is not ideal and who “just gives orders and expects people to obey for nothing.” (*LOTF*, 157) When he expresses his opinion that Ralph should not be in the position of the leader, he decides to leave:

He laid the conch with great care in the grass at his feet. The humiliating tears were running from the corner of each eye.

“I’m not going to play any longer. Not with you.”

Most of the boys were looking down now, at the grass or their feet. Jack cleared his throat again.

“I’m not going to be part of Ralph’s lot—”

He looked along the right-hand logs, numbering the hunters that had been a choir.

“I’m going off by myself. He can catch his own pigs. Anyone who wants to hunt when I do can come too.” (*LOTF*, 158)

By this action Jack shows that he no longer wants to cooperate with Ralph and follow his rules. His statement about Ralph’s inability to hunt and his verbal attacks regarding Ralph’s style of leading prove that he does not respect the leader and stands on the other side. The encouragement for the boys to join him indicates that Jack is ready to establish his own community of people, who will follow him and who will identify with his style of leading.

Contrasting with Napoleon who sent the dogs against Snowball, Jack may not use any tool to terrify Ralph or to drive him out of the island. However his accusation and speech against Ralph are powerful and by the final decision to leave his group, Jack is the one who breaks the original community. It is him who goes away and by his offer to join him he suggests that in his new community the leader will be much different from Ralph. Since that time Ralph’s power diminishes as boys start to follow Jack on the other side of the island. A few supporters, including the twins, Simon and Piggy, mean that Ralph’s role as a leader is heading to its end. The gradual shift of power and popularity between him and Jack is clear when Jack as a new leader meets with his followers for the first time on the other side of the island. To distinguish them from Ralph’s community and to make them united, Jack gives his followers the black caps, the part of the uniforms worn by choir. Golding mentions these uniforms in the first chapter, when the choir with Jack appears, and he describes them as “black cloaks which bore a long silver cross on the left breast and each neck was finished off with a hambone frill.” (*LOTF*, 26)

As far as the uniforms are concerned, James Gindin argues that “the physical description deliberately suggests the Nazis.”⁵⁰ His statement connects Jack’s followers with followers of Hitler: both groups are willing to wear the same clothes and to show by this act who they follow and support. Establishing the new community, Jack does not hesitate to give the boys their caps which will distinguish them from others. In the similar way, Hitler maintained wearing uniforms to distinguish his bodyguards and supporters from ordinary people. Similarly like in Germany, even on the island the black caps serve as a sign of the new community, separated from the previous one. The different attitudes, emphasizing hunting and paying no attention to the beast serve as a basis of the new group. With his words “I’m going to be chief,” (*LOTF*, 165) Jack reaches his goal, he takes over the power and becomes the leader of his own community.

With driving Snowball out of the farm and with leaving Ralph’s group and his part of the island, both Napoleon and Jack represent the rivals who break the original communities. From the first little conflicts they continue to maintain their preferences opposite from those emphasized by the leaders till the tension between them and the chiefs escalates and results in a twist: the rivals succeed in taking over the power and they become the new leaders. Since that, Snowball’s and Ralph’s top positions within the communities are lost.

3.3 Arch enemies

As it was shown in the previous chapter, both novels, *Animal Farm* and *Lord of the Flies* portray rivals who managed to take over the power and became the new leaders. The moment when both of them openly stated their disagreement with the previous leaders is just the beginning of breaking the original communities. Since that time, Napoleon and Jack continue in their rivalry and as the new leaders they make effort to build walls between the new communities and the enemies.

Shortly after Snowball is driven out of the farm, Napoleon begins with his tactics of influencing the community. He sends Squealer, who is his most devoted ally, to speak to animals. Squealer emphasizes Napoleon’s great character, his sacrifice to bear the burden of leadership and depicting him as a hero, at the end of his speech he mentions Snowball, who “was no better than a criminal.” (*AF*, 69) This first lie continues to grow, when

⁵⁰ See Gindin James, *William Golding* (London: Macmillan Publishers, 1988), 22.

someone opposes Squealer with the objection that in the battle, Snowball proved himself to be a brave defender of the farm, Squealer immediately responds that “Snowball’s part in it [in the battle] was much exaggerated.” (*AF*, 70) These attempts to degrade Snowball’s merit for the farm escalate when Napoleon informs animals that in the following two years the priority of the whole community will be building of the windmill. Immediately Squealer clarifies that the whole idea of the windmill originally belonged to Napoleon, who came up with the plans, however Snowball stole these plans and presented them as his ideas. By that Napoleon openly suggests that Snowball is an evil personality and his influence on the farm is not good. As a result he acted as Snowball’s opponent to drive him out. As far as he succeeded, the animals can start with the windmill construction.

Valerie Meyers compares this step of Napoleon to the step taken by Stalin in Soviet Union. Similarly to the situation on the farm, where Napoleon’s and Snowball’s opinions whether to build the windmill or not diverged, in Soviet Union Stalin and Trotsky could not come to an agreement what is most important for the future development of the country. Whereas Stalin maintained the importance of agriculture, Trotsky opposed with the idea of better and advanced industry. As well as Napoleon appropriated Snowball’s drawings and thoughts, so did Stalin with Trotsky’s intentions which consequently appeared on his plan for the first five years.⁵¹

The lies which Napoleon spreads through Squealer, the false picture of Snowball as someone who is not a good character and the indirect accusation of him being a thief serve as the building blocks of the wall between the community and Snowball. By creating Snowball’s negative image, Napoleon influences the community and with continuous lies he forces the animals to believe that Snowball is not the great personality as he was regarded to be. This rivalry and effort to denigrate the previous leader peak at the moment when the windmill collapses due to its thin walls which make it unstable. Immediately Napoleon knows who is guilty for such destruction and he does not hesitate to inform animals that it was Snowball, who as a “traitor has crept here under cover of night and destroyed our [their] work of nearly a year.” (*AF*, 82) Investigating the farm, Napoleon soon finds out Snowball’s footprints which serve as an evidence to animals that Snowball

⁵¹ See Valerie Meyers, “Animal Farm: An Allegory of Revolution,” in *George Orwell’s Animal Farm: Bloom’s Modern Critical Interpretations*, ed. by Harold Bloom (New York: Infobase Publishing, 2009), 29.

is responsible for the ruined windmill and by this act he took revenge for being driven out of the farm. In the short time, Snowball's popularity continues to decrease rapidly when every morning animals find out that something is damaged, missed or ruined:

Every night, it was said, he came creeping in under cover of darkness and performed all kinds of mischief. He stole the corn, he upset the milk-pails, he broke the eggs, he trampled the seedbeds, he gnawed the bark off the fruit trees. Whenever anything went wrong it became usual to attribute it to Snowball. If a window was broken or a drain was blocked up, someone was certain to say that Snowball had come in the night and done it, and when the key of the store-shed was lost, the whole farm was convinced that Snowball had thrown it down the well. (*AF*, 87-88)

The extract depicts Snowball as a culprit of every mishap that happens on the farm. With the constant accusations his reputation is damaged and as the animals are convinced by their new leader that Snowball is the one responsible for all the negative things, he quickly loses his popularity in the community. Such shift from the top position to the last one indicates the influence of Napoleon on the others and at the same time it strengthens Napoleon's position in the community. By spoiling the picture of Snowball as a great and popular leader in the minds of animals, Napoleon consolidates his power and makes them to believe that Snowball's true character is much different from that one which the animals tended to attribute to him. Presenting Snowball as a source of all problems only proves Napoleon strategy to make him unpopular and by building walls of lies to remove him from the community.

The effort to influence others and to set them against the previous leader seems to apply even in Jack's case. After the hunt he orders boys to steal fire from Ralph's group so his tribe could prepare the feast. When the stolen fire dies out, Jack decides that he will take fire from Ralph again and together with two hunters, Maurice and Roger, he attacks the boys lying in the shelters. Beating Ralph and the other three boys, Jack manages to steal Piggy's glasses, which from the beginning serve as a tool for lightening the fire. Jack's commands for boys to go and steal fire and glasses suggest absolute lack of respect for Ralph and at the same time they help him to increase his power: the leader has a top position within the community so he has a right to take the fire from Ralph. Such orders and actions influence boys greatly as they do not think about what is good or not and by following Jack's commands they show that they no longer stand by Ralph side. Similarly to Napoleon, who strengthens his position by accusing Snowball of everything bad, Jack

consolidates his power when he attacks and beats Ralph and other three boys, who lie in the shelters, having no idea what is going on. Jack's popularity peaks in the moment when he steals Piggy's glasses. Singing and coming back to his tribe, he feels proudly, being "a chief now in truth". (*LOTF*, 207) The stolen glasses indicate victory of Jack's tribe as now the hunters can light the fire whenever they want, and at the same time they mean loss to Ralph's group. Piggy is unable to see without his glasses and such situation results in weakening of Ralph's small community. Jack's behavior clearly proves that he is determined to continue in rivalry and he is willing to do practically anything to obtain the total power. Obsessed with leadership he does not care about the fact that Piggy can hardly live without the glasses and by stealing them, he practically blinds him. By speaking about Ralph and his followers as about some separate minority which has no power and from which he can take fire, Jack builds walls of separation between Ralph and the boys, similarly to Napoleon, who spreads lies to build walls of separation between Snowball and the animals. Considering the purpose of this acting, Jack's strategy seems to be similar to Napoleon's: his main objection is to weaken Ralph's position and to remove him from the community.

The actions of the new leaders go hand in hand with loss of Ralph's and Snowball's position within the community. The tension between Ralph and Jack escalates when Ralph comes with blind Piggy and twins to Jack's tribe, asking for Piggy's glasses. Ralph gives hunters the last chance to decide whether they want to be saved or not by reminding them the importance of the fire. At the moment when hunters respond to him by laughter, Ralph realizes that his position of a leader is definitely lost. Laughter of hunters signifies that nobody takes him seriously anymore, nobody stands by his side and nobody wants to follow his rules and commands. The difference between Jack's tribe and Ralph gets bigger with the fact that the faces of boys are painted whereas Ralph's face still looks the same as at the beginning. This contrast between them and Ralph illustrates that they no longer support him but Jack, who they followed and painted their faces to look like their leader. At the same time, painted faces also serve as the sign of Jack's savagery, which stands in direct opposite with Ralph's civilized manners. Whereas Jack's tribe starts to maintain primitivism, Ralph and his followers still try to behave like civilized people. Not being able to even recognize who is who, Ralph sees that his position of a leader is definitely gone. Surrounded by painted faces he realizes that he does not fit in this new community and the difference between him and the boys makes him an enemy of Jack's tribe.

In the similar way, Napoleon's effort to remove Snowball from the community reaches the peak and results in the loss of Snowball's position. After investigation of the damages caused by Snowball, Napoleon sends Squealer to inform the animals that Snowball joined one of the farmers and together they are planning to attack the animals and capture the farm. To make the whole situation even worse, Squealer ads that based on the documents found by pigs, Snowball cooperated with Mr. Jones, the previous owner of the farm and that "he was Jones's secret agent all the time." (*AF*, 89) This false accusation of Snowball serves as an example of practices typical for Soviet Union at the time of Stalin's leadership: constant lies, manipulation with facts and creation of negative images of those, who offered resistance, was an everyday occurrence in totalitarian regimes and so it starts to be on the farm. The discovery about Snowball's collaboration with Mr. Jones is shocking for the whole community and it definitely changes Snowball's position on the farm: since the beginning, animals consider humans to be their enemies and consequently one of their principles states that animals should never cooperate or do business with people. Standing by the side of humans, no one can get on well with animals. As a result, it is the idea of Snowball cooperating with a human being which definitely removes him from the community. By joining the farmer, Snowball loses his position of a leader and becomes an enemy of all animals. Cooperation with human beings makes him deeply unpopular and with revealing it, his top position is gone.

Valerie Meyers argues that with such damage of reputation, Orwell made a connection between Snowball and Trotsky. Once Trotsky was out of Soviet Union, living in exile in Mexico, his reputation changed rapidly: he was accused of being a traitor and plotter. Similarly to him, once Snowball is driven out of the farm, his popularity decreases and consequently he is marked as a traitor, who actually never stood by the side of animals.⁵² After such discovery, animals no longer consider him to be the leader but the enemy as well as all human beings.

The change of their positions in the communities does not apply only to Snowball and Ralph but it also applies to Napoleon and Jack, however the other way around. After achieving their goals to take over the power and getting rid of their rivals, both Napoleon and Jack ultimately become the leaders. However, their leadership significantly differs

⁵² See Meyers, "Animal Farm: An Allegory of Revolution," 29.

from the leadership of their predecessors. Napoleon does not spend his time with the animals and as he stands at the top position, his habits indicate that he no longer identifies himself with the others but considers himself to be more than just one of the members of the community. He orders Squealer to be his mouthpiece, appearing only with a pack of dogs and a cockerel, who with his crowing makes Napoleon's speeches more ceremonial. He no longer lives with animals, but in the farmhouse, where he eats alone from the dinner service left by Mr. Jones, wearing his clothes and sleeping in his bed. No one from animals dare to call him by his name, instead of that they speak about him as about the Leader, encouraged by the pigs, who "liked to invent for him such titles as Father of All Animals, Terror of Mankind, Protector of the Sheep-fold, Ducklings' Friend, and the like." (*AF*, 99-100) Napoleon's behavior clearly proves that although he accused Snowball of cooperation with human beings, it is him who actually identifies himself with people by adopting their habits and using their inventions. Such paradox indicates that due to his new lifestyle Napoleon gets much closer to people than Snowball has ever been.

Forgetting about the name of the leader seems to be the case also on the island. In the dialogue between Roger and Robert, neither of them refers to their leader as Jack, but both constantly speak about him as about a chief. In this respect, Golding emphasizes Jack's position and even in narrative he avoid using his name, replacing it by a chief. Not being addressed by their Christian names, both leaders show their authority and superiority over the others which is the major thing which differentiates them from their predecessors: Snowball and Ralph were the true members of their communities and although they stood in the positions of the leaders, none of them behaved superior. In the case of Napoleon and Jack, the situation is exactly the opposite: the new leaders do not appear to be the part of the community but they stand aside at the top and by such behavior they increase their dominance. Napoleon has many privileges which animals even cannot imagine and while speaking, he sits at the platform, giving commands and orders to animals. Similarly to him, Jack as a chief sits alone, "naked to the waist, his face blocked out in white and red" (*LOTF*, 197), whereas "the tribe lay in a semicircle before him." (*LOTF*, 197) Doing only what he wants, hunting and giving orders to boys, Jack seems to act like Napoleon. The dominance of the leaders, their privileges and their superiority clearly suggest that the communities are far from democracy but they inevitably head to totalitarian regime which will have nothing in common with the democratic rules they were used to.

This indication of the shift from democracy to totalitarianism grows when the leaders decide what to do with the followers of the enemies. As well as the enemies, even their followers stand against the present leadership and rules of the leaders. On the farm, Napoleon gathers the animals and with his dogs, terrifying the animals, he forces everyone to confess any cooperation with Snowball. Consequences for those who have anything in common with the arch enemy, are described in the following extract:

Napoleon now called upon them to confess their crimes. They were the same four pigs as had protested when Napoleon abolished the Sunday Meetings. Without any further prompting they confessed that they had been secretly in touch with Snowball ever since his expulsion, that they had collaborated with him in destroying the windmill, and that they had entered into an agreement with him to hand over Animal Farm to Mr. Frederick. They added that Snowball had privately admitted to them that he had been Jones's secret agent for years past. When they had finished their confession, the dogs promptly tore their throats out, and in a terrible voice Napoleon demanded whether any other animal had anything to confess. (*AF*, 92-93)

The way how Napoleon treats Snowball's supporters serves as another evidence of the fact that democracy has no place on the farm. By executing his opponents, Napoleon consolidates his power over the community and after the dreadful scene of killing, no animal dares to oppose the leader or to express a disagreement with him. The destiny of those who have anything in common with Snowball indicates that no collaboration with the arch enemy will be tolerated, on the contrary, it will be mercilessly punished by death. As a result of this decision, the community becomes free of Snowball's followers, proving that it has no room for opposition or any kind of protest. Having no option to express the opinions, as it was used to on the meetings during Snowball's leadership, animals are put straight into the totalitarian regime where one must pay terrible price for even the smallest sign of resistance.

Similarly to Napoleon, also Jack is not willing to accept the followers of the arch enemy. Soon after the breaking of the original community, Simon dies due to the innocent game of hunters who gather around him in the circle, pretending that he is the pig which they want to hunt and kill. Piggy, the devoted follower of Ralph, is killed by Roger, who throws a rock at him, and at the same time when the rock hits Piggy, even the shell explodes and does not exist anymore. Whereas Simon's death is the consequence of unreasonable game, of having fun, Piggy's death signifies the highest level of violence

against anyone who supports Ralph. The destruction of the shell, which gathered the boys together and which gave anyone the right to express his opinion while holding it, proves that the original community belongs to the past. Jack applies his policy of violence also in case of Sam and Eric, the last remaining followers of Ralph, when he orders the hunters to tie the twins up. Looking down at the two boys and nudging Sam with the spear, Jack forces them to become the part of his community and with his question “what d’you mean by not joining my tribe?” (*LOTF*, 224), he stresses that collaboration with Ralph is unacceptable. Killing Piggy and tying up the twins in front of Ralph serve him as the clear signs that the tribe will not tolerate anyone who has anything in common with him. The fact that Ralph does not belong to the new community and that he is not welcomed in it, is even emphasized when Jack starts to scream at Ralph, referring to Piggy’s dead body and threatening him “that’s what you’ll get!” (*LOTF*, 223) At that moment, Ralph fully realizes that nobody stands by his side and as the arch enemy of Jack’s tribe, he is alone. His followers are either dead or forced to leave him.

Treating the followers of the arch enemies in such way has more than just one purpose. Firstly, by killing the opponents or forcing them to join the community, both leaders show their power and by their actions they suggest that any sign of protest will be followed by a punishment. Their power is also shown by their closest followers, Napoleon’s dogs and Jack’s hunters, who obey their commands and do exactly what the leaders tell them to do. Secondly, both leaders want the arch enemies to be alone. By violence, which becomes an inseparable part of the new leadership, they threaten the communities and discourage anyone who would dare to join their rivals. With the policy of having no opponents, typical for totalitarian regimes, they soon reach their goals and both Snowball and Ralph find themselves to be arch enemies, having nobody on their sides and standing in a direct opposite against the new communities.

After both Napoleon and Ralph were driven out of their communities and became the arch enemies, both of them also represent the prey. Looking at ruins of the windmill and accusing Snowball of its destruction, Napoleon declares that Snowball should be punished by death. Immediately he promises a medal and “half a bushel of apples to any animal who brings him to justice” (*AF*, 82) and “a full bushel to anyone who captures him alive.” (*AF*, 82) His decision makes a prey from Snowball who should be captured as soon as possible. An offered reward to animals only strengthens this new role and clearly suggests that in the eyes of the community, Snowball is nothing more than just a trophy.

In the same way as Snowball, even Ralph cannot avoid the position of a prey. His unpopularity in Jack's tribe soon escalates and as he has nobody by his side, he represents an easy trophy for the hunters. Thanks to twins, who reveal the chief's plan to him, Ralph is aware of the fact that the tribe perceives him as a prey which must be hunted. His intention is confirmed the following day, when he runs away from the spears of boys, trying to save his life. Alone against the hunters, led by Jack, Ralph shares this role of a prey with Snowball, who also stands alone against Napoleon's community, without anyone by his side. The fact that the former leaders are now completely alone, is just a consequence of either killing their followers or forcing them to join the new communities. With such isolation of Snowball and Ralph, Napoleon's and Jack's goals are achieved and the new leaders get the arch enemies into the worst position – being the prey in the eyes of the communities.

Since the original communities were broken by the rivals, both Snowball and Ralph lost their positions of leaders in their communities. Continuous rivalry and influence of Napoleon and Jack make them more and more unpopular and due to the tactics of the new leaders, they soon become the arch enemies, the direct opposite of the roles they used to have in the communities. As any connection or even a sign of cooperation with the arch enemies are strictly punished, both of them soon found themselves to have no one by their side. Their unpopularity peaks at the moment when they become a trophy in the leaders' plans. Ending in such way is the clear evidence that the communities see them as nothing more than the preys which must be captured.

By the development of the leaders, by their move from top position to the lowest one, both novels, *Animal Farm* and *Lord of the Flies*, portray the shift from civilized, democratic communities to the world of savagery and oppression, where nothing from the original one remains. As the democratic leaders end as the arch enemies driven out of the communities which became primitive and totalitarian, they serve as a symbol of lacking democracy in totalitarian regimes. Their positions at the end of novels prove that in totalitarianism all democratic values are lost and at the same time they are replaced by terror, brutality and oppression.

CONCLUSION

The purpose of this thesis was to prove that in their novels, *Animal Farm* and *Lord of the Flies*, both authors, George Orwell and William Golding, work with the same type of a character, who once being a leader becomes community's arch enemy and by such development he portrays shift of this community from democracy to totalitarianism. This idea of similar protagonists was demonstrated in the analysis, divided into three sections which illustrate the gradual change of protagonists' positions within their communities. As far as their development is concerned, the analysis proves that both novels share certain features.

At the beginning, both protagonists, Snowball and Ralph, take the position of leaders in their communities and they are perceived by other members as respected, popular and hardworking chiefs, who are willing to do anything in order to build prosperous communities. Both of them stand for democracy and rules, which serve as the building blocks of their policy. Their democratic attitude is reflected not only in their willingness to share power but also in emphasizing freedom by giving chance to other members to express their opinions. As the symbols of democracy and freedom, Snowball and Ralph soon have to face their rivals, Napoleon and Jack, who do not share their opinions and they keep opposing their leadership. With constant rivalry and disagreements between leaders and rivals, Napoleon and Jack manage to remove Snowball and Ralph from their top positions within community and by driving them out, they obtain full power, becoming the new leaders.

This turning point, when democratic leaders are gone, illustrates the start of the new policy, new leadership which has nothing in common with the previous one. In order to strengthen their power, Napoleon and Jack use deceitful strategies such as lies, terror and violence on those who dare to resist them. Such leadership serves as an example Orwell and Golding used to portray the policy emphasized by Hitler and Stalin in Germany and Soviet Union. In both countries, their leadership involved brutality, cruel punishments, lack of freedom, no chance to oppose the existing leader and his policy, and the dominant position of the leader who is no longer a part of community, but stands above all, superior to the others. As the novels head to their end, the situation in both communities looks very similar. Without democratic leaders, animals and boys soon find themselves in the world where violence and punishment for those who disagree with the regime became part of everyday life. Being threatened by the policy of new leaders, who strengthen their top

position by terror and superiority, both communities are discouraged to resist or even express the different attitude, as any sign of opposition is followed by punishment. Such style of leadership and dirty tactics have an influence also on Snowball and Ralph, who end as communities' arch enemies, rejected and chased as prey. Defeated by their rivals, with no followers by their side, their popularity is gone and their position of prey signifies that democratic values they stand for, are now the matter of past. Freedom and share of power, which dominated in democracies, are replaced by oppression and full power in hands of Napoleon and Jack in their totalitarian communities. This change of values, as well as the shift of protagonists from leaders to arch enemies, proves that democracy and totalitarianism stand in direct opposite and choice of one of them means rejection of another.

To conclude, through the protagonists who, once being the leaders, became arch enemies, Golding and Orwell demonstrate the shift of communities in their novels from democracy, built on freedom, to totalitarianism, emphasizing oppression. Democratic leaders, driven out of the communities by totalitarian dictators serve as an evidence that in totalitarianism democracy has no place. And consequently, where democracy ends, totalitarianism starts.

BIBLIOGRAPHY

- Agathocleous, Tanya. *George Orwell: Battling Big Brother*. New York: Oxford University Press, 2000.
- Arendt, Hannah. *The Origins of Totalitarianism*. Orlando: Houghton Mifflin Harcourt, 1973.
- Aron, Raymond. *Démocratie et totalitarisme*. As paraphrased in Jean K. Chalaby. "Public Communication in Totalitarian, Authoritarian and Statist Regimes." In *Totalitarian Communication: Hierarchies, Codes and Messages*. Edited by Kirill Postoutenko, 70-71. Bielefeld: Transcript Verlag, 2010.
- Baeten, Guy. "The Spaces of Utopia and Dystopia: Introduction." *Geografiska Annaler. Series B, Human Geography* 84, no. 3/4 (2002): 141. Accessed November 14, 2016. doi: 10.1111/j.0435-3684.2002.00119.x.
- Baker, James R. Introduction to *Lord of the Flies*, by William Golding, xv-xxiii. New York: Penguin, 1988.
- Bendersky, Joseph W. *A Concise History of Nazi Germany*. Lanham: Rowman & Littlefield, 2007.
- Bussemer, Thymian. *Propaganda: Konzepte und Theorien*. As paraphrased in Alexander Hanisch-Wolfram. "Totalitarian Propaganda as Discourse." In *Totalitarian Communication: Hierarchies, Codes and Messages*. Edited by Kirill Postoutenko, 197. Bielefeld: Transcript Verlag, 2010.
- Chalaby, Jean K. "Public Communication in Totalitarian, Authoritarian and Statist Regimes." In *Totalitarian Communication: Hierarchies, Codes and Messages*. Edited by Kirill Postoutenko, 71-72. Bielefeld: Transcript Verlag, 2010.
- Corner, Paul. Introduction to *Popular Opinion in Totalitarian Regimes: Fascism, Nazism, Communism*. Edited by Paul Corner. New York: Oxford University Press, 2009.
- Crawford, Paul. *Politics and History in William Golding: The World Turned Upside Down*. Columbia: University of Missouri Press, 2002.
- Elwood, Roger. *Dystopian Visions*. As paraphrased in Richard Phillips. "Dystopian Space in Colonial Representations and Interventions: Sierra Leone as 'The White Man's Grave.'" *Geografiska Annaler. Series B, Human Geography* 84, no. 3/4 (2002): 190. Accessed November 14, 2016. <http://www.jstor.org/stable/3554315>.
- Gindin, James. *William Golding*. London: Macmillan Publishers, 1988.

- Golding, William. *Lord of the Flies*. As quoted in Santwana Haldar. *William Golding's Lord of the Flies*. New Delhi: Atlantic Publishers & Distributors, 2006.
- Golding, William, and James R. Baker. "An Interview with William Golding." *Twentieth Century Literature* 28, no. 2 (1982): 136. Accessed November 17, 2016. doi:10.2307/441151.
- Golding, William. *Lord of the Flies*. London: Faber and Faber, 1962.
- Golding, William. *Lord of the Flies*. New York: Berkley, 1954.
- Haldar, Santwana. *William Golding's Lord of the Flies*. New Delhi: Atlantic Publishers & Distributors, 2006.
- Hanisch-Wolfram, Alexander. "Totalitarian Propaganda as Discourse." In *Totalitarian Communication: Hierarchies, Codes and Messages*. Edited by Kirill Postoutenko, 197. Bielefeld: Transcript Verlag, 2010.
- Hopkins, Mark W. *Mass Media in the Soviet Union*. As paraphrased in Jean K. Chalaby. "Public Communication in Totalitarian, Authoritarian and Statist Regimes." In *Totalitarian Communication: Hierarchies, Codes and Messages*. Edited by Kirill Postoutenko, 71-72. Bielefeld: Transcript Verlag, 2010.
- Khlevniuk, Oleg V. "Stalin as a Dictator: The Personalisation of Power." In *Stalin: A New History*. Edited by Sarah Davies and James Harris, 108-109. New York: Cambridge University Press, 2005.
- Lederer, Richard. "Shaping the Dystopian Nightmare." *The English Journal* 56, no. 8 (1967): 1134. Accessed November 14, 2016. doi:10.2307/811619.
- Meyers, Valerie. "Animal Farm: An Allegory of Revolution." In *George Orwell's Animal Farm: Bloom's Modern Critical Interpretations*. Edited by Harold Bloom, 29. New York: Infobase Publishing, 2009.
- McDonough, Frank. *Hitler and the Rise of the Nazi Party*. New York, Routledge: 2014.
- Moylan, Tom. *Scraps of the Untainted Sky: Science Fiction, Utopia, Dystopia*. As quoted in Graham J. Murphy. "49. Dystopia (Part IV Subgenres)." In *The Routledge Companion to Science Fiction*. Edited by Mark Bould, Andrew M. Butler, Adam Roberts and Sherryl Vint, 473-478. Abingdon: Routledge, 2009.
- Mullan, John. Introduction to *The Spire: With an introduction by John Mullan*, by William Golding. London: Faber & Faber, 2013.
- Orwell, George. *Animal Farm: A Fairy Story By George Orwell*. New York: Signet Classic, 1946.

- Orwell, George. *The Collected Essays, Journalism and Letters of George Orwell: My Country Right or Left 1940-1943*. London: Secker & Warburg, 1968.
<http://library.globalchalet.net/Authors/Orwell,%20George/Other%20Work/Essay%20-%20Orwell,%20George%20-%20Collected%20Essays%201940-1943.pdf>
- Orwell, George. "Why I Write?" In *Ideas, Insights and Arguments: A Non-fiction Collection*. Edited by Michael Marland, 83-84. Cambridge: Cambridge University Press, 2008.
- Phillips, Richard. "Dystopian Space in Colonial Representations and Interventions: Sierra Leone as 'The White Man's Grave.'" *Geografiska Annaler. Series B, Human Geography* 84, no. 3/4 (2002): 190-191. Accessed November 14, 2016.
<http://www.jstor.org/stable/3554315>.
- Rodden, John. *George Orwell: The Politics of Literary Reputation*. New Brunswick: Transaction Publishers, 2002.
- Stewart, Vance. *Three Against One: Churchill, Roosevelt, Stalin Vs Adolph Hitler*. Santa Fe: Sunstone Press, 2002.
- Vitaliev, Vitali. *Special Correspondent. Investigating in the Soviet Union*. As paraphrased in Jean K. Chalaby. "Public Communication in Totalitarian, Authoritarian and Statist Regimes." In *Totalitarian Communication: Hierarchies, Codes and Messages*. Edited by Kirill Postoutenko, 72. Bielefeld: Transcript Verlag, 2010.
- Whitley, James. "Cretan Laws and Cretan Literacy." *American Journal of Archeology* 101, no. 4 (1997): 635-636. Accessed November 25, 2016. doi:10.2307/506828.
- Wolin, Sheldon S. Preface to *Democracy Incorporated: Managed Democracy and the Specter of Inverted Totalitarianism*, by Sheldon S. Wolin, xvii. Princeton: Princeton University Press, 2010.