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**Hanna Kniaz, Anastasiia Ilchenko****POETICS OF IMAGERY IN THE NOVEL  
*ANIMAL FARM* BY G. ORWELL**

The twentieth century was marked by the formation of totalitarian states. Literature responded to this with the emergence of dystopian writings that shed light on authoritarianism and debunked the myth of creating an ideal society. In particular, the totalitarian regime of the Soviet Union was the subject of concern of the English writer, G. Orwell, who attempted to analyze K. Marx's theory with the focus on the organization of animal life. Thus, in 1945, the allegorical novel *Animal Farm* appeared which revealed all the hallmarks of the political totalitarian regime of the Soviet Union. "It is the history of a revolution that went wrong – and of the excellent excuses that were forthcoming at every step for the perversion of the original doctrine" [6].

R. Fowler in his book "The Language of George Orwell" analysed the nature of authoritarian speech created by G. Orwell [5]. A. Woloch studied Orwell's non-fiction mainly created before 1946. The scholar investigated Orwell's style, language, specific features of the literary texts in the context of the author's biography, history and literary theory. It was A. Woloch who emphasized on the in-depth reading and interpretation of the literary works by G. Orwell since former critics and researchers were focused on the political essence of Orwell's creativity [9]. Ukrainian and Russian researchers devoted their studies to various aspects of G. Orwell's literary works. I. Kynytska specifies the model of the totalitarian society and the restriction of personality freedom in the writer's artistic heritage [1]. O. Luchuk discovers five Ukrainian translations of *Animal Farm* and considers their publishing history with the scholar's comments on the specificity of each of them [2]. The three novels (*Homage to Catalonia*, *Animal Farm*, 1984) are analysed by V. Mosina in terms of their plots and links with the historical events [3]. Most of the literary studies examined are dedicated to the essence of totalitarian regimes and their reveal in

G. Orwell's literary pieces. However, the thorough study of the imagery in *Animal Farm* has been out of the scientific focus and the specific interpretation of the imagery variety can be determined by the focus on profound insights into the author's worldview.

Although the theme of political abuse presented in the novel is of great importance, G. Orwell has made it fictitious and amusing by means of the artistic use of literary devices, especially vivid imagery, which enabled the writher to realize his highly deductive intentions. The term *imagery* means "the patterns of images that are verbal equivalents of sense experience in a text or portion of a text. <...> the imagery discloses the moral vision of the author. <...> it engages readers on the level of sense experience enabling them to 're-create' the text" [8, p. 206]. "Imagery as a general term covers the use of language to represent objects, actions, feelings, thoughts, ideas, states of mind and any sensory or extra-sensory experience" [4, p. 354]. Imagery can be visual, auditory, olfactory, gustatory, tactile and kinesthetic. The function of imagery in literature is to generate a vibrant and graphic presentation of a scene that appeals to as many of the reader's senses as possible. It aids the reader's imagination to envision the characters and scenes in the literary piece clearly so as to deepen the reader's understanding of the work.

G. Orwell once wrote of *Animal Farm*: "I tried with full consciousness of what I was doing to fuse political purpose and artistic purpose into one whole" [9, p. 11]. The **aim** of the article is to identify the features of a figurative system at the level of all types of imagery in the novel *Animal Farm* by G. Orwell and to distinguish the specificity of their functions, taking into account the author's worldview in terms of criticizing certain social and political purposes and realities.

The visual type of imagery is commonly represented in the novel. It evokes eloquent images of the characters and scenery appealing to the sense of sight. G. Orwell employs *visual imagery* in order to make a reference to the historical figures allegorically embodied in characters of the story.

The one who symbolizes a representative of Marxist and Leninist ideology – *Lenin*, an initiator of the revolution, is the philosophically-

minded *Old Major* who, being a pig by fate, but a philosopher by the zeal of the soul, proves to be no less imaginative. "He was twelve years old and had lately grown rather stout, but he was still *a majestic-looking pig, with a wise and benevolent appearance* in spite of the fact that *his tusches had never been cut*" [7, p. 2]. This ironical portrait actually conceals Major's violence under hypocritical kindness which is spotted in the antithesis made up of "a wise and benevolent appearance" and "tusches which had never been cut".

*Napoleon* is one of those who formulates Major's ambiguous principles into the ideology of *Animalism*, defeats the farmer Jones, the initial owner of the farm, in the battle against him and establishes a kind of government. This character is considered to be an allegorical portrait of *Stalin* for being rather fierce, hypocritical and cunning. Moreover, the pig resembles real political figure even in appearance: "Napoleon was *a large, rather fierce-looking Berkshire boar*, the only Berkshire on the farm, not much of a talker, but with a reputation for getting his own way" [7, p. 9].

The narrow-minded and rather stupid cart-horse *Boxer* depicts the image of the working class, sacrificing himself for the cause with great zeal, committing his strength to the prosperity of the farm and adopting hard work and the rightness of the ruler pig Napoleon and his clan. It is the lack of intellectual development of the whole mass, represented by *Boxer*, which turns out to be crucial enabling Napoleon to usurp power. "Boxer was *an enormous beast, nearly eighteen hands high, and as strong as any two ordinary horses put together. A white stripe down his nose gave him a somewhat stupid appearance*, and in fact he was not of first-rate intelligence, but he was universally respected for his steadiness of character and tremendous powers of work" [7, p. 2].

*Clover*, who is forgetting the true goals of the revolution slower than other animals on the farm, is believed to be an allusion to the Russian intelligentsia representatives, who suffered from the revolution quite badly, as it is described in the text. "Clover was *a stout motherly mare approaching middle life, who had never quite got her figure back after her fourth foal*" [7, p. 2]. "Clover was *an old stout mare now, stiff in the*

*joints* and with a tendency to *rheumy eyes*. She was two years past the retiring age, but in fact no animal had ever actually retired” [7. p. 85].

Furthermore, visual imagery is employed by the author in order to provide readers with understanding that despite all miseries and sufferings, the animals are deeply devoted to their farm which is their so-called homeland, as the Soviet people did, as a matter of fact. So, in the abstract presented below, visual imagery is much more than just a literary device, as it speaks volumes in the background of the bright and relatively widescale scenery: “Most of Animal Farm was within their view – *the long pasture stretching down to the main road, the hayfield, the spinney, the drinking pool, the ploughed fields where the young wheat was thick and green, and the red roofs of the farm buildings with the smoke curling from the chimneys*. It was a clear spring evening. *The grass and the bursting hedges were gilded by the level rays of the sun*. Never had the farm – and with a kind of surprise they remembered that it was their own farm, every inch of it their own property – appeared to the animals so desirable a place” [7, p. 8].

Apart from the main characters (the animals mentioned above), there are several minor characters, who are people – the owners of the neighboring farms. Their characteristics, the conditions under which they brought their property, and links with the history are presented by means of using visual imagery as well. They are, references to the whole countries which were of great significance in the course of the revolution and other historical events which followed it: aggressive Germany and The British Empire (as well as its King George V). The latter, for instance, is described as follows: “Foxwood was a *large, neglected, old-fashioned farm*, with all its *pastures worn out* and its *hedges in a disgraceful condition*. Its owner, Mr Pilkington, was an easy-going gentleman-farmer who spent most of his time in fishing or hunting according to the season” [7, p. 24].

*Auditory imagery* calls to the readers’ sense of hearing, describing specific sounds. That is why sometimes it may be expressed by onomatopoeia which is defined as a word which imitates the natural sound of a thing, creating a certain sound effect, as a result, making the

description more interesting and detailed. G. Orwell applies auditory imagery mainly to emphasize the animals' reactions to a particular incident or situation, revealing their genuine attitudes: "The hens woke up *squawking with terror* because they had all dreamed simultaneously of *hearing a gun go off in the distance*. <...> *a cry of despair broke from every animal's throat*. A terrible sight had met their eyes. The windmill was in ruins" [7, p. 47]. "When the hens heard this [Napoleon's announcement that hens must surrender 400 eggs a week], they *raised a terrible outcry*. <..> For the first time since the expulsion of Jones, there was something resembling a rebellion" [7, p. 51]. "*A cry of lamentation* went up (following Squealer's message about Napoleon's possible death)" [7, p. 72]. "They were astonished to see Benjamin come galloping from the direction of the farm buildings, *braying at the top of his voice*. It was the first time that they had ever seen Benjamin excited--indeed, it was the first time that anyone had ever seen him gallop. 'Quick, quick!' he *shouted*. 'Come at once! They're taking Boxer away!'" [7, p. 81].

Auditory imagery is also exploited by the author rather often to demonstrate a causal relationship between the whole mass deeds and the response of the authority. However, there are some exceptions when a variety of the sounds is actualized just with the reference to animal species, meaning, hence, the diverse population of the Soviet Union, which, despite its considerable differences, equally believed in its success. "Then, after a few preliminary tries, the whole farm *burst out into 'Beasts of England' in tremendous unison*. The cows *lowed* it, the dogs *whined* it, the sheep *bleated* it, the horses *whinnied* it, the ducks *quacked* it. They were so delighted with the song that they sang it right through five times in succession, and might have continued singing it all night if they had not been interrupted. <...> Unfortunately, *the uproar* awoke Mr. Jones, who sprang out of bed, making sure that there was a fox in the yard" [7, p. 8].

In addition, auditory imagery also succeeds in portraying the real consequences of the revolution. Though the Soviet Union managed to become exceptionally powerful, it failed to build mutually beneficial and stable relationships with other states: "That evening *loud laughter* and

*bursts of singing* came from the farmhouse. And suddenly, *at the sound of the mingled voices*, the animals were stricken with curiosity. What could be happening in there, now that for the first time animals and human beings were meeting on terms of equality?" [7, p. 91]. "But they had not gone twenty yards when they stopped short. *An uproar of voices* was coming from the farmhouse. <...> Yes, *a violent quarrel* was in progress. There were *shoutings, bangings on the table*, sharp suspicious glances, *furiously denials*. The source of the trouble appeared to be that Napoleon and Mr. Pilkington had each played an ace of spades simultaneously" [7, p. 95].

Actually, it is auditory imagery, by employing which, G. Orwell managed to express the main idea of *Animal Farm* in the final man-pig feasting picture of the novel. On the one hand, this picture is presented "with superb irony the betrayal of revolutionary hopes" [6], but on the other hand it is "a moment of gained consciousness, a potentially liberating discovery" [6] for animals and men who are witnessing the scene. And, hopefully, for people who are or were living under totalitarian regimes too: "*Twelve voices were shouting in anger, and they were all alike*. No question, now, what had happened to the faces of the pigs. The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already *it was impossible to say which was which*" [7, p. 95].

*Olfactory imagery* is the one which calls to a reader's sense of smell. This type of the literary device is presented not so widely in the novel. However, it helps to comprehend what was happening on the farm more deeply. The main point reached by using olfactory imagery in G. Orwell's novel is an opportunity to compare the animals' past and future, which do not differ from each other even slightly: "And so the tale of confessions and executions went on, until there was a pile of corpses lying before Napoleon's feet and the air was heavy with *the smell of blood*, which had been unknown there since the expulsion of Jones" [7, p. 57]. "The pigs seemed comfortable enough, and in fact were putting on weight if anything. One afternoon in late February *a warm, rich, appetising scent, such as the animals had never smelt before, wafted itself across the yard*

*from the little brew-house*, which had been disused in Jones's time, and which stood beyond the kitchen. Someone said it was *the smell of cooking barley*. The animals *sniffed the air hungrily* and wondered whether a *warm mash* was being prepared for their supper" [7, p. 76]. In this extract the overlap of olfactory and gustatory imagery is presented to convey the "the dirty smell and taste" of the scene.

*Gustatory imagery* is not common in the novel, even though almost all of its characters are animals. Food is almost always mentioned in the novel in the form of either the list, or gastronomic preferences. But its taste is hardly marked. Nevertheless, it is of considerable interest that the example of gustatory imagery has been found in the episode of Napoleon's punishment of traitors, who admitted it because of nothing but threats and intimidation: "Napoleon stood sternly surveying his audience; then he uttered a high-pitched whimper. Immediately the dogs bounded forward, seized four of the pigs by the ear and dragged them, squealing with pain and terror, to Napoleon's feet. The pigs' ears were bleeding, *the dogs had tasted blood*, and for a few moments they appeared to go quite mad" [7, p. 55]. The animals', especially the four young pigs', confessions and executions mirror Stalin's "show trials", in which a large number of people confessed to all sorts of crimes and were killed for it.

*Kinesthetic imagery* concerns a movement or action, referring to something more than our sensory system itself. It is of great importance to remark about the Russian Empire, a reference to which, presented by means of kinesthetic imagery in the image of Mr. Jones, is quite vivid. Once a strict and fierce master, the original owner of Manor Farm becomes drunk, careless and ineffective, as well as casually cruel and arrogant. Mr. Jones and his men are believed to be a generalized image of a "Man", who Old Major speaks about at the beginning of the novel, calling him "the only real enemy" they have as well as "the root cause of hunger and overwork" which must be abolished for ever [6, p. 4] – "<...> they only get enough food to keep them going, and once they're no longer useful, Mr. Jones *kills* them. Animals, he insists, are slaves, thought they don't have to be" [7, p. 3].

Kinesthetic imagery makes sense here, as by means of it G. Orwell manages to make a reference to the middle class who, prior to the Bolshevik Revolution in 1917, were already pretty comfortable with their lot in life. Their views are represented by Mollie's ability to obtain sugar and the cat's beeline for the best, warmest spot and lack of interest in what happens: "At the last moment Mollie, the foolish, pretty white mare who drew Mr. Jones's trap, *came mincing daintily in, chewing at a lump of sugar. She took a place near the front and began flirting her white mane*, hoping to draw attention to the red ribbons it was plaited with [p. 3]. Last of all came the cat, who *looked round, as usual, for the warmest place*, and finally *squeezed herself in between Boxer and Clover*; there she *purred contentedly throughout Major's speech without listening to a word of what he was saying*" [7, p. 3].

G. Orwell employs kinesthetic imagery as a means of expressing animals' persistence during the rebellion at the beginning of the novel: "One of the cows *broke in the door of the store-shed with her horn and all the animals began to help themselves from the bins* [they had been brought to a state of horrible hunger due to Mr. Jones' indifference]. It was just then that Mr. Jones *woke up*. The next moment he and his four men were in the store-shed *with whips in their hands, lashing out in all directions*. This was more than the hungry animals could bear. With one accord, though nothing of the kind had been planned beforehand, *they flung themselves upon their tormentors*. Jones and his men suddenly found themselves being butted and kicked from all sides" [7, p. 12].

The author applies kinesthetic imagery as though to show the further development of the animal republic, therefore, making references to political persecution, repression and pressure on the Soviet people and those figures who prevented the authorities from promoting their totalitarian policies. "Though not yet full-grown, they were huge dogs, and as fierce-looking as wolves. They *kept close to Napoleon*. They *wagged their tails to him* in the same way as the other dogs had been used to do to Mr. Jones" [7, p. 36]. "It was always Boxer who *strained himself against the rope and brought the boulder to a stop. To see him toiling up the slope inch by inch, his breath coming fast, the tips of his hoofs clawing*

*at the ground*, and his great sides matted with sweat, filled everyone with admiration” [7, p. 41].

It was kinesthetic imagery by means of which G. Orwell also puts an emphasis on the animals (thus, people) reaction to everything that was happening in the country. According to the following extract, when all the animals begin to understand that something has gone wrong, Boxer (representing the whole mass – ordinary people, as it was said above) is the only one who was not willing to perceive the reality objectively. “They had made their way on to the little knoll where the half-finished windmill stood (a symbol of a state that can never become truly strong and resilient), and with one accord *they all lay down as though huddling together for warmth* – Clover, Muriel, Benjamin, the cows, the sheep, and a whole flock of geese and hens – everyone, indeed, except the cat, who had suddenly disappeared just before Napoleon ordered the animals to assemble. For some time nobody spoke. *Only Boxer remained on his feet. He fidgeted to and fro, swishing his long black tail against his sides and occasionally uttering a little whinny of surprise*” [7, p. 57]. Eventually, Boxer ends up at the knacker’s yard. The episode is paralleled to the dreadful historical period of Stalinist repression, when people were assassinated for nothing. Everything they could do was to fight for life as long as there was strength.

Different types of imagery overlap and intermingle to depict a holistic picture of the scene. Apart from kinesthetic imagery, the writer exploits an auditory imagery as well. In this very context, they cannot be separated from each other due to conveying a complete historical reference. “*He was trying to kick his way out. The time had been when a few kicks from Boxer’s hoofs would have smashed the van to matchwood. But alas! his strength had left him; and in a few moments the sound of drumming hoofs grew fainter and died away*” [7, p. 82]. Boxer’s weak kicks are a stark contrast to his former strength, symbolizing how the state used and abused him until he was no longer useful to them, or able to survive for himself.

The apotheosis of plot development is the moment when the pigs begin “walking on their hind legs”, which represents one of the pigs’ final steps toward becoming more human than animal. It is not difficult to

discover the connection of this episode with the historical events, when the authority which had promised to make the Soviet people's lives better turned out to be true hypocrites, forming totalitarianism for their own good. "*A little awkwardly, as though not quite used to supporting his considerable bulk in that position, but with perfect balance, Squealer was strolling across the yard. And a moment later, out from the door of the farmhouse came a long file of pigs, all walking on their hind legs. Some did it better than others, one or two were even a trifle unsteady and looked as though they would have liked the support of a stick, but every one of them made his way right round the yard successfully*" [7, p. 89].

Actually, the pig by the name of Squealer, who is the first to come out of the door of the farmhouse, symbolizes a propagandist representing a general view on mass media. Hence, it can be concluded that it is propaganda in the first place which leads the society, no matter it consists of humans or animals, to consequences which are difficult to go through.

In conclusion, G. Orwell employs various types of imagery to create full-fledged images of the characters that are compared to those of the Soviet society, portraying their common features in appearance and behaviour. It enables the author to reveal the essence of the plot step by step, giving an overview on the changes that took place in the society in the process of establishing the totalitarian regime on the terrain of former USSR. Imagery as a literary device functions as a generator of a vibrant and graphic presentation of a scene that appeals to as many of the reader's senses as possible making the reader's comprehension of the literary piece deeper and the composition itself more exquisite. Different types of imagery, employed in *Animal Farm* by G. Orwell, turn out to be rather eloquent in their allegorical references made up by the author. Their combination reveals the general message that all violent revolutions which initially succeed in overthrowing totalitarian regimes, in time deteriorate into repressive regimes. Therefore, the imagery in the novel is an efficient means of conveying social transformations, as we can conclude according to the research conducted.

Since some significant parts of the plot and all the historical references it contains have not been considered and analyzed within this research

(not all of them have a certain connection with the poetics of imagery), it provides the basis for further studies of the novel *Animal Farm* by G. Orwell.

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### Анотація

#### **Г. Князь, А. Ільченко. Поетика образної системи в романі Дж. Орвелла «Скотоферма»**

XX століття ознаменоване формуванням та становленням тоталітарних держав. Література зреагувала на це появою творів-антиутопій, які висвітлювали ознаки авторитаризму та розвінчували міф про створення ідеального суспільства. Зокрема тоталітарний режим Радянського Союзу викликав зацікавленість у англійського письменника Дж. Орвелла, який здійснив спробу проаналізувати теорію К. Маркса через призму організації життя тварин у сатиричному романі «Скотоферма».

Мета статті полягає у тому, щоб дослідити особливості роману «Скотоферма» Дж. Орвелла на рівні різних типів образності та виокремити їхню специфіку функціонування, враховуючи авторське світобачення у критичному ставленні до соціально-політичних цілей та реальностей. У

статті здійснено спробу розглянути поетику образності роману з урахуванням її типів: зоровий, слуховий, одоровий, смаковий і кінестетичний. Кожний тип образності потрібен для виокремлення певних рис головних героїв та їхнього відношення до подій з урахуванням авторського задуму.

Зорові образи допомагають у створенні портретної характеристики головних героїв, за якою стають пізнаваними реальні історичні особи. Слухові образи доповнюють зовнішність героїв, актуалізуючи їхню справжню тваринну природу із зображенням причинно-наслідкових зв'язків між вчинками героїв та подіями. Одорові та смакові образи за своєю чисельністю поступаються вище означеним, проте слугують для передачі повноти картини зовнішнього та внутрішнього устрою ферми, висвітлюючи минулі та майбутні події, які охоплюють тваринне життя. Кінестетичні образи передають рухи, реакції тварин, які символізують їхнє ставлення до проголошення та створення республіки тварин та формують поведінкові моделі у тоталітарному режимі. Деякі типи образної системи помежовані один з одним, що, з одного боку, ускладнює їхню класифікацію, проте, з іншого – уможливило створення повної картини твору з урахуванням авторського світобачення.

Дж. Орвелл використовує різні типи образності для створення повноцінних образів персонажів, які знаходять порівняння із реальними історичними фігурами радянського суспільства, зображуючи їхні спільні зовнішні та поведінкові риси. Це сприяє формуванню і розвитку сюжету, який передає зміни, що відбулися в суспільстві в процесі встановлення тоталітарного режиму на території колишнього СРСР.

**Ключові слова:** образність, зоровий образ, слуховий образ, одоровий образ, смаковий образ, кінестетичний образ, головний герой, тоталітаризм.

#### Аннотация

##### А. Князь, А. Ильченко. Поэтика образной системы в романе

##### Дж. Оруэлла «Скотный двор»

XX век ознаменован формированием и становлением тоталитарных государств. Литература отреагировала появлением произведений-антиутопий, которые освещали признаки авторитаризма и развенчивали миф о создании идеального общества. В частности, тоталитарный режим Советского Союза вызвал интерес у английского писателя Дж. Оруэлла, который осуществил попытку проанализировать теорию К. Маркса через

призму организации жизненного порядка животных в сатирическом романе «Скотный двор».

Цель статьи заключается в том, чтобы исследовать особенности романа «Скотный двор» Дж. Оруэлла на уровне различных типов образности и выделить специфику их функционирования, учитывая авторское мировидение в критическом отношении к социально-политическим целям и реальностям. В статье предпринята попытка рассмотреть поэтику образности романа, учитывая ее типы: зрительный, слуховой, обонятельный, вкусовой и кинестетический. Каждый тип образности используется писателем для определения особых черт главных героев и их отношения к происходящему с ориентацией на авторский замысел.

Зрительные образы помогают в создании портретной характеристики главных героев, в котор узнаются реальные исторические лица. Слуховые образы дополняют внешность героев, актуализируя их истинную животную природу с изображением причинно-следственных связей между поступками героев и событиями. Обонятельные и вкусовые образы по своей численности уступают предыдущим, однако служат для передачи полноты картины внешнего и внутреннего устройства фермы, освещая прошлые и будущие события, которые охватывают жизнь животных. Кинестетические образы передают движения, реакции животных, которые символизируют их отношение к провозглашению и созданию республики животных и формируют поведенческие модели в тоталитарном режиме. Некоторые типы образной системы граничат друг с другом, что, с одной стороны, затрудняет их классификацию, а, с другой – создает полную картину произведения с учетом авторского миропонимания.

Дж. Оруэлл использует различные типы образности для создания полноценных образов персонажей, которые выявляют сравнения с реальными историческими фигурами советского общества, изображая их общие внешние и поведенческие черты. Это содействует формированию и развитию сюжета, который передает изменения, произошедшие в обществе в процессе становления тоталитарного режима на территории бывшего СССР.

**Ключевые слова:** образность, зрительный образ, слуховой образ, обонятельный образ, вкусовой образ, кинестетический образ, главный герой, тоталитаризм.

### Summary

#### **H.Kniaz, A. Ilchenko. Poetics of imagery in the novel *Animal Farm* by G. Orwell**

The twentieth century was marked by the formation of totalitarian states. Literature responded to this with the emergence of dystopian writings that shed light on authoritarianism and debunked the myth of creating an ideal society. In particular, the totalitarian regime of the Soviet Union was the subject of concern of the English writer, G. Orwell, who attempted to analyze K. Marx's theory with the focus on the organization of animal life in the satiric novel *Animal Farm*.

The aim of the article is to identify the features of a figurative system at the level of all types of imagery in the novel *Animal Farm* by G. Orwell and to distinguish the specificity of their functions, taking into account the author's worldview in terms of criticizing certain social and political purposes and realities. In the article the attempt to examine the poetics of imagery in the novel *Animal Farm* by G. Orwell is made concerning its different types: visual, auditory, olfactory, gustatory, and kinesthetic. Each type of imagery is employed to highlight certain traits of the main characters and their attitude to the events with the focus on the author's vision.

Visual imagery enables the writer to create portrait characteristics of the main characters, which resemble real historical figures. The auditory imagery complements the appearance of the characters, actualizing their true animal nature with conveying causal links between characters' deeds and events. Olfactory and gustatory types of imagery are not so common, however, serve to transfer the fullness of the picture of the external and internal structure of the farm, highlighting past and future events that cover animal life. Kinesthetic imagery depicts movements and responses of the animals that symbolize their attitude to the proclamation and establishment of the animal republic and shape behavioral patterns in a totalitarian regime. Some types of figurative system overlap so that, on the one hand, it hinders their classification, but on the other hand – provides the opportunity to comprehend a diversified picture of the novel in terms of the author's worldview.

G. Orwell employs various types of imagery to create full-fledged images of the characters that are compared to those of the Soviet society, portraying their common features in appearance and behaviour. This enables the writer to develop a plot in stages, commenting on changes that took place in the society in the course of establishing the totalitarian regime on the terrain of former USSR.

**Key words:** imagery, visual image, auditory image, olfactory image, gustatory image, kinesthetic image, main character, totalitarianism.

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### *Інформація про автора*

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