



**THE ILLUSION OF FREEDOM: A FOUCAULDIAN
STUDY OF BIOPOWER IN THE NOVELLA
*ANIMAL FARM***

Muhammad Talha Barki
talhaburki786@gmail.com

BS Student, Department of English Language and Literature,
Government Degree College No. 1, Dera Ismail Khan.

Abdullah Khan
staunchoptimist@gmail.com

Lecturer, Department of English Language and Literature,
Government Degree College No. 1, Dera Ismail Khan, Pakistan

Abstract

This research investigates how Orwell's *Animal Farm* illustrates the illusion of freedom and examines how, through the use of bio-power, masses can be deceived and kept under constant domination without their awareness. The study explores the limitations of traditional power in sustaining control in modern societies and explores how bio-power creates its own systems of knowledge, and truths, through discourses, to shape and control the thoughts and behaviors of the masses, thereby securing its legitimacy. Focusing on key events and the manipulation of language, as well as of characters, this research reveals how bio-power perpetuates domination and shatters the animals' dreams of freedom by applying Michel Foucault's theory of bio-power, particularly its two main concepts: anatomo-politics and biopolitics. The outcome is a deeper understanding of how bio-power operates in the modern world, how it is used to rule and exploit populations, and how this form of power makes freedom a utopian concept. This analysis contributes to the broader discourse of politics and literature by offering new insights into the interplay of power, domination, and the elusive nature of freedom.

Keywords: *Anatomo-politics, Animal Farm, Biopolitics, Biopower, Discourse, Docile bodies, Freedom, Illusion, Panopticon, Truths.*

Corresponding Author: Abdullah Khan (Lecturer in English, Department of English Language and Literature, Government Degree College No. 1, Dera Ismail Khan, Pakistan.)

Email: staunchoptimist@gmail.com

1. Introduction

George Orwell was a British novelist, essayist, and journalist. He is best known for his dystopian novels, which are characterized by their critique of totalitarianism, government control through different forms of power, and the erosion of individual freedom. His most famous dystopian novels include *1984*, published in 1949, and *Animal Farm* (1945), in which he criticizes the totalitarian regimes established during the 20th century. That was a tumultuous period marked by World War I, World War II, the Great Depression, and the Russian Revolution. The proletariats in Russia were fed up with the oppression and exploitation they suffered at the hands of the bourgeoisie class, who used sovereign power to maintain their dominance. As a result, they started movement for freedom, but some power-hungry revolutionary leaders hijacked their movement by shaping their thoughts and behaviors and showed them sweet dreams of freedom. They were unaware of the fact that they were entering into a new era of oppression.

Animal Farm, the political allegory published in 1945, is considered a revolutionary work. It was written to criticize Russian communism, particularly the regime of Stalin and the sweet dreams shown by so-called revolutionary leaders like Stalin to their followers, which later turned into a nightmare (Preface to *Animal Farm* p.7). Initially, George Orwell wanted to write this novella with the theme of exposing the Soviet utopian concept of freedom, but an incident changed his mind: He saw a boy brutally beating a cart-horse (as cited in Ahmad and Yaquub (2022, p.34). This made him think that if these animals knew their power and become aware that they are under constant oppression of human beings, nobody could dare to rule over them with such cruelty. The same is the case with the proletariats, who were initially exploited by the bourgeoisie class using sovereign power, and through traditional or sovereign power, one cannot keep the masses under domination for a long period of time because traditional power is visible; one can easily see the power center and the exploitation being done, so they started resisting against the oppressors and sought freedom. However, they were hijacked and brainwashed by some power-hungry leaders using bio-power (hidden power) and were subjected to another form of oppression that was so powerful that their freedom became an illusion. They were shown sweet dreams about freedom, which is something impossible to achieve in this modern world under the influence of a new form of power (bio-power).

Moreover, over the course of the novella, the animals' temporary happiness with the ousting of Mr. Jones is corrupted by the pigs, particularly Napoleon, who embodies power in various ways; he claims more and more resources of the farm, introduces the controlled dog police forces, and creates his own truths by changing the commandments of Animalism through Squealer. Similarly, Boxer's slogans like "Napoleon is always right... I will work harder" portray him as a compliant body. Furthermore, Napoleon tries to control the animals by instilling fear of Mr. Jones's return. Moreover, he controls the

bodies of animals, such as selling Boxer when he becomes old, and ordering the hens and cows to produce more and more eggs and milk, respectively. In the end, the animals come to the grim realization that their supposed freedom was an illusion—they remain slaves, with only their master and the form of power over them having changed.

In addition to the plot, Napoleon uses bio-power to produce compliant bodies by creating his own truths, thereby exploiting and maintaining control over the animals. Bio-power is a term coined by Michel Foucault to describe how governments and institutions control and shape people's lives, bodies, and behaviors. It is a way of understanding how power operates in modern societies, shaping our thoughts, actions, and identities. However, this power is often hidden and masked, making it hard to recognize. This new form of power is “working to incite, reinforce, control, monitor, optimize, and organize the forces under it: a power bent on generating forces, making them grow, and ordering them, rather than one dedicated to impeding them, making them submit, or destroying them” (Vernon W. Cisney et al., 12- 2015).

1.1. Statement of the Problem

Traditionally, masses were controlled through sovereign power. However, Michel Foucault's concept of bio-power appears to be more trending form of power in a modern world. One of the most important aspects of it is the creation of its own truths, knowledge and discourses to shape the behavior and thoughts of the masses in order to create docile bodies which can easily be ruled without any resistance. This study highlights how bio-power produces truths and discourse of its own in the novella *Animal farm* (1945). Biopower does not even make a person realize that he/she is being controlled. Therefore, this research work is an attempt to point out the effects of bio-power over the masses in the novella *Animal Farm*.

1.2. Research Questions

- What is the difference between traditional concept of power and Foucauldian biopower?
- How does the ruling class of pigs employ biopower in *Animal Farm*?
- What are the impacts of bio-power on the revolutionaries' dream for freedom in *Animal Farm*?

1.3. Research Objectives

This study focuses on the following objective to be achieved:

1. To investigate the difference between traditional concept of power and Foucauldian concept of biopower.
2. To analyze how the ruling class of pigs employs biopower in *Animal Farm*.
3. To highlight the impacts of bio-power over the revolutionaries' struggle for freedom in the context of *Animal Farm*.

2. Literature Review

The novella, *Animal Farm* (1945) is a subject of discussion for scholars since its publication in 1945. Many scholars have conducted research work on the novella. The sole purpose of the literature review is to find a gap for research work. The chapter shows the background of the work, in this regard, some previous research works are discussed below:

Jasim and Aziz (2013) calls Orwell's novella, *Animal Farm* (1945), a pure propaganda against communism and the events that took place in history. The scholars blame Orwell as a political propagandist against communism. They say that, the claim of Orwell that he hates political propaganda, is totally false. He is of the opinion that Orwell uses propaganda simply by writing this novel which clearly shows his biased views on communism and the events that took place in the history. The scholars conclude that *Animal Farm* (1945) is Orwell's way of keeping his hatred and anger against communism.

Nawaz, Jabeen, Rao, Afzal, and Sadaqat (2015) examines George Orwell's *Animal Farm* (1945) as a political allegory and satire that criticizes the corruption and false ideals of the Russian Revolution. The Researchers say that the animal characters in Orwell's novella *Animal Farm* symbolize famous Soviet figures, such as Napoleon symbolizes Stalin and Snowball represents Trotsky. The study depicts how Orwell uses satire to expose propaganda, manipulation, and power abuse, highlighting the betrayal of socialist ideals. Squealer represents media manipulation and Moses represents the Orthodox Church while Boxer represents the exploited working class. The Researchers conclude that Orwell effectively uses satire and allegory to expose the false leadership, power lust, and the collapse of revolutionary ideals into tyranny.

Umam (2016) examines totalitarianism in the Orwell's novella *Animal Farm*. The Researcher has used totalitarianism theory to reveal the meaning of characters in the novella *Animal Farm*. All the round characters such as Old Major, Napoleon, Squealer, Snowball, Benjamin and Boxer are analyzed through this theory. Old Major, Napoleon, Snowball and Squealer are depicted as pigs who have greedy and unclean characterization. Boxer as a horse is depicted as a strong characterization. Benjamin as a donkey is depicted as stubborn and ignorant characterization. Each characterization represents the characteristics of totalitarianism, such as Old Major as the spreader of animalism ideology, Napoleon as dictator leader, Snowball as the victim of system terror, Squealer as the press Manipulation, and Boxer and Benjamin as slaves.

Pelpuo, Bakuuro, and Tuurosong (2018) claimed that literature can criticize and alter political belief by being experienced in terms of its forms in George Orwell's novella *Animal Farm*, which is admired by some for its technical innovations and formal composition but reproached for its political satires applies to many other standard cases as well. The study indulges the political satire in Orwell's novella *Animal Farm*.

Basuki and Authar (2019) demonstrated manipulative discourse in Orwell's novella *Animal Farm*. The contribution of this study is that understanding manipulative

discourse and its strategies give a view of manipulative mechanism. The framework of the study applied cognitive pragmatics for manipulative discourse and relevance theory. The result of the study described the characters that represent manipulative discourse as well as types of employed strategies (both local and global, both linguistic and non-linguistic ones). Manipulative discourse in the novella are produced and reproduced for two main general purposes. Firstly, the political discourses produced by Old Major is to convince all the animals of the farm to fight against humans for their freedom. The ideology exercised by animals is antihuman ideology. Secondly, the manipulative discourses produced and reproduced by the pigs are to exercise their domination over the rest of the animals. The ideology of the pigs' racism is to gain more power, more privileges, and more access to the farm's resources.

Albloly and Nour (2019) portrayed the political symbolism and its significance in George Orwell's novella *Animal Farm*. Orwell's message, legitimate fear and warning for future generations against the scandal of totalitarianism and finally to uncover the distortion of power when spoiled by ill-mannered politicians as manifested in the seven commandments prescribed by Old Major and later amended by Napoleon. It can be concluded that for Orwell, the political symbolism was not only a sword and a shield for protection against totalitarian regimes but was also a platform for liberty and freedom of expression when democracy is completely absorbed by such dictators and totalitarian governments.

Jabak (2019) critically analyzes Orwell's *Animal Farm* (1945) as a political allegory that reveals the power hungry and false revolutionary leaders who betray their ideals after gaining power. The study shows how Napoleon desire for power turns him from a freedom fighter into a ruthless dictator and a brutal tyrant, highlighting Orwell's warning about power corrupting influence. Using the content analysis, the Researcher highlights how Napoleon breaks the farm's original rules, changes laws to suite himself, and uses squealer to promote his propaganda to control other animals. The study likens Napoleon's rule to that of the authoritarian leaders, particularly those who rose to power after the Russian Revolution. Jabak's analysis takes a fresh approach, focusing on the social and political themes in the novella *Animal Farm*, unlike other scholars who focused on symbolism or character parallels. The Researcher highlights that revolutions often fails when the masses are inactive and the leaders prioritizes their own interests. The Scholar believes that the novella *Animal Farm* shows how power can be corrupting, leading to a cycle where one tyrannical leader replaces another, rather than true change occurring. Jabak ultimately presents *Animal Farm* (1945) as a lasting critique of political and abuse of authority.

Ahmad and Yaquub (2022) analyze the novella, *Animal Farm* (1945) from the perspective of Ecofeminism. In the article, the Scholars say that if we suspend the

allegorical interpretation of the novella and focus on the literal meaning of the text, then it highlights animal oppression. They say that in the novella the oppression of lower animals symbolically represents the oppression of women in a patriarchal society. Thus the Scholars conclude that it is the moral obligation of theorists to give voice to the voiceless animals with the same magnitude as they discuss women's rights because animals are as important as humans for the betterment of life on earth.

Amir, Rehman, and Anriadi (2022) dissect the novella *Animal Farm* (1945) through Bourdieu's theory of symbolic violence. In this article, they discuss the theory of Bourdieu in the novella to explore the instruments of symbolic violence. By using this work, they say that two instruments of symbolic violence are used in this novella; oral discourse like Snowball brainwashes other animals by saying that in war we should not be emotional and no human can be truly our friend; and written discourse including all the seven commandments. In the article they conclude that the dominant animals use these two instruments to dominate and retain power.

Atmadja (2024) analyzes *Animal farm* (1945) by using Antonio Gramsci's theory of hegemony to show how those in power use coercion and consent to control others or to maintain their control. The study highlights two forms of hegemonic power in the novel: coercive power, which is enforced through fear and violence, and intensive power, which is implemented through manipulation and promised rewards. Napoleon dominates the farm using propaganda, fear and manipulation. Characters like Squealer manipulate facts to control people's thinking. Free speech is suppressed, dissent is silenced, and language is distorted to justify inequality. The slogan "All animals are equal, but some are more equal than others" is a common example of ideological manipulation. Napoleon's rule became increasingly authoritarian, using fear and rewriting history to control others. The study concludes that Orwell's novella *Animal Farm* (1945), mirrors real world power dynamics where ruling class uses manipulation and suppression to stay in control.

Putra and Rahman (2024) analyze Napoleon's character in Orwell's novella *Animal Farm* through the theory of Dark Triad Personality and reveal three dominant traits in his character: Narcissism, Machiavellianism, and psychopathy. Narcissism can be seen in his character as he is obsessed with self-image, demands for admiration and taking the credit of other's work, such as he names the windmill after his own name. Machiavellianism is also present in his character as he uses his manipulative tactics to make propagandas to shift the blame on others and justify his evil doings. Napoleon's Psychopathy is evident in his violent actions and lack of empathy, seen through mass execution and exploiting animals with forced labour.

3. Methodology

The study adopts qualitative method while conducting the research. Through close reading, the study analyses the novella *Animal Farm*. The study employs Foucauldian theory

of Biopower, particularly focusing on anatomo-politics and biopolitics, that, through panopticon and discourse, it produces docile bodies. The study tries to gauge the impacts of Biopower that how masses are subjected to docility. In this regard the study focuses on the characters i.e. Napoleon, Snowball, Squealer and other minor characters.

3.1. Theoretical framework

3.1.1. Biopower

Mitchel Foucault (1926-1984) was a French historian, philosopher, and a social theorist. He is known for his work on power dynamics, knowledge, and how societies control people. His works not only talk about who holds power but also how power works in everyday life through rules, language, institutions and systems of surveillance. One of his most significant ideas is the theory of Biopower, which describes how people are controlled not only through fear or punishment alone but also by shaping their thoughts, bodies, and lives.

As it is evident from the name, biopower means power over life. It is a new form of power that became dominant in the 18th and 19th centuries. Unlike traditional power which uses force, fear or threat of death to control the masses, biopower manages life itself. Biopower indicates to a form of power that focuses on bodies, reproduction, health, and populations. It enables governments and institutions to organize and govern entire populations, shaping their lives and bodies through subtle and pervasive forms of control. In modern societies, biopower replaces force with subtle control. It makes people docile under the system that creates discourses to determine what to do and what not to do. It means to control not just what people do, but how do they live, grow, stay controlled, reproduce and behave. Biopower focuses on making people live in certain ways and making them accept it as normal. Hence, the emergence of biopower, led to an expansion of multiple and diverse methods for “achieving the subjugation of bodies and control of populations, marking the beginning of era of biopower” (Foucault, 1978, p. 140).

Biopower works through two main strategies: “Anatomo-politics of the human body” and biopolitics (Foucault, 1978, p. 139). Anatomo-politics is a form of power that is “centered on the body as a machine: its disciplining, the optimization of its capabilities, the extortion of its forces, the parallel increase of its usefulness and its docility” (Foucault, 1978, p. 139). It targets individual human bodies: how it moves, how it functions and how productive it is. Its main function is to train, discipline and optimize the body so that it becomes more useful to the state. It is administered by state-controlled institutions like schools, hospitals etc. to exert control over individual’s body and behavior and manipulate it to shape to established societal norms. School teaches children how to sit still, how to behave properly, and how to follow the routines. This is not just about educating children but it is about training bodies for social order.

The second strategy through which biopower works is biopolitics. According to

Foucault, biopolitics means the policies and practices employed by the governments or states in order to exercise power and control over populations in each and every aspect of their lives including health, labour and other aspects of existence. It targets whole populations, shaping their behavior to serve the interest of the state, governments track birth rates, life expectancy, diseases and sexuality to control how population grows or change. The aim of biopolitics is to produce a submissive and productive population, one that does not question the policies and rules implemented by the states and follow them, thereby ensuring a compliant and efficient work force that contributes to the state's economic growth and stability, while suppressing dissent and maintaining social order.

3.1.2. Panopticon

Panopticon is used as a tool for implementing biopower. It is the use of fear as a tool to rule the masses. The concept was given by Jeremy Bentham. He designed it as a model for prison where a single watchman could observe the prisoners and the prisoners would think that there is someone who is watching them all the time from a tower even when the watchman is not observing them so in this way the prisoners discipline themselves and does not do anything that is suspicious, but Michel Foucault adopts and develops this idea in his famous book *Discipline and Punish: The Birth of the Prison* (1995). Foucault defines the Panopticon as “a generalizable model of functioning; a way of defining power relation in terms of the everyday life of men” (Foucault, 1995, p. 195). The Panopticon guarantees that individuals embedded surveillance which leads them to discipline their behavior and thus becoming docile bodies without needing direct control. For Foucault the Panopticon is not just a prison design, but it is a symbol of how modern power works in the society, especially in institutions like schools, factories, military and hospitals. The Panopticon symbolizes a form of power through surveillance. Because of the Panopticon people behave properly not because they are being directly forced to but because they might be watched and this insecurity or doubt leads them to discipline themselves.

3.1.3. Discourse

Discourse is a body of knowledge produced by experts and backed by governments. It brainwashes the people. Discourse has the power to insidiously shape public perception, crafting standards that are perceived as absolute truths, often masquerading as universal or divine principles. It pertains to a system of language, communication and practices that produce meaning, shapes our knowledge and understanding and influence our thinking and actions. Mitchel Foucault defines discourse in his book *The Archeology of Knowledge* (1969) as “discourse is not just the majestically unfolding manifestation of a thinking, knowing or speaking subject, but, on the contrary, a totality, in which the dispersion of the subject and his discontinuity with himself may be determined.” (Foucault, 1972, p. 55). It means that discourse is not what

one person thinks or says, it is not the product of one person's thought or speech but it is a bigger system made up of different ideas and rules in the society that determines or shapes what people can think, say or know. People do not completely control what they say or think because they are influenced by the discourses around them which shape their thinking and speech. They tend to think and speak only within the limits of ideas and meanings that have been constructed and strengthened through specific discourses.

3.1.4. Docile Bodies

Docile bodies refer to the bodies that submit to the will of the states or governments without any resistance. They are physical human bodies that have been shaped and controlled by power. They have no identity of their own, they are passive, and do whatever the state demands from them.

A docile body is obedient, easily controlled, and it is trained by the state to function in a productive way in society. This concept is evident in many institutions like schools, military and factories. In schools, students are not only educated but they are also taught to follow rules and authority without questioning and it limits their ability to think critically and express themselves freely. As a result, students are made docile bodies. In military soldiers are given orders and they fulfill these orders without any questions. It is because they undergo rigorous discipline to suppress dissent and ensure loyalty, their minds are trained not to question their superior authority and do whatever the authority demands from them and in this way they are made docile bodies.

In factories, workers are forced to follow strict rules and protocols, without challenging the system and this turns them into docile bodies.

Mitchel Foucault talks about the concept of "docile bodies" in his book *Discipline and Punish* (1975). In this book he says that "a body is docile that may be subjected, used, transformed, and improved" (Foucault, 1955, p.136). It means that in modern societies, institutions like schools, hospitals, the army and factories etc. teach and shape people how to move, how to behave and how to follow routines. With the passage of time, these practices make the body more useful, obedient and easier to control.

4. Discussion/Textual Analysis

Mitchel Foucault, a well-known French writer and a philosopher, introduced the concept of biopower in his book *The History of Sexuality, Volume 1* (1978) where he talks about a new form of power that began to function in the modern societies in the 17th and 18th centuries. Traditional power such as monarchy and feudal system was based on violence, death and the power to take life but biopower is a form of power that works by controlling and managing life itself. In the book Foucault explains how modern systems and governments do not always control people through direct force and violence but they control and manage people by focusing on their lives, bodies and health. At first, it might seem like a positive thing but Mitchel Foucault warned and explained that this kind of

power is very dangerous because unlike traditional power, which is visible and center is known, while biopower is hidden and masked which cannot easily be detected by the common masses. It works quietly and influences people's everyday behaviors, thoughts, and actions without them even realizing it.

Historically monarchs and rulers wielded violence and fear to maintain control over their subjects. Kings had the right to kill or punish the people and consequently they would lose their power over the dead ones, but in modern times, power is transformed into new subtle form. Now governments and authorities control people by managing life: who is allowed to live, who gets health care, who is to be educated and who is to be ignored.

This change in power is termed as the beginning of biopower by Mitchel Foucault, a form of power that do not use violence or kill people in order to control them, rather it shapes how they should live according to the demands of the states or governments. It may seem that the states is helping people by managing their lives but in reality is a way to silence them and take away their freedom.

Animal Farm starts with the description of animals who have just got liberation from the subjugation of Mr. Jones and his men and believe that they have entered a new era of equality and self-rule. But as the novella proceeds, the pigs gradually take control of the power with Napoleon as the ultimate authority. Napoleon uses biopower to discipline the bodies and minds of the animals, he trains the dogs as a surveillance force, changes the commandments through squealer and rewrites history. He keeps the animals obedient by using different discourses. The labor of the animals is exploited and their bodies' are made productive as seen in the novella that hens are forced to lay eggs and cows are bound to produce more milk. Even boxer, who is the most loyal and hardworking is sold once he is no longer useful. By the end of the novella, the animals realize that their freedom was merely a shift in rulers and that they remain controlled not by Mr. Jones but by a new system operated through biopower under Napoleon. Biopower is employed through two ways in the novella: Anatomic-politics and Biopolitics.

4.1. Anatomic-politics in *Animal Farm*

Anatomic-politics is about controlling individual bodies one by one. It is employed by state-controlled institutions like schools, army, prisons, etc. It works through discourses and its main agenda is to train people to follow rules and to discipline them according to the interest of the state. In this way individual bodies are made docile and they do not think that they are being controlled because they think that discipline is something good or natural.

In the novella *Animal Farm*, we can see that Napoleon uses anatomic-politics as he takes the puppies from Jessie and Bluebell by telling them that he would take care of their education and well-being. This is clearly shown when Orwell states "It happened that Jessie and Bluebell had both whelped soon after the hay harvest, giving birth between them to nine sturdy puppies. As soon as they were weaned, Napoleon took them away from their

mothers, saying that he would make himself responsible for their education” (Orwell, 2013, p. 40). After that Napoleon educate these puppies in isolation and soon everyone forgets about them. He trains these puppies according to his own interests, bend their minds according to his own will, disciplines them and transforms them into his personal bodyguards. When someone do not agree with Napoleon, he set the dogs loose on them, as in the case of Snowball, who was in disagreement with Napoleon, he was of the view that a windmill should be made in the farm while Napoleon was against it and when they do not come to an agreement then Napoleon set the dogs loose on him and to save his life he abandons the farm and runs away, as Orwell writes, “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” (Orwell, 2013, p.53). This shows how Napoleon employed anatomo-politics on the small puppies ad transformed them in to loyal bodyguards by educating them in seclusion. Consequently, when the hens do not work according to Napoleon’s wishes who decides to sell four hundred eggs a week to a contractor, he set the dogs loose on them and as a result nine hens die, as Orwell states, “The dogs saw to it that these orders were carried out. For five days the hens held out, then they capitulated, and went back to their nesting boxes. Nine hens had died in the meantime. Their bodies were buried in the orchard and it was given out that they had died of coccidiosis” (Orwell, 2013, p. 68).

Similarly, Boxer is also controlled trough anatomo-politics. Anatomo-politics is employed on Boxer through discourses such as seven commandments and songs like Beasts of England. Boxer had difficulty in understanding and thinking anything for himself, he accepted the pigs as his teachers and followed their every command as Orwell states, “Their most faithful disciples were the two cat-horses, Boxer and Clover. These two had great difficulty in thinking anything out for themselves, but having once accepted the pigs as their teachers, they absorbed everything they were told, and passed it on to the other animals by simple arguments. They were unfailing at their attendance at the secret meetings in the barn, and led the singing of the Beasts of England, with which the meeting always ended” (Orwell, 2013, p. 29). Boxer is very much influenced by these discourses and considers them truths, so he believes that working hard and following orders are the most important things. He adopts the rules of the farm and manages himself without needing any direct force, as Orwell states in the novella “Boxer was the admiration of everybody. He had been a hard worker even in Jones times, but now he seemed more like three horses than one; there were days when the entire work of the farm seemed to rest on his mighty shoulders. From morning to night he was pushing and pulling, always at the spot where

the work was hardest. He had made an arrangement with one of the cockerels to call him in the morning half an hour earlier than anyone else, and would put in some volunteer labour at whatever seemed to be most needed, before the regular day's work began. His answer to every problem, every setback, was 'I will work harder!' which he had adopted as his personal motto" (Orwell, 2013, p. 36). In this way he becomes a docile body, he does not know that he is being exploited, he believes that he is doing everything for the sake of the farm, he works more than anyone in the farm even when he is injured or has very little to eat. Even Clover tells him not to over- do himself but he always says that "I will work harder" (Orwell, 2013, p. 36). In this way, through anatomo-politics, he is made a completely docile body.

4.2. Biopolitics in *Animal Farm*

Biopolitics is about controlling and managing whole populations. Through biopolitics, governments keep track of birth rates, reproduction, health and mortality. Governments' set-up systems and policies that influence how people live, grow, and remain productive. The main aim of biopolitics is to produce a population that is productive and easier to govern. In the novella *Animal Farm*, Napoleon employs biopolitics on the animals through Squealer by using two main tools: Panopticon and discourses, and through these tools, he creates docile bodies that are very productive and easy to govern.

4.2.1. Panopticon

When the mystery of the exploitation of cows' milk is cleared, it became known to all the animals that the milk is used every day in pigs' mash and when all the animals raise the voice against this exploitation then squealer uses panopticon on the animals and tells them that they are the brainworkers of the farm and if they do not eat apples and drink milk then their minds will not work and eventually Jones will come back, as Orwell states in the novella "Comrades! He cried. You do not imagine, I hope, we pigs are doing this in a spirit of selfishness and privilege? Many of us actually dislike milk and apples. I dislike them myself. Our sole object in taking these things is to preserve our health. Milk and apples (this has been proved by Science, comrades) contain substance absolutely necessary to the well-being of a pig. We pigs are brainworkers. The whole management and organisation of this farm depend on us. Day and night we are watching over your welfare. It is for your sake that we drink that milk and eat those apples. Do you know what would happen if we pigs failed in our duty? Jones would come back! Yes, Jones would come back! Surely comrades, cried Squealer almost pleadingly, skipping from side to side and whisking his tail, surely there is no one among you who wants to see Jones come back?" (Orwell, 2013, p. 40-41). After that the animals come to know that the pigs sleep in beds which is a clear violation of one of the seven commandments, and when they raise questions against this then Squealer tries to justify this by saying "I can tell you, comrades, with all the brainwork we have to do now a days. You would not rob us of our repose,

would you, comrades? You would not have us too tired to carry out our duties? Surely none of you wish to see Jones back?” (Orwell, 2013, p. 62). Here Squealer uses Jones as a panopticon and scares all the animals in the farm and as no animal wants Jones to return so they agree with the pigs and in this way the pigs justify their exploitation of milk, apples and their sleeping in beds. In this way Napoleon employs panopticon on all the other animals through Squealer and make them docile bodies as they agree with Napoleon on everything and do not question his deeds even when he is exploiting them.

4.2.2. Discourse

The second tool of biopolitics, through which Napoleon employs biopower on all the animals in the farm is discourse. In the novella *Animal farm*, Napoleon use discourses to create truths, in this way he brainwashes all the animals into thinking that they are free and everything in the farm belongs to them while in reality he only made them docile, productive and disciplined.

In the novella, *Animal Farm*, we can see that Napoleon with the help of Squealer reduces the principle of Animalism, given by Old Major into seven commandments. As Orwell states, “Whatever goes upon two legs is an enemy. Whatever goes upon four legs, or has wings, is a friend. No animal shall wear clothes. No animal shall sleep in beds. No animal shall drink alcohol. No animal shall kill any other animal. All animals are equal”. (Orwell, 2013, p. 33). This is a discourse, it makes all the animals in the farm to think that they are equal, so all the animals abide by the commandments not knowing that it is just a way to control, discipline and make them productive. With the passage of time the pigs change most of these commandments to their interests, the commandment, No animal shall kill any other animal changes to “No animal shall kill another animal without cause” (Orwell, 2013, p. 77), the commandment, No animal shall sleep in bed changes to “No animal shall sleep in beds changes to “No animal shall sleep in beds with sheets” (Orwell, 2013, 2013, p. 61), and the commandment, no animal shall drink alcohol, changes to “No animal shall drink alcohol to excess” (Orwell, 2013, p. 89). None of the animals are able to raise their voice against these changing of commandments because the pigs had all the knowledge and they decided who is to be educated and who is not to be educated, most of the animals in the farm except the pigs are illiterate and after some time they completely forget about the real commandments, so when Napoleon changes these commandments, there is not a single animal that remembers the real commandments.

The word “Comrade” used by Napoleon, and Squealer is also a discourse because it is used for friends who have equal status, so when the other animals hear the word, “Comrade” from

the pigs, it made them to believe that they are as important as the pigs to the farm, so they work tirelessly thinking that it will benefit the farm, as Orwell states “With a pig walking behind and calling out ‘Gee up, comrade!’ or ‘Whoa back, comrade!’ as the case

might be. And every animal down to the humblest worked at turning the hay and gathering it” (Orwell, 2013, p.35).

Hoisting of the flag every Sunday by the pigs in the farm is also a discourse, it is used as a tool to instill patriotism, a sense of identity and loyalty in the animals so that they should remain under control and whenever they raise questions against any kind of exploitation, it may be seen as an act of treason and that they should be punished according to it. As Orwell states in the novella “This was run up the flagstaff in the farmhouse garden every Sunday 8, morning. The flag was green, Snowball explained, to represent the green fields of England, while the hoof and the horn signified the future Republic of Animals which would arise when the human race had been finally over thrown” (Orwell, 2013, p.37).

After the war with Mr. Jones and his men, the battle is named as the “Battle of Cowshed”, as Orwell states “There was much discussion as to what the battle should be called. In the end, it was named the Battle of Cowshed” (Orwell, 2013, p. 46). This giving of the name to a battle is also a discourse and its main purpose is to glorify the event, create an official narrative and to instill loyalty within the other animals so that they should remain loyal to the farm, and as Napoleon and some other pigs control the farm so whatever they say, other animals have to obey.

Similarly medals which were given to the animals is also a discourse, its main purpose is to make all the other animals patriotic so that they could give their everything for the betterment of the farm and in this way they are controlled by the pigs as they are the pones who give medals to other animals. As Orwell states “The animals decided unanimously to create a military decoration, ‘Animal Hero, First Class,’ which was conferred there and then on Snowball and Boxer. It consisted of a brass medal (they were really some old horse-brasses which had been found in the harness-room), to be worn on Sundays and holidays. There was also ‘Animal Hero, Second Class,’ which was conferred posthumously on the dead sheep” (Orwell, 2013, p. 46).

Napoleon abolishes the Sunday meetings in which all the animals used to give their opinions about the farm and other related works and makes a special committee of pigs presided over by himself, who would meet privately and make the decision for the other animals in the farm. His aim in abolishing the Sunday meetings was to silence the dissent of the other animals, and when other animals protested against the abolishing of the Sunday meetings then Squealer manipulates them into thinking that Napoleon has done the right thing and that he has done it for the betterment of the farm while in reality Napoleon only wanted the other animals to remain submissive and to obey his commands without any questions, he wanted to make the other animals believe that they are stupid and that they cannot make decisions for themselves, so whatever Napoleon decides is best for them, as Orwell states “Do not imagine comrades, that leadership is a pleasure! On the contrary, it

is a deep and heavy responsibility. No one believes more firmly than Comrade Napoleon that all animals are equal. He would be only too happy to let you make your own decisions for yourselves. But sometimes you might make the wrong decisions, comrades, and then where should we be?" (Orwell, 2013, p. 54-55).

Squealer uses discourse as he rewrites history and makes Snowball a villain in the minds of other animals just to give benefit to Napoleon's rule over the animals, all the animals knew about Snowball's bravery in the Battle of Cowshed and that he led the army against Jones and his men but Squealer tell them lies and says that everything about Snowball is exaggerated and that he has not done that much in the war and with this he tries to instill loyalty within the animals towards Napoleon so that they might not rebel against him, as Orwell states, "Snowball, who as we now know, was no better than a criminal? 'He fought bravely at the Battle of the Cowshed,' said somebody. 'Bravery is not enough,' said Squealer. Loyalty and obedience are more important. And as to the Battle of the Cowshed, I believe the time will come when we shall find that Snowball's part in it was much exaggerated. Discipline, comrades, iron discipline! That is the watch word for today" (Orwell, 2013, p. 55). After hearing these words from Squealer, all the animals agree that Sunday meetings should abolish and in this way through discourse, their right to dissent is taken away by Napoleon, and Boxer, who is very much inspired by Squealer's speech, says that "If comrade Napoleon says it, it must be right. And from then on, he adopted the maxim, Napoleon is always right" (Orwell, 2013, p. 55). Similarly, Snowball's plan to build a windmill is also stolen by Napoleon and Squealer, in order to create a better image of Napoleon in front of the other animals, tells the other animals that it was Napoleon's plan to build a windmill but Snowball stole it from him and now that Snowball is gone for good Napoleon wants to continue with the windmill. The main purpose behind the building of the windmill was to divert the mind of the animals on the windmill, so that they shall not be able to think of anything else and Napoleon should continue to rule over them and exploit them, as Orwell writes "That evening Squealer explained privately to the other animals that Napoleon had never in reality been opposed to the windmill. On the contrary, it was he who had advocated it in the beginning, and the plan which Snowball had drawn on the floor of the incubator shed had actually been stolen from among Napoleon's papers. The windmill was in fact, Napoleon's own creation" (Orwell, 2013, p. 56). Squealer spoke persuasively and when the dogs which were with him at that time, growled then all the animals accepted his explanation without questions and in this way, it was inflicted into the mind of the animals that it was Napoleon who gave the idea of the windmill and all that year all the animals worked like slaves and Napoleon even announced that there will be work on Sunday afternoon as well, he exploits the animals by making them work like slaves while he himself did not do any kind of labour, he even forced the animals to work on Sunday afternoon as well, as Orwell states, "Throughout the spring and summer they

worked sixty hour week, and in August, Napoleon announced that there would be work on Sunday afternoon as well. This work was strictly voluntary, but any animal who absented himself from it would have his rations reduced by half” (Orwell, 2013, p. 57). This shows that how through the use of discourse, Napoleon has made all the animals docile bodies, who do not question Napoleon’s judgement even when they are exploited and their rations are reduced by half despite working day and night.

Napoleon breaks the first commandment and engage in trade with humans and tells the animals that it is important for the building of the windmill as he would sell different items of the farm to them and in return he would get money, and it would help them in building the farm, but many animals start to question Napoleon about the First commandment that “whatever goes upon two legs is an enemy”, here squealer uses discourse and makes the animals to doubt their memory as he says “Are you certain that this is not something that you have dreamed, comrades? Have you any record of such a resolution? Is it written down

anywhere?” (Orwell, 2013, p. 60). And as no such rule was present in written form so all the animals are convinced that they are mistaken and, in this way, Napoleon starts trading with humans and their relations with humans becomes the same as it were in Jones time.

Later on the fourth commandment that no animal shall sleep in bed is also broken by the pigs and squealer justifies it by saying that it is not the true commandment and then he tell the animals that they are the brainworkers and they need to rest in a comforting place and he has already changed the commandment without anyone realizing that it has been changed, it is because all the other animals are left illiterate by the pigs so that they will not be able to challenge the exploitation done by the pigs, so when the other animals look at the fourth commandment, it says “ No animal shall sleep in a beds with sheets” (Orwell, 2013, p. 62). In this way through discourse, the commandment is changed by the pigs to meet their own interests.

Napoleon uses Snowball as a scapegoat and puts the blame of the destruction of the windmill on him in order to hide his incompetence, and the mind of the animals are shifted from their exploitation towards Snowball as they all believe that it was Snowball who is responsible for the destruction of windmill, as he says “Do you know the enemy who has come in the night and over thrown our windmill? Snowball! He suddenly roared in a voice of thunder. Snowball has done this thing” (Orwell, 2013, p.64). In this way he succeeds in convincing the other animals to rebuild the windmill and all the animals start to work again on the windmill like slaves, it makes them forget about their exploitation and Napoleon’s own incompetence.

Napoleon abolishes the song Beasts of England and when clover asks the reason then Squealer tells her that “In Beasts of England we expressed our longing for a better

society in days to come. But that society has now been established. Clearly this song has no longer any purpose” (Orwell, 2013, p.76). This is a discourse by Napoleon to befool the animals into thinking that everything in the farm is perfect but in reality Napoleon abolishes the song *Beast of England* because it is a rebellious song, and he did not want the animals to rebel against him and that is why he introduces a new patriotic song. Minimus the poet, composes the song and it states “Animal Farm, Animal Farm. Never through me shalt thou come harm” (Orwell, 2013, p. 76). Songs are discourses, so Napoleon introduces a new song through Minimus to change the narrative of the animals about him and he succeeds in doing so, many titles are associated with him by the other pigs like leader, father of animals etc. as Orwell states “Napoleon was now never spoken of simply as ‘Napoleon.’ He was always referred to in formal style as ‘our Leader, Comrade Napoleon’ and all the pigs liked to invent for him such titles as Father of All Animal, Terror of Mankind” (Orwell, 2013, p.78).

Stories are told to the animals on the *Animal Farm* about the animals in Pinchfield farm, that Frederick kill animals for fun like beating a horse to death, killed a dog by burning it in the furnace and upon hearing these stories the animals in the *Animal Farm* became very angry at this cruelty, as Orwell states “Moreover, terrible stories were leaking out from Pinchfield farm about the cruelties that Frederick practiced upon his animals” (Orwell, 2013, p.80). It is a discourse used by Napoleon to keep the animals in line and to make them believe that they are free while he himself has committed more grievous crimes than this.

Later on, when the windmill is established, Napoleon names it after himself, as Orwell states “He personally congratulated the animals on their achievement, and announced that the mill would be named Napoleon Mill” (Orwell, 2013, p. 82). It is also a discourse used by Napoleon to instill in the minds of the animals that the windmill was build due to his superior leadership and in this way, he takes all the credit for himself.

Napoleon uses Boxer’s death as a discourse, he tells the animals that even on his deathbed, Boxer supported Napoleon’s cause and his last words were “forward, comrades! He whispered. Forward in the name of Rebellion. Long live *Animal Farm*! Long live Comrade Napoleon! Napoleon is always right” (Orwell, 2013, p. 99). These were not Boxer’s last word, instead he was sent to a butcher’s shop where he is slaughtered but as he was the inspiration of all the animals in the farm, so Napoleon uses him to his advantage and tell lies regarding him that he said those words, he does this so that the other animals should also do the same thing and should remain under control.

As most of the animals especially the sheep were illiterate and they were unable to learn the seven commandments by heart so Napoleon tells them that that the gist of the commandments is “Four legs good, two legs bad” (Orwell, 2013, p. 39), but after many years the pigs adapt to the human ways and start walking on their hind legs and in this way this

slogan was changed to ‘Four legs good, two legs better’ (Orwell, 2013, p. 105). Clover was still in doubt regarding the commandments, so when she asks Benjamin about the commandments the Benjamin tells her that there is nothing written on the wall, all the commandments are gone and the single commandment that is written on the wall, it states “ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS” (Orwell, 2013, p. 106). In this way Napoleon with the help of Squealer employs biopolitics on the animals through discourse and panopticon and changes all the commandments according to his own interest and makes the animals as docile bodies who surrender to his will.

4.3. Impacts of Biopower

Biopower deeply effect the animals in the farm, as it leads to their docility, and their dream of freedom becomes mere an illusion.

The animals in the farm are made docile bodies through the use of different mechanism like surveillance, fear and internalized discipline that limits their ability to resist, raise question or rebel against the pigs. Boxer is the typical example that shows the docility of the animals in the farm, even when Napoleon is slaughtering other animal through forced confession, he does not rebel and believes that it must be their own fault that they are being slaughtered, as Orwell states “I do not understand it. I would not have believed that such things could happen in our farm. It must be due to some fault in ourselves” (Orwell, 2013, p. 74). It clearly shows how animals have deeply internalized the idea that failure is personal and that virtue is within obedience. This behavior of self-blaming is an important element of docility, similarly all the animals deeply internalize discipline and obedience. They normalized the changing of the commandments and the slaughtering of the other animals as a part of strict disciplinary actions against the farm, nothing seemed strange to them anymore as Orwell states “After that it did not seem strange when the next day the pigs who were supervising the work of the farm all carried whips in their totters... . It did not seem strange when Napoleon was seen strolling in the farm house garden with a pipe in his mouth, no, not even when the pigs took Mr. Jones clothes out of the wardrobes and put them on” (Orwell, 2013, p. 106). None of the animals in the farm are able to resist against the pigs, their minds are completely brainwashed through discourses and in this way they are made docile bodies who cannot think or take decisions for themselves. This docility turns their dream of freedom into a mere illusion, the rebellion was meant to free them from the torments and oppressions of the human beings but the animals find themselves under a more brutal regime in which they are made to work till exhaustion, their rations are reduced by more than half of what they deserved, fed lies and robbed of their individuality and voice. This illusion of freedom becomes clear in the final scene when all the animals led by Clover, peeps into the farm house where Napoleon is sitting and enjoying wine with other human being. At that moment all the animals realize that

they are fed lies and that the system is still the same with only their masters having been changed from humans to pigs, as Orwell states “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” (Orwell, 2013, p. 110). The animals are unable to distinguish the pigs from the human they overthrew. The boundary between the oppressor and the liberator dissolved and it leaves the animals trapped in a cycle of exploitation that looks differently on the surface but functions in the same old way and the freedom they fought so tirelessly for, becomes a fantasy and their dream of freedom becomes mere an illusion.

5. Conclusion

The aim of this research is to examine George Orwell’s novella *Animal Farm*, through Mitchel Foucault concept of biopower. The main goal of this study is to explore how a modern form of power that is not based on direct violence but is based on controlling life itself, works in a way that is almost invisible and dominate the masses without them even realizing that they are being dominated, controlled or exploited. Through a detailed analysis of the novella *Animal Farm*, it becomes clear that the animals in the farm were not only exploited and oppressed but they were shaped into disciplined, obedient and productive being by the same authorities they believed were liberating them from human atrocities. The study clearly shows that the rebellion against Mr. Jones only resulted in the shift from one form of control into another, one that seems invisible and is harder to detect.

To conduct this research, the Researcher has applied two main aspects of biopower: anatomo-politics which targets individual bodies, trains and disciplines them into controlled subjects and biopolitics that works to control and manage whole populations by keeping track of birth rates, mortality, reproduction, and by regulating their behavior. In the novella Napoleon uses both these form of power, for instance, he takes the newly born puppies away from Jessie and Bluebell and raise them in isolation where he educates them and trains them to be his loyal bodyguards, it is a clear example of anatomo-political control. Boxer’s character is also a good example of anatomo-politics, he is very much influenced by the discourses such as the song, Beasts of England and the seven commandments which makes him to believe that the pigs are their well-wishers and that is why he does not question their authority even when he is clearly exploited. His slogans like “I will work harder” and “Napoleon is always right” clearly shows that how power shape individuals from within. Through, biopolitics, Napoleon controls the entire population of the animals. Napoleon creates discourses, alter truths and uses Mr. Jones as a panopticon to ensure that all the animals remain submissive and loyal to him. Ultimately, it becomes clear that biopower not only produced docile bodies but also turned the animals’ dream of freedom into an illusion as the animals are trapped under a more brutal regime

under Napoleon. The final part of the novella clearly shows the failure of the rebellion. When all the animals peep through the farmhouse window, they see that Napoleon is enjoying drinks with the humans which they overthrew, here all the animals realize that nothing has really changed. They are unable to differentiate between the pigs and the humans; it symbolizes that how their liberators or leaders have become similar to their former oppressors. After this all the animals realized their dream of freedom was just an illusion under which Napoleon was exploiting them and they did not even realize that.

References

- Ahmad, S., & Yaqub, H. (2022). Beyond the Political Allegory: A Study of George Orwell's *Animal Farm* as an Ecofeminist Text. *International Journal of Agriculture and Animal Production (IJAAP)*, 02(03), 33-38.
- Albloly, A., & Nour, H. (2019). The portrayal of political symbolism in George Orwell's writings: with reference to *Animal Farm*. *The International Journal of Social Sciences and Humanities Inventions*, 06(09), 5642-5648.
- Amir, P., Rahman, F., & Anriadi. (2022). Instruments of Symbolic Violence in George Orwell's *Animal Farm*. *Journal of Language Teaching and Research*, 13(4), 826-833.
- Atmadja, M. D. P. (2024). Power in George Orwell's novel *Animal Farm*. *Calakan: Journal Sastra, Bahasa, Dan Budaya*, 02(01), 57-66.
- Basuki, E., & Authar, N. (2019). Manipulative discourse in George Orwell's *Animal Farm*. *Education and Human Development Journal*, 04(01), 80-88.
- Cisney, V. W., & Morar, N. (Eds.). (2015). *Biopower: Foucault and beyond*. University of Chicago Press.
- Foucault, M. (1978). *The History of Sexuality: Volume 1: An introduction* (R. Hurley, Trans.). Pantheon Books.
- Foucault, M. (1995). *Discipline and Punish: The Birth of the Prison* (A. Sheridan, Trans.). Vintage Books. (Original work published 1975).
- Jabak, O. (2019). George Orwell's *Animal Farm*: An Outcry against False Revolutionary Leaders. *English Literature and Language Review*, 5(10), 173-179.
- Jasim, M. H., & Aziz, F. H. (2013). Propaganda in George Orwell's *Animal Farm*: An Allegorical and Satirical Study. *Journal of the College of Arts. University of Basrah*,
- Nawaz, S., Jabeen, I., Rao, T., Bibi, A., Afzal, F., & Sadaqat, S. (2015). Allegory and satire in *Animal Farm*. *International Journal of Academic Research and Reflection*, 03(05), 48-50.
- Orwell, G. (2013). *Animal Farm*. Penguin Books.
- Pelpuo, R., Bakuuro, J., & Tuurosang, D. (2018). Literature and Politics, A review of George Orwell's *Animal Farm*. *International Journal of Language and Linguistics*

Research, 06(02), 01-26.

Putra, Y. L., & Rahman, I.A. (2024). Dark Triad Personality Identification on Napoleon: An Analysis of Animal Farm, Novel by George Orwell. *E-LinguaTera, 4(1)*, 332-341.

Umam, F. (2016). *The portrayal of totalitarianism in George Orwell's Animal Farm*. (Undergraduate thesis). State Islamic University Sunan Kalijaga, Yogyakarta, Indonesia.