

Animal Farm Revisited: A Conceptual Integration Analysis

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Resumen en castellano

Este estudio se puede ver como una exploración literaria en el campo de la Lingüística Cognitiva. La Teoría de Integración de Gilles Fauconnier y Mark Turner se utiliza como la base de dicha investigación. Este trabajo podría ser considerado como una contribución a dicho campo, en el cual se esboza un tipo de integración conceptual que no ha sido abordado en el campo de la literatura, al menos en las obras más conocidas consultadas. El propósito de este estudio fue identificar los casos de integraciones conceptuales así como también la personificación y representación simbólica en un texto literario. Más específicamente, este estudio sirve para identificar la diferencia entre lo que se denomine *Integración conceptual base* y la *Integración conceptual de desarrollo gradual*, y asimismo mostrar que la construcción de la *Integración conceptual de desarrollo gradual* depende en gran medida en el establecimiento anterior de la *Integración conceptual base*.

El texto que se usó en la investigación fue *Animal Farm* de George Orwell.

Animal Farm es una novela corta que tiene lugar en una granja dirigida por un granjero injusto y cruel. Los animales de la granja son conscientes de esta opresión que sufren, y sin poder soportarlo más se rebelan. En la revolución los animales derrocan al granjero, el señor Jones, y toman el control de la granja. Aunque todos los animales de la granja son capaces de hablar, los cerdos asumen el liderazgo, teniendo presente que son los animales más inteligentes de la granja. Dos cerdos, Napoleon y Snowball, son los jefes organizadores, junto con Squealer, el orador público. Justo antes del voto por el liderazgo total de la granja, Napoleon destierra a Snowball y reclama el poder total e indiscutible. A partir de ese momento, de todos los infortunios que ocurren en la granja se culpa a Snowball. Los animales eventualmente tienen que defender su granja de la invasión de más humanos y protegen su territorio con éxito.

A lo largo de la historia, Napoleon y los cerdos terminan rompiendo casi todas las reglas que habían sido establecidas después de la revolución. Dichas reglas, *Los Siete Mandamientos del Animalismo*, describían como cada animal debería vivir para no asemejarse a un humano. Eventualmente, Napoleon y los cerdos se mudan a la casa de la granja. Duermen en camas, supervisan todo el trabajo, reinan completamente incluso establecen el comercio con granjas vecinas a través de un negociador humano. Al final del libro, los cerdos aprenden a caminar a dos patas e incluso se transforman físicamente en humanos.

Este libro ha sido ampliamente considerado como una representación satírica de los eventos que formaron parte en la Revolución Rusa en los principios de los años 1900. La representación simbólica en *Animal Farm* puede ser identificada en la manera en como ciertos personajes se desarrollan a través del curso del cuento.

Como un método para analizar el texto, el libro primeramente se leyó para establecer el contenido simbólico, y el contexto, y posteriormente se leyó para identificar los pasajes más representativos con los objetivos anteriormente mencionados. Primero, se identificaron casos de personificaciones y se explicaron los pasajes que comprendía los casos de representación simbólica. Luego, la *Integración conceptual base* y sus componentes fueron identificados y sustentados con ejemplos textuales. Finalmente, para ejemplificar la *Integración conceptual de desarrollo gradual* fueron seleccionados aquellos pasajes que mejor ilustraban la perspectiva del narrador y aquellos que ilustraban la perspectiva de los cerdos.

Los resultados de dicho estudio establecen la existencia de dos clases diferentes de Integración conceptual en *Animal Farm*. Primero, la *Integración conceptual base* revela desde el principio su espacio de integración conceptual y su estructura emergente. Aunque los dos espacios de entrada de información (input spaces) pueden ser deducidos por el espacio de

integración conceptual, no son necesariamente considerados el punto central de la integración conceptual. En el caso de *Animal Farm*, la *Integración conceptual base* es evidente desde el inicio de la historia y el espacio mezclado contiene las habilidades cognitivas de los humanos, tales como el habla y la expresión de sentimientos e ideas, en los animales. El análisis de los pasajes escogidos también demuestra la existencia de una *Integración conceptual de desarrollo gradual*. Una *Integración conceptual de desarrollo gradual* es un caso de integración conceptual cuyo espacio mezclado y estructura emergente no son revelados inmediatamente, sino desarrollado lentamente a lo largo del curso del texto. En este caso, los dos espacios de entrada de información se pueden ver fácilmente conforme van haciendo un progreso gradual uno se va difuminando y otro va afianzándose e incrementando sus proyecciones en el espacio de integración conceptual. Dicho proceso se puede ver completamente a través de los ejemplos textuales que se proporcionan.

La *Integración conceptual de desarrollo gradual* está reflejada desde ambas perspectivas, la del narrador y la de los cerdos, para posteriormente iluminar su prevalencia en el texto. Adicionalmente, los resultados revelan que la existencia de la representación simbólica y la *Integración conceptual base* permiten que la *Integración conceptual de desarrollo gradual* se desarrolle, lo cual facilita la construcción de un ambiente satírico crítico de Orwell. El espacio de integración conceptual y la estructura emergente de la *Integración conceptual de desarrollo gradual* son usados por Orwell para ejemplificar los peligros de un poder completamente centralizado en sociedades totalitarias. La crítica de Orwell aborda no sólo a aquellos en el poder en este tipo de sociedades, sino también a los ciudadanos que están siendo dominados en este tipo particular de estado de gobierno.

Asimismo, dentro de la sección de conclusión de este trabajo, se hacen algunas sugerencias respecto a las posibilidades de investigación futura en este campo. Con el fin de investigar la presencia de *Integración conceptual de desarrollo gradual*, se podría analizar otros textos literarios, películas, programas de televisión, o incluso aún, comerciales para ver si más casos de esta clase específica de integración conceptual son evidentes.

Abstract

Recent studies and discoveries in the field of Cognitive Linguistics have amplified the range of possibilities for linguistic research and investigation regarding language and culture. This paper examines Conceptual Integration Theory and tracks different blends and their development in George Orwell's 1945 literary classic *Animal Farm* as well as discusses their interrelations with symbolic representation. This study also shows the way the author utilizes personification, blends and symbolic representation to create a satirical atmosphere and to criticize totalitarian states. The results show the existence of, and outline the characteristics of, two distinct types of blends; the *base-blend* and the *gradually developing blend*. Similarly, the analysis suggests that the progress and eventual completion of the *gradually developing blend* depends on the prior establishment of the *base-blend* and symbolic representation. Future studies could be conducted by examining other literary works, television shows, commercials or films to identify the existence of more *gradually developing blends*.

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1. Introduction

In the past 30 years the field of Cognitive Linguistics has gained international notoriety and acceptance in a variety of different fields, and as a result its components, i.e. the theories that fall under the immense spread of Cognitive Linguistics, have too, become very frequent subjects of, and aids to, investigations of many types. There are many situations in which theories appear in conjunction with one another, as well as theories from other fields in order to carry out interdisciplinary studies. It has been shown that one of the most overarching theories, that is pervasive in seemingly countless facets of life, is the theory of Conceptual Integration also known as Blending Theory (Fauconnier and Turner, 1994, 1998, 2002; Veale, 2002; Alonso, 2003; Coulson and Oakley, 2000). Blending (conceptual integration) is a basic cognitive process that occurs naturally. This process develops through the composition, completion and elaboration of mental spaces (Fauconnier and Turner, 1998). According to Fauconnier and Turner, mental spaces are “small conceptual packets constructed as we think and talk, for purposes of local understanding and action” (Fauconnier & Turner: 1998). The understanding and deconstruction of blends (conceptual integrations) is highly cultural. Something that is widely accepted and understood by one culture may not be comprehended by the people of another. This is based on the theory that people from differing cultures possess differing background knowledge about the world (encyclopedic knowledge) (this includes the way the world is conceptualized by said group), and as a result, one blend or another may not be understood or accepted by a given group.

The theory of Conceptual Integration has been applied to literary and political work alike in investigation (Veale 2002; Coulson and Oakley, 2000; Alonso 2003), but an observational study would be beneficial in illuminating the process by which a blend takes form in a literary

text, specifically one that is considered highly satirical. Despite the already existing plethora of investigations that claim Conceptual Integration Theory as their basis of analysis, little focus has been allotted to the inter-textual relation of different blends in a literary work, nor to the inter-workings of symbolic representation and blends.

This study was designed to present the notion of *gradually developing blend*. Additionally, this paper intends take into consideration two different types of blends; *base blends* and *gradually developing blends*, and to provide a step by step examination of their relationship to one another in a literary work, as well as the blends' relationship to symbolic representations used in literary political satire. This paper argues that, in George Orwell's 1945 literary classic entitled *Animal Farm*, base conceptual blends and symbolic representation facilitate the development of a gradual conceptual integration that is an integral component of Orwell's critique of totalitarian leadership. Similarly, this study was designed to examine the literary passages that create the *gradually developing blend* that is evident in Orwell's work. Fauconnier and Turner's claim that Conceptual Integration Theory stretches into innumerable facets of life proves to be quite evident in the realm of political satire. More often than not, satirists, whether they create satire through cartoons, literature, film etc., generally have to create a novel mental space (blended space) so they can exemplify the relation between a complex subject, in the case of *Animal Farm* politics, to a simpler concept, in this case the relationships between different kinds of animals on a farm.

The aim of this paper is to reveal how the author, George Orwell, makes use personification, symbolic representation and distinct types of conceptual blends in order to create a satirical environment, by using authentic textual examples to illustrate the relationship these elements have to one another. Additionally, special attention will be given to the identification

and characteristics of the different types of blends and how they are used by Orwell. Once identified, mapping of the progressively evolving nature of the *gradually developing blend* (later explained) will take place. Again, authentic textual examples will be offered in order to further exemplify these distinctions.

With these aims in mind the present study is organized in the following way. First, following this brief introduction is an introduction to the book used in the investigation and its contextual significance. Following the contextualization section is the theoretical background and literature review. Within this section the major theories and their respective contributing authors will be outlined. In this section, the theories of symbolic representation and personification will be discussed along with Conceptual Integration Theory, and its practical applications in other fields. After the theoretical review, the methods section will introduce the corpus that will be discussed as well as explain the criteria for the selection of the excerpts. Along with the review of the corpus, the methods section outlines the steps taken to complete the aforementioned objectives. The fifth section outlines the analysis and discussion of the findings in the investigation. The last section is focused on the discussion of the implications of the results as well as some suggestions for further research in a similar field.

2. Animal Farm Contextualized

2.1 Animal Farm Summarized

Animal Farm was inspired by the events of the Russian revolutions in the early 1900's and has been taken as a warning against the dangers of a totalitarian state. Orwell has, on several occasions, been quoted claiming that every word of his professional work was written to express his discontent and disgust for totalitarian rule.

George Orwell's 1945 literary classic takes place on a farm deemed "Manor Farm", where the animals are controlled by an oppressive, drunkard of a farmer named Mr. Jones. Before dying, the oldest and wisest boar on the farm, Old Major, delivers a speech to the animals of the farm speaking passionately about the oppression animals across the land suffer and describing a dream that he had the night before where animals were the masters of their own destiny. The next day, the passing of Old Major inspires the three other pigs on the farm to unite and consolidate Old Major's teachings and thoughts into the idea of "Animalism" which basically states that all animals are comrades and the common enemies are the humans. Some time passes and the animals rise up against Jones in revolution and succeed in ousting him from the farm; thus renaming the farm "Animal Farm".

Leadership of the farm is taken over by Napoleon and Snowball and their first order of business is to write the Seven Commandments of Animalism on the barn wall. The Commandments express general guidelines for life on the farm such as; no animal shall behave like a human, no animal shall sleep in a bed, drink alcohol, walk upright, kill other animals and so forth. Snowball and Napoleon begin to quarrel for power and Snowball's idea to build a windmill is of seminal concern. During the final meeting before a vote for who will be in charge Napoleon violently banishes Snowball from the farm by means of his secretly trained army of

dogs. The animals are convinced by another porker, Squealer, that Napoleon's actions reflected the best interest of all the animals on the farm. Weeks later, construction of the windmill commences and is spearheaded by the strongest horse on the farm, Boxer. The story progresses and the pigs eventually move into Jones's farm house, begin brewing beer and even start engaging in commerce with neighboring farms, all the while Squealer smoothes things over with the other animals by claiming they do not remember correctly.

As time passes Animal Farm is invaded by neighboring humans who are unhappy with the success Animal Farm has had. The windmill is destroyed but the humans are driven from the farm despite some injuries and even death of fellow animals.

Years pass and few animals that experienced the revolution remain. Napoleon exercises unprecedented control over the animals via his brute-squad of dogs. The pigs enjoy the luxuries of clothing, sleeping in beds as well as drinking whiskey, and the narrator informs the audience, in the end that it is impossible to tell the difference between pig and human.

2.2. An Overview of Characters and their Historical Correspondences

2.2.1. Old Major

Old Major is the father of "animalism" in *Animal Farm* who leaves his ideas with his two benefactors: Napoleon and Snowball. It has been argued that Old Major represents Karl Marx and Vladimir Lenin, both of whose ideas gave birth to Communism.

2.2.2 *Napoleon*

Napoleon is the biggest boar on the farm and one of the two initial protagonists of the revolution against farmer Jones. His value of strength over reason eventually allows him to achieve a position of undisputed power, but in turn disregards the original ideals of the revolution and of “animalism”. This is a clear representation of Joseph Stalin during and after the Russian Revolution.

2.2.3 *Snowball*

Snowball, the other pupil of Old Major, is an excellent rhetorician and well-to-do boar who is concerned with upholding the ideals of “animalism” after the animals gain control of the farm. He proposes the idea of building a windmill to become more self sufficient and is driven from the farm by Napoleon. The further misfortune that the farm incurs is blamed exclusively on Snowball. This can be seen as a reference to Leon Trotsky’s role, banishment and eventual execution during the Russian Revolution.

2.2.4 *Squealer*

Squealer is a loquacious porker who is known throughout the farm for his eloquent way with words and his abilities to persuade other animals. Squealer plays a role of paramount importance in the events following the initial revolution and acts as the voice of Napoleon. Squealer is responsible for the deliverance of official messages and the smoothing over conflict between other animals. Squealer is also in charge of publishing the amendments to “The Seven Commandments”. Squealer’s character represents the press during the time period of the Russian Revolution.

2.2.5 *Mr. Jones*

Mr. Jones is the proprietor of Manor Farm before the animal uprising. He was known for the mistreatment and under-feeding of the animals on his farm. Prior to the coup-de-etat, Jones and his men exercised complete control over the animals to ensure maximum efficiency. Jones's character and the time-period before the revolution in the book is representative of Tsar Nicholas II and pre-revolution Russia.

2.2.6 *Jessie, Bluebell and the dogs*

Jesse and Bluebell are two farm dogs that, along with their pups, are "re-educated" by Napoleon, thus creating a brute-squad. This army of dogs was responsible, in carrying out Napoleon's orders, for driving Snowball from the farm. Late in the story the team of dogs is also responsible for the public execution of Snowball supporters as well as the personal protection of Napoleon while in public. This brute squad can be looked at as an allegory for Stalin's Soviet secret police during post-revolutionary Russia.

2.2.7 *Boxer*

Without a doubt the strongest animal on the farm, Boxer is unwavering in his support for Napoleon whether in battle or in labor. With these characteristics in mind, Boxer adopts two mottos throughout the story that express his feelings toward the revolutionary effort. He says, "I will work harder," and "Napoleon is always right". Orwell notes, "Boxer was the admiration of everybody. He had been a hard worker even in Jones' time, 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," (Orwell, 1945: 9). Boxer's character is a parallel to the labor force in Russia during the revolutionary period.

2.2.8 *Sheep*

Although easily convinced and considered to be intellectually inept, the sheep in *Animal Farm* play a key role in the final stages of the *gradually developing blend*. Sheep are excellent at following orders and accepting propaganda. The sheep represent the convinced citizens of pre and post revolution Russia.

2.2.9 *Benjamin*

In *Animal Farm* Benjamin is a skeptical donkey that is considered to be of equal intelligence to any pig on the farm, and seems to be almost completely aware of the impending dangers created as a result of the pigs' control of the farm. Benjamin represents those who turned a blind eye to the oppression of Stalin's rule in post revolutionary Russia.

Though this is far from an exhaustive list from the cases of historical correspondence in Orwell's *Animal Farm*, the correspondences seen here are the most important parts in the process of the *gradually developing blend* which will be discussed in the following section.

2.3 *Historical Context*

2.3.1 *The Russian Revolution: A Brief Overview*

The first half of the 1900's marked an era of turmoil and unrest all across Europe, and Russia proved to be no exception. Tsar Nicholas II's unlimited control over Russia and its people created widespread strife and angst. Additionally, the industrialization of a highly agrarian

country put even more stress upon the working class, specifically farmers. As a result this industrialization placed more importance on the social work force, which under the previous structure was of little to no importance. Industrial factories in St. Petersburg and Moscow were used by revolutionaries as organizing centers, and it was in these places that the ideas and mentality of lower-class vs. upper-class were fostered. Many displaced city factory workers embraced ideas of egalitarianism and common-goals and brought their ideas back to the countryside and established brotherhoods on their grounds. These ideas and mentality were considered of integral importance in the revolution of 1917 (Wade, 2000).

With intellectualism on the rise and Nicholas II's failure to share political power the social revolutionary movements emerged in a few different factions who, generally speaking, posed peasants and urban industrial workers against land-owners, bureaucrats, factory owners and members of the middle-class. Karl Marx, whose ideas were formulated into two revolutionary parties, the Bolsheviks and the Mensheviks, was championed by Vladimir Lenin who pushed for more discipline and centralized leadership among revolutionaries.

On Sunday January 5th, 1905 workers marched on Tsar Nicholas II's palace to petition their grievances when military forces violently opened fire on them. This caused nation-wide outrage and resulted in riots and worker strikes all over Russia. This day is now known as "Bloody Sunday", whose events eventually persuaded Nicholas II to offer a new constitution. In February of 1917 riots in St. Petersburg turned violent and Moscow joined the side of the revolution. Events transpired and Tsar Nicholas II was ousted from office along with his ministers. After the death of Vladimir Lenin, office was and control was taken over by Joseph Stalin who, after disputes, banished his revolutionary counterpart Leon Trotsky. Stalin became

the first General Secretary of the Communist Party and exercised unlimited power over the Soviet Union for over 30 years, until his death in 1953.

2.3.2 *George Orwell*

Throughout his life Orwell was exposed to poverty, struggle and the terrors of unchallenged power. These things provided Orwell with inspiration for his writing and thus he descriptively authored many essays and books for many years. Although Orwell is considered to be a thoroughly accomplished novelist, many people regard him as an even better, and one of England's most important and influential journalists. His brief involvement in the Indian Imperial Police eventually sparked his hatred for imperialism. Over the years Orwell was involved in political writing and expressed his discontent for being one who was responsible for shaping propaganda in England. Additionally, Orwell fought as a volunteer infantryman for the Republicans during the Spanish Civil War in opposition to Franco's Nationalist uprising. Having spent much time in Catalonia during the Civil War period Orwell experienced, once again, first-hand the oppression of dictatorship. Although Orwell always denied that *Animal Farm* was written with an anti-Stalin sentiment, literary critics for decades have continued to view *Animal Farm* in that way by trumpeting the striking nature of the correspondences.

3. Theoretical Background

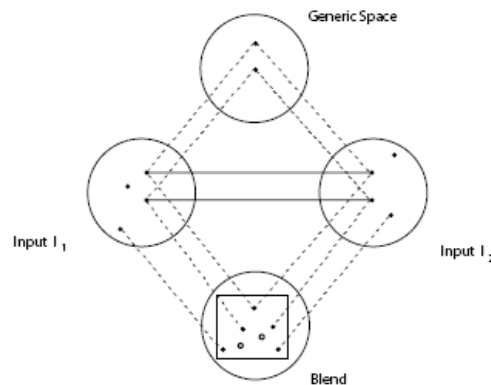
3.1 Conceptual Integration Theory

By the end of the 1990's the basic notions of Gilles Fauconnier's Mental Spaces Theory (1994) had developed, with the help of Mark Turner, into a theory with a much wider scope of conceptual and contextual practicality known today as Conceptual Integration Theory. The authors comment explicitly on the pervasiveness of Conceptual Integration Theory (hereafter referred to as CIT) in saying, "conceptual framing has been shown to arise very early in the infant and to operate in every social and conceptual domain," (Fauconnier and Turner, 2002: 17). An instance of conceptual integration, also called a blend, can be found in a variety of different places, for example in magazines, on billboards, in books, movies and music in the like. But what is CIT really?

CIT is broken down into a minimum of four mental spaces, however a conceptual integration may contain more than four spaces in cases where blending occurs between more than two input spaces. First of all, conceptual integrations must have at least two input spaces. These input spaces are considered to be completely independent of each other in containing distinct components that create the essence of the input space. Cross-space mapping allows for the connection of the components between the input spaces. The next mental space that must be considered while discussing conceptual integration is the generic space. The generic space begins to develop as the conceptual integration occurs. This space is considered to contain schematic elements that belong to both of the input spaces. In other words, the generic space contains what the input spaces have in common at any given moment in the development of the conceptual integration. Finally, the blended space with its "emergent structure" is considered to be the product of conceptual integration, which fuses elements from the input spaces as means of

creating a new concept or situation. “Composition, completion and elaboration lead to emergent structure in the blend; the blend contains a structure that is not copied from the inputs,” (Fauconnier and Turner, 1998: 315). In other words, the emergent structure is composed of a completely novel structure comprised of elements that are not explicitly evident in either of the input spaces. Figure 1 (Fauconnier and Turner, 1998) clearly illustrates the distinct spaces’ interconnectivity:

Figure 1:



Here we can unmistakably recognize the components of the individual spaces and their relation to one another. The independent components that the input spaces have in common here are mapped onto the generic. The fusion of the input spaces’ components is also manifested in the emergent structure of the blended space. In Figure 1 the emergent structure is represented with a square containing the fused components inside so as to distinguish the components from those of the input spaces.

To illustrate their theory Gilles Fauconnier and Mark Turner offer myriad examples in support of their postulates. For instance, the following are the words of a philosophy teacher:

“I claim that reason is a self-developing capacity. Kant disagrees with me on this point, he says it’s innate, but I answer that that’s begging the question, to which he counters, in *Critique of Pure Reason*, that only innate ideas have power. But I say to that, what about neuronal group selection? He gives no answer.”

In this example the input spaces, generic space and blended space are abundantly clear. The input spaces, naturally, are the two philosophers each living and possessing the traits of their time and space. The generic space, in this case, contains things related to the debate, for example: thinkers, claims and musings, mode of expression, language, issue, purpose and time. The components of each input space consist of the specific categorization of the components present in the generic space. Kant’s input space, for example, contains vital information regarding his life and professional work; similarly, the same information is mapped onto the input space for the contemporary philosopher who would be the other participant in the debate. The blended space in this example creates a vibrant counterfactual world in which a contemporary philosopher is able to debate with the classic German philosopher Emmanuel Kant in a discussion that transcends both time and language. Additionally, the contemporary philosopher posits the notion of neuronal group selection as his closing argument; a theory to which Kant was certainly not exposed in his lifetime. This blended allows for the construction of a completely imaginary world consisting of novel components.

Another example Fauconnier and Turner provide is that of the Buddhist monk climbing and descending a mountain, it is as follows:

“A Buddhist monk begins at dawn one day walking up a mountain, reaches the top at sunset, meditates at the top for several days until one dawn when he begins to walk back to the foot of the mountain, which he reaches at sunset. Making no assumptions about his starting or stopping or about his pace during the trips prove that there is a place on the path which he occupies at the same hour of the day on the two separate journeys.”

Here, as above, we can clearly distinguish the individual spaces of the blend. The two input spaces and their components correspond to the monk and each leg of his journey. Each leg of the journey has its own specific time of day and route of trajectory. In the monk's case, the generic space contains a path going from the top of the mountain to the bottom, a traveler and his movement and finally his day of travel. The blended space in this instance is a curious one. The paths of travel are fused into one as well as the day of travel. The blended space, however, cannot fuse the individuals traveling in the two input spaces, and thus both are mapped onto the blended space, one ascending and one descending the mountain. This being said allows for the comprehension of the riddle. The travelers in the blended space will surely encounter one another at some point on each of their journey and there will surely be a "place on the path which he occupies at the same hour of the day on two separate journeys" provided general characteristics of a journey along a fixed path are borne in mind, i.e. two people beginning from an extremity and traveling in opposite directions along the same fixed path will undoubtedly meet each other at some point in the journey. Another similar example, with a similar breakdown of spaces, is offered to further support the theory. It is as follows:

"A modern catamaran *Great American II*, sailing from San Francisco to Boston in 1993, is being compared to a clipper, *Northern Light*, that made the same run back in 1853. A few days before the catamaran reached Boston, observers were able to say: At this point, *Great American II* is 4.5 days ahead of *Northern Light*."

Elements from the previous two examples are combined here to create yet another blend. The input spaces consist of two separate boats and separate time frames. The generic space, again, contains a moving vessel along a route, weather conditions, technology regarding sailing etc. The novel blended space, here, allows for a historical comparison observing which boat made a faster run.

Let us now consider the Coulson and Oakley (2000) example: *My karma ran over my dogma*. We shall disregard the phonological similarity between *car* and *karma*, and *dog* and *dogma*, which forms a blend in and of itself. Accordingly, as the authors quote:

“The blend is conceptual in that the concrete, sudden, and tragic scenario of a car running over a dog frames an analogical situation of one religious and philosophical notion supplanting another. The conceptual integration network for this blend, then, contains one input space involving cars and dogs, another, philosophical, input space involving karma and dogma, a generic space in which one entity exerts a controlling force over another, and a blended space that integrates some structure from each of the input spaces.”

Then, this explanation fits perfectly into Fauconnier and Turner’s (1994, 1998) definition of metaphor. Also, given that *my karma* is unable to drive, the previous example is another case of personification.

Now that the principles of CIT are clear, the application of the theory’s claims to real life, practical situations, seems much more attainable. The study of blending in relation to political cartoons and historical literature and narrative is something that Dr. Tony Veale (2002) has examined in great depth. His study of pre-Hellenic and Hellenic Greece propelled even further the notion that conceptual integration is all around us. He echoes Fauconnier and Turner’s claim by stating, “Blend theory is an intriguing model of conceptual integration that is perhaps capable of revealing as much about human culture as human cognition,” (Veale, 2002: 1). The author argues that myths function to depict social, political and religious aspects of a culture, and that the blends that occur within the myths allow for reflection of social combination of the culture in question. Blends that are evident in Veale’s exploration include things like polymorphized deities who are given different names depending on the city in which they are being worshipped or adored. Additionally, blends are evident in the cases where deities are considered to be the

embodiment of concepts such as love, courage, war, destruction etc. Veale also comments on the nature of political cartoons and their connection to CIT.

Political cartoons are highly salient pieces of rhetoric that appear in daily life with an extremely high frequency. To fully understand the humor and critique expressed in a given cartoon one must delve into their encyclopedic knowledge and recall the specific information that is required. Once the information is recalled and recognized the cartoon and satire can be deconstructed. Veale comments on this point in saying, “Political cartoons, for instance, combine a space of contemporary political events with a space of highly visual and iconic representations, to produce a new conceptual space – the blend space of the cartoon – that has a satirical logic of its own,” (Veale, 2002: 5). The blended space in cartoons is of integral importance in that the author’s perspective is revealed through the emergent structure which contains the critical or humorous situation. As a critique of the American economy Veale offers the example of “Uncle Sam, lying in a hospital bed with a downward-pointing graph of the NASDAQ as his hospital chart,” (Veale, 2002: 6) to support his explanation. Veale is not the only one to use CIT as a basis for investigation. Also, authors like Brandt (2005), Coulson and Fauconnier (1999), Coulson & Oakley (2000), Grady, Oakley & Coulson (1999), Alonso (2003) and Marín-Arrese (2008) have carried out practical investigations using CIT.

The subject of much discussion and debate in the past few years has been Grady, Oakley & Coulson’s famous 1999 example *this surgeon is a butcher*. In their 2005 paper entitled *Making Sense of a Blend: A cognitive-semiotic approach to metaphor*, Brandt and Brandt discuss the blend that is taking place here. On the one hand we have a surgeon, who is generally considered to practice with precision, delicateness and finesse. On the other hand, a butcher is someone in charge of cutting meat off animal bones and on occasion dismembering an animal

carcass in preparation for butchery. Although butchery may be considered a dirty job or an undesirable job, one cannot assume that a butcher does not incorporate a certain degree of precision, delicateness and finesse into his/her job. The emergent space in this blend is strikingly evident because the utterance almost automatically evokes the image of a surgeon that is renowned for botching his or her operations, even though butchery has nothing to do with poor performance. The point that is trying to be made here is that utterances such as these require context because not enough information is provided in the input spaces. Consequently, the emergent space can be interpreted based on the audience's perspective.

3.2 Symbolic Representation of Animals

Animals have been used as symbols throughout history since the times of the ancient Greeks and Egyptians, to biblical times and even still nowadays in literature like J.R.R Tolkien's *The Lord of the Rings* and J.K Rowling's *Harry Potter*. However, the reason why and the manner of representation of animals depends highly on what the representation is meant to accomplish. Dan Sperber, who explored symbolic animal representation from a taxonomic perspective, claims that the nature of the motives behind symbolic representation are mysterious, (Sperber, 1996). Many studies have addressed the nature of symbolism in different cultures, for example Emilio Ohnuki-Tierney (1990) in his investigation of the various interpretations and symbolic meanings of the monkey in Japanese culture, and Helene Forscher's (2007) doctoral dissertation exploring animal and human-animal representations in Australian Film.

In his informative essay entitled *Types of Symbolism and Figurative language*, Timothy Sexton claims, "using symbolism and figurative language brings prose closer to poetic

expression and provides the opportunity to deliver information on multiple levels that can be understood by multiple levels of educational awareness”. He also explores the different modes of representation which include: simile, metaphor, personification, allegory, hyperbole, metonymy, archetypes and irony.

As for pigs, their symbolic significance varies from culture to culture. Throughout history differing cultures have had distinct views as to what characteristics the pig portrays. For example, in ancient Egypt the pig was a symbol of fertility, in Celtic culture the pig is the symbol of abundance and is looked at as a motherly giver and in Chinese culture the pig has been given a place among the zodiac and symbolizes strength and honesty. In contrast, Christians generally regard the pig as the embodiment of one of the seven deadly sins, sloth and Jewish, Muslim and Islamic cultures regard the pig as a filthy animal that is forbidden to eat (Avia Venefica, 2011).

3.3 Personification

Personification has traditionally been understood as the rhetorical device which helps achieve impressiveness and vividness of expression by providing the animal, object or situation with human traits, feelings or activities; or by simply animating the inanimate (Lakoff and Johnson, 1980). A similar definition of personification is provided by Jonathan Charteris-Black; he claims that it is, “referring to something that is inanimate using a word or phrase that in other contexts refers to something that is animate,” (Charteris-Black 2005: 15). He also offers the words “motherland” and “fatherland” as examples of personification.

But, shall we consider personification a kind of metaphor? If we analyse the Fauconnier and Turner (1998) example of personification: *Death is a reaper*. There are two input spaces, *Death* and *Farmer*. The output of this link is a new blended space, Death as a life-cutter. Hence, this blend establishes a metaphor and since *Death* could not be considered as a human entity, we are dealing with a case of personification.

Personification, as a mode of expression that is pervasive in everyday life, can still be considered in the infancy of its scrutiny. To expand the explanation of their aforementioned contribution Lakoff and Johnson comment once again on the nature of personification. They state:

“Perhaps the most obvious ontological metaphors are those where the physical object is further specified as being a person. This allows us to comprehend a wide variety of experiences with nonhuman entities in terms of human motivations, characteristics and activities,” (Lakoff and Johnson, 1980: 33).

Marín-Arrese (1996) also explored the personified nature of *death* as a concept in terms of the above quotation from Lakoff and Johnson (1980, and pointed out that differing cases of personification attribute different human qualities to that which is not human, (Lakoff and Johnson, 1980). Marín-Arrese furthers this thought with examples regarding *death*. She states, “We thus find expressions making reference to certain activities or functions performed by that entity, as well as the instruments used, and we can also attribute physical characteristics to death” (Marín-Arrese, 1996: 42). In support of this claim she offers some examples of *death as a dangerous animal* which are as follows:

“*In the jaws of death*”

“*In the clutches of death*”

This notion is of particular interest considering the task at hand in this exploration of *Animal Farm*. In later sections a description, along with authentic textual passages, will be offered regarding the different characteristics that the animals possess. The examples offered hold to be true in considering Lakoff and Johnson's (1980) claim that each instance of personification endows a given non-human entity with different human characteristics.

These passages thoroughly illuminate the malleable nature of theories like Conceptual Integration Theory, Conceptual Metaphor Theory, symbolic representation and personification. It is quite clear that there are cases in which it could be argued that a given utterance falls under the reach of more than one of these theories.

4. Methodology

4.1 Corpus

The corpus used for this study is George Orwell's 1945 literary classic entitled *Animal Farm* which consists of ten chapters. Originally, the book was subtitled *Animal Farm: A Fairy Story* and was rejected a number of times by differing publishing houses before finally being published and sold as a children's book. Orwell traveled as a means of promoting the book and urged that it be sold as contemporary adult literature. The book, though it can be read by children, is geared toward adults considering it is an outright critique of happenings in Eastern Europe at the time.

More specifically, the corpus selected for this investigation is comprised of several excerpts from *Animal Farm*. Key passages have been chosen from throughout the book to facilitate the examination of developmental conceptual blending. Additionally, excerpts have been chosen that describe the symbolic nature of the key characters in the book. Although the book originally had problems finding a publisher it eventually went on to acclaimed success worldwide and has been the winner of several prestigious international literary awards, as well as being translated into a number of different languages.

4.2 Hypothesis

As previously mentioned, the aims of this paper are to show the way Orwell utilizes distinct blends along with symbolic representation and personification as a critique of totalitarian rule. Thus, it also strives to observe the dependent relationship that the *gradually developing blend*

has in regards to the *base*¹-*blend* and symbolic representation, as well as to observe the way the two input spaces that compose the *gradually developing blend* grow closer in proximity over the course of the story until they ultimately become one and reveal the blended spaces' emergent structure. This study identifies the existence and defines the nature of two distinct temporal blends: *base-blends* and *gradually developing blends*. This paper argues that *base-blends* are blends whose blended space and emergent structure are exposed to the reader from the beginning of the story as given. The reader is required to 'suspend disbelief'² and not engage in the process of de-blending. Similarly, *gradually developing blends* happen over time throughout the duration of a text or discourse. In a *gradually developing blend* the input spaces are clearly established as being separate and with their own independent components. In this type of blend the step-by-step process in which the input spaces grow closer to one another in proximity, and eventually join to create the blended space, is clearly illustrated in the text or discourse. Furthermore, this paper will address and explore the following objectives:

- (1) To establish the similarities and differences between the *base-blend* and the *gradually developing blend*, and to identify the different situations in which said blends might occur.
- (2) To show how the establishment of the *base-blend* and symbolic representations pave the way for the *gradually developing blend*.

¹ Fauconnier uses the term 'base-space'(1994) in reference to a mental space that provides a starting point for early conceptual blending in his *Access Principle*.

² 'Suspension of Disbelief' is a concept posited by Samuel Taylor Coleridge that provides a formula for offering fantastic or hypothetical situation to be used as a precursor to a larger more developed concept or story. This concept gives the reader the responsibility of accepting said situation as a means of fully understanding what is to come.

(3) To reveal the implications of the emergent structure created through the *gradually developing blend* and how its components are used by Orwell in his critique of totalitarian states.

(4) To identify and textually support instances of personification and symbolic representation within the discourse.

Taking these objectives into consideration, an explanation and overview of the steps taken to accomplish these goals is necessary, and will be explored in the following section.

4.3 Procedure

The book was first read in its entirety for content and context. Next, some complementary reading was done regarding the history of the book and the time period about which it was written in order to have a clear idea of the historical significance. After reading, the first step was to identify the important cases of symbolic representation that would aid in the exploration. These cases of symbolic representation were then explained and prepared for future use in the paper. Likewise, the *base-blend* was identified and explained considering it is of integral importance in establishing the *gradually developing blend*. Then an explanatory model was created as a visual representation of the *base-blend*. Next, the passages were identified that exemplify the input spaces and the components of the *gradually developing blend* and show the way that they are clearly separated into different spaces. Reading through the book again passages were selected that correspond to the different steps in the gradual progression toward the blended space. Each passage was then analyzed and kept in its chronological order to clearly illustrate the textual blending process as a whole. An explanatory model of the *gradually*

developing blend was also created to visually demonstrate the blending process. The models created are similar in structure to the previously illustrated model of CIT provided by Fauconnier and Turner (1998).

With the distinct blends identified and visually represented an analysis of how these literary elements allow for Orwell's construction of a satirical environment was carried out. The qualitative nature of this investigation must be borne in mind when noticing the absence of data charts, tables and statistics. In lieu of statistical representation, the aforementioned explanatory models will serve as a vehicle for expressing the final results.

5. Results and Discussion

5.1 Personification in *Animal Farm*

Animal Farm is a book wrought with instances of personification. As outlined in section 3.3, personification refers to situations in speech or discourse where non-human beings are endowed with human characteristics. This section is dedicated to the identification and examination of various passages from the book that are used to personify key characters in the book. These personified elements are used throughout the text by the author in order to establish both the *base-blend* and the *gradually developing blend*. The instances of personification in this section are categorized by the animal, or group of animals, that is being personified. This section differs from that of section 5.3, entitled *Base-Blend*, in that the present section outlines authentic passages specific to different groups of animals on the farm, whereas section 5.3 discusses the overarching *base-blend* that is applied to all animals on the farm regardless of their species.

5.1.1 Pigs Personified

Since pigs could probably be considered some of the most important characters in *Animal Farm* it comes as no surprise that they are personified throughout the book right from the start.

- (1) "...Snowball and Napoleon, whom Mr. Jones was breeding up for sale. 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. Snowball was a more vivacious pig than Napoleon, quicker in speech and more inventive, but was not considered to have the same depth of character" (Orwell, 1945: 5).

- (2) “The pigs now revealed that during the past three months they had taught themselves to read and write from an old spelling book which had belonged to Mr. Jones’s children and which had been thrown on the rubbish heap...then Snowball (for it was Snowball who was best at writing) took a brush between the two knuckles of his trotter, painted out MANOR FARM from the top bar of the gate and in its place painted ANIMAL FARM” (Orwell, 1945:8).

Passages (1) and (2) are excellent examples which show the way that pigs are not only personified, but also given more advanced human traits than the other animals are blessed with. In these passages pigs are described in terms of their inventiveness, stubbornness, rhetorical abilities, abilities to read and write and even depth of character. These passages even touch on the pigs’ astoundingly human ability to not only learn, but to learn by themselves.

5.1.2 Horses Personified

- (3) “Their most faithful disciples were the two cart-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 that they were told, and passed it on to the other animals by simple arguments. They were unfailing in their attendance at the secret meetings in the barn, and led the singing of *Beasts of England*, with which the meetings always ended,” (Orwell, 1945: 6).
- (4) “Clover learnt the whole alphabet, but could not put words together. Boxer could not get beyond the letter D. He would trace out A, B, C, D, in the dust with his great hoof...,” (Orwell, 1945: 10).
- (5) “‘He is dead,’ Boxer said sorrowfully. ‘I had no intention of doing that. I forgot that I was wearing iron shoes. Who will believe that I did not do this on purpose?’” (Orwell, 1945:13).
- (6) “Clover warned him sometimes to be careful not to overstrain himself, but Boxer would never listen to her. His two slogans, ‘I will work harder’ and ‘Napoleon is always right,’ seemed to him a sufficient answer to all his problems,” (Orwell, 1945: 19).

As mentioned above the horses in *Animal Farm* represent the middle and working class of revolutionary Russia. Here in passages (3)-(6) the horses are personified in terms of their

faithfulness, strength and unquestioning obedience to the pigs. In passage (5) Boxer expresses remorse after having inflicted physical harm upon a human-being while defending the farm from an impending attack.

5.1.3 *Dogs Personified*

- (7) “The dogs learned to read fairly well, but were not interested in reading anything except the Seven Commandments,” (Orwell, 1945: 10).

Throughout *Animal Farm* the dogs are generally portrayed as blindly obedient and minimal description is given in regards to the way the dogs’ characteristics develop over the course of the story. However, passage (7) personifies the dogs in such a way that reveals they are indeed able to read, as well as their intellectual interests or lack thereof.

5.1.4 *Sheep Personified*

- (8) “When they had once got it by heart, the sheep developed a great liking for this maxim, and often as they lay in the field they would all start bleating ‘Four legs good, two legs bad! Four legs good, two legs bad!’ and keep it up for hours on end, never growing tired of it,” (Orwell, 1945:11).
- (9) “...and two other sheep confessed to having murdered an old ram, an especially devoted follower of Napoleon, by chasing him round and round a bonfire when he was suffering from a cough,” (Orwell, 1945: 25).

The sheep in *Animal Farm*, like the horses are characterized in terms of their blind obedience to the pigs; however, their innocence is more accentuated as is their simplicity of mind. Passage (8) alludes to their ability to memorize a phrase as well as the ability to verbally recall the memorized information. Passage (9), however, portrays an act of confession in which one would

have had to recognize the nature of their action and think of whether it was right or wrong. So, it can be assumed that the sheep at least recognize a rudimentary set of moral and values rules that are obviously established by the pigs. This passage is also particularly resonant of the way public confessions were used by Stalin to maintain support and power.

5.2 Symbolic Representation in Animal Farm

George Orwell uses symbolic representation in *Animal Farm* as a means of criticizing totalitarian governance. As noted in section 2.2, the characters in the story each correspond to a historical figure or group of people that were in some way involved in the Russian Revolution and the transformation into the communist Soviet Union in the early twentieth century. However, in *Animal Farm*, the character Napoleon also serves to represent the notion of power and the thirst for dominance over the weaker. This manifests itself throughout the story as Napoleon becomes intoxicated in his exertion of power and control. Other pigs in the story are also placed in positions of power such as Squealer and Minimus, who act as promoters and conceptualizers of Napoleon's power. Similarly, the animals other than the pigs in *Animal Farm* serve as representations of those who are dominated in a given situation. Orwell's two-fold criticism of totalitarian society is made possible by the symbolic representation of both the dominated and the dominant in the story.

The critique of the dominating class offered by Orwell can be seen in the development of Napoleon's character and the way his power is exercised over the others, as well as his adoption of human behavior and eventual transformation into a human. The progress of this is tracked in section 5.4. The second critique that is provided through symbolic representation is seen from

the perspective of the dominated, especially the character of Benjamin. Benjamin is a donkey and the oldest animal on the farm that realizes the dangers of complete centralization of power exhibited by the pigs. However, his skepticism and intelligence are curtailed by his indifference and lack of motivation to openly criticize, or inform the other animals what is going on. The following passages provide a closer look at Benjamin's character as well as support the description provided above:

(10) "The animals formed themselves into two factions under the slogan, 'Vote for Snowball and the three-day week' and 'Vote for Napoleon and the full manger.' Benjamin was the only animal who did not side with either faction. He refused to believe either that food would become more plentiful or that the windmill would save work. Windmill or no Windmill, he said, life would go on as it had always gone on - that is, badly," (Orwell, 1945: 16).

(11) "Only old Benjamin professed to remember every detail of his long life and to know that things never had been, nor ever could be much better or much worse - hunger, hardship, and disappointment being, so he said, the unalterable law of life," (Orwell: 1945, 39).

At the end of the story Benjamin isn't the least bit surprised to see the way the pigs have adopted the ways of humans in order to control everything. This is a clear critique of the citizens' blind acceptance of the status quo in a given situation even when they have the intelligence to know it is wrong or dangerous.

5.3 Base-Blend

As previously stated the existence of a *base-blend* in *Animal Farm* paves the way for the *gradually developing blend* which, in turn, constructs the warning message that appears in the novel. A *base-blend*, therefore, is an instance of conceptual integration in which there is explicit and immediate salience of the blended space. As a result of this salience, the emergent structure automatically becomes the focal point of the blend at hand. Although the input spaces of a *base-*

blend can easily be identified, and their components can easily be deconstructed, our focus still lies in the blended space due to its highly functional role in the discourse.

The *base-blend* in *Animal Farm* is established in the first few paragraphs of the book when the reader is exposed to the animals' ability to talk, reason, discuss issues and even organize themselves. Orwell writes,

(12) "Word had gone round during the day that old Major, the prize Middle White Boar, had had a strange dream on the previous night and wished to communicate it to the other animals. It had been agreed that they should all meet in the big barn as soon as Mr. Jones was safely out of the way," (Orwell, 1945: 1).

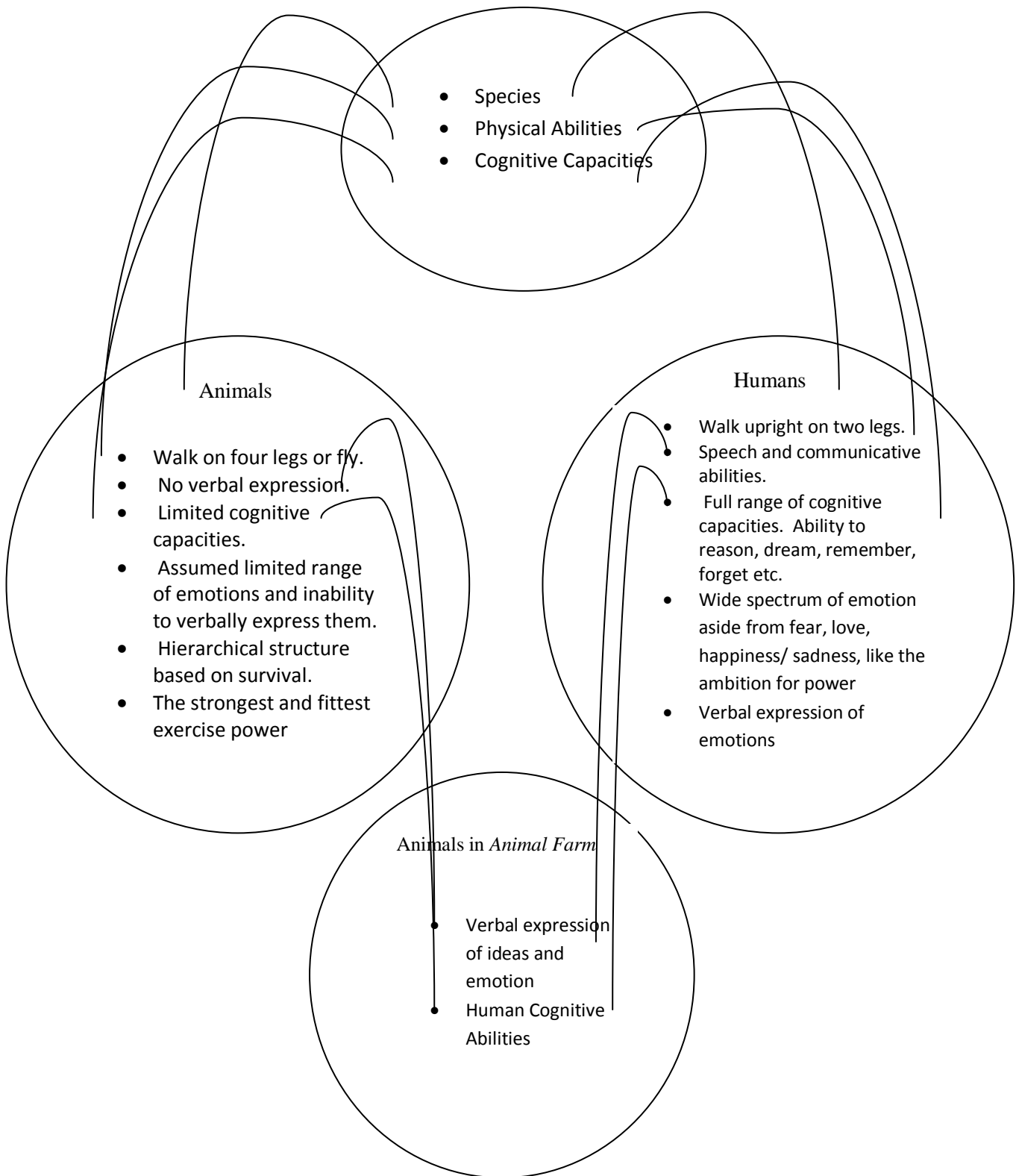
In this passage all four mental spaces of the *base-blend* can clearly be distinguished and are as follows: Input Space 1 which contains the Animals and their own physical abilities and cognitive capacities. Next, Input Space 2 contains humans and their own physical abilities as well as cognitive capacities. The Generic Space of the *base-blend* contains such components as mammals, brain capacities and physical abilities specific to the species, responsibilities on a farm etc. Finally, the blended space shows the way Orwell bestows a myriad of cognitive traits and characteristics upon the animals of the farm, and it is through these personified characteristics, which could be observed as the blended space's emergent structure, that the *gradually developing blend* is able to take form. In the blended space it can be seen, based on the words from passage (12), that the animals are endowed with human capacities such as being able to recall dreams, desire to communicate as well as the ability to come to consensus. In later passages it becomes quite evident that the animals possess the full range of human emotion and cognitive capacity i.e. reason, logic, fear, sorrow, spite, concern, acceptance, love, trust, distrust etc.

- (13) “The animals listened first to Napoleon, then to Snowball, and could not make up their minds which was right; indeed they always found themselves in agreement with the one who was speaking at the moment,” (Orwell, 1945: 16)

Example (13) also provides another good example of the *base-blend* that occurs in *Animal Farm*, and, like example (12), asserts a simple and general explanation of the human characteristics and abilities that all the animals on the farm possess.

In this *base-blend* the malleability of Conceptual Integration Theory is magnified. Many would surely argue that this is a clear-cut example of personification in which human traits are given to that which is not human, or as Charteris-Black explains it “referring to something that is inanimate using a word or phrase that in other contexts refers to something that is animate,” (Charteris-Black 2005: 15). However, it can be systematically argued as well that this is an obvious case of conceptual integration. Fauconnier and Turner have tirelessly championed CIT and its pervasiveness in everyday life and this is a case which would surely be defended as blending. At any rate, it is difficult to refute the claim that a case like this cannot be considered conceptual integration and personification alike. Figure 2 represents the *base-blend* visually.

Figure 2: *The Base-Blend*



5.4 The Gradually Developing Blend

As noted in previous sections the main purpose of this investigation is to identify and then to examine the step by step process that occurs in a literary *gradually developing blend*. A *gradually developing blend* is a case of conceptual integration in which the reader is capable of presented with the input spaces of the blend which move gradually closer to one another and ultimately the pig input space fades and the blend draws almost exclusively from the human input space. Upon unification, the input spaces no longer exclusively possess their individual components, but rather a new set of blended components that make up the emergent structure. Considering that this *gradually developing blend* is constantly in motion throughout the book, it will be presented from the perspectives of both the narrator, and of the pigs. The present section is comprised of passages from Orwell's *Animal Farm* that are representative of the steps involved in the blend.

In the previous two sections entitled *Base-Blend* and *Symbolic Representation*, it has been established that all animals on the farm possess, at least to a certain degree, human characteristics. However, all the animals on the farm, save one species, while possessing human traits of speech, cognition etc. still maintain their animal essence. In other words, even though the character Boxer, who happens to be a horse, can talk and think he is unlikely to be confused with a human character, thus maintaining his physical animal body while being able to talk and express emotion etc. The pigs, on the other hand, possess more or less the same human characteristics as the other animals, they are endowed with superior intellect and this is what is used as their tool in controlling the other animals. Orwell points this out by saying, "The pigs did not actually work, but directed and supervised the others. With their superior knowledge it was natural that they should assume the leadership," (Orwell, 1945: 9). The pigs, therefore, will

be the primary focal point in the process of the *gradually developing blend* which shows the way they use their superior intellect and cunning to become more human than the other animals throughout the story, and eventually, as will be later explored, the fact that pigs are indistinguishable from humans.

The passages in this section were chosen by hand after some deliberation regarding which passages were the most representative of each stage of the blend. The passages that will be presented were chosen from either narrative portions of the text or from characters' quotations depending on the perspective from which the blend is being explored. Naturally, textual examples from the perspective of the pigs will serve to elaborate the *gradually developing blend* from their perspective; similarly, passages from the narrator's perspective will reflect the blend from narrator's point of view. The examples in this section will be presented in chronological order as they appeared in the text as to clearly illuminate the gradual process that occurs in this particular case of a blend that is gradually developing. The following textual analysis will also include a visual representation similar to the one offered in 5.3 to fully illustrate the complete process of the *gradually developing blend* at hand.

As further means of coherently explaining the *gradually developing blend*, the following passages are grouped into three categories that exemplify three key stages in the creation of the blend. The three stages that will be discussed here are: (1) the initial stage in which there is distinct separation between both input spaces that contribute to the blend, (2) the intermediate stage in which the limitations of the pig input space are blurred allowing for a larger amount features of the human input space to be projected into the blended space, and (3) the final stage in which the blend has come full circle and the pig input space has become totally blurred. In turn, this allows the blend to draw almost exclusively from the human input space.

5.4.1 *The Pigs' Perspective, The Seven Commandments of Animalism and Amendments*

The passages outlined in this section reflect the *gradually developing blend* from the perspective of the pigs as well as other animals on the farm which, as previously mentioned, represent respectively the ruling class and dominated social group.

Initial Stage

- (14) “Man is the only creature that consumes without producing. He does not give milk, he does not lay eggs, he is too weak to pull the plough, he cannot run fast enough to catch rabbits. Yet he is the lord of all the animals,” (*Old Major* in Orwell, 1945: 2).

From the beginning of the story Orwell sets up the opposing input spaces (humans and animals) by focusing on the differences between the species. Old Major here is claiming that humans are very unlike animals in the sense that they do not naturally produce that which they consume. Animals on the other hand, use specific bodily functions to produce different kinds of nourishing sustenance. The explanation of these striking differences acts as fodder for the establishment of the two distinct mental spaces involved in the blend.

- (15) “I have little more to say. I merely repeat, remember always your duty of enmity towards Man and all his ways. Whatever goes upon two legs is an enemy. Whatever goes upon four legs, or has wings, is a friend. And remember also that in fighting against Man, we must not come to resemble him...no animal shall tyrannise over his own kind. Weak or strong, clever or simple, we are all brothers. No animal must ever kill any other animal. All animals are equal,” (*Old Major* in Orwell, 1945: 3).

In this passage Old Major continues to set up the input spaces in contrast with one another. Here he goes further into his ideology by claiming that animals must never adopt the ways of the human. Additionally, his explanation of human behavior further delimits the distinction between

the input spaces and serves as a preamble to the condensation of his ideology by Napoleon, Snowball and Squealer into the Seven Commandments of Animalism.

(16) The Seven Commandments of Animalism (Orwell, 1945: 8)

- a. Whatever goes upon two legs is an enemy.
- b. Whatever goes upon four legs, or has wings, is a friend.
- c. No animal shall wear clothes.
- d. No animal shall sleep in a bed.
- e. No animal shall drink alcohol.
- f. No animal shall kill any other animal.
- g. All animals are equal.

While passages (14) and (15) served to delimit the boundaries of the two input spaces, passage (16) and the publication of the Seven Commandments of Animalism serve as the establishment of the individual components within the input spaces. Here basic human physical characteristics and behavior are posed as negative traits, and the animals should strive not to adopt any of these behaviors. Therefore Commandment (C), for example, could be thought of as follows in respect to both input spaces, animals and humans: *No animal shall wear clothes*: animals do not wear clothes and humans do wear clothes. This method can be used for each of the Seven Commandments of Animalism.

(17) “Four legs good, two legs bad! Four legs good, two legs bad,” (*Sheep* in Orwell, 1945: 11)

Passage (17) neither delimits nor identifies individual components of the input spaces as seen in passages (14)-(16), but rather provides resonance and exemplifies the general acceptance of the Seven Commandments of Animalism. The fact that this slogan is bleated by sheep and obviously created by pigs clearly allows for one to recognize the amount of social manipulation that is being employed by the pigs over the other animals.

Intermediate Stage

(18) “Squealer was able to convince them that this was not the case. It was absolutely necessary, he said, that the pigs, who were the brains of the farm, should have a quiet place to work in. It was also more suited to the dignity of the Leader (for of late he had taken to speaking of Napoleon under the title of ‘Leader’) to live in a house than a mere sty,” (Orwell, 1945:20).

In this passage it can be easily seen that the limitations of boundaries of the two input spaces are becoming blurred seeing as how now the pigs are expressing their requirement for special privileges like having a separate place to work and study as well as changing their shelter from sty to farmhouse. The pigs, here, are beginning to bend the limitations of the Seven Commandments through their acceptance and use of human commodities. In this passage the cross-space mapping of the components from the input spaces can be quite clearly seen in the pigs’ rejection of their natural ways and their adoption of human invention to make their lives easier and more comfortable. In passages (14)-(17) a clear delineation between human and animal was evident and now, in passage (18) that line is becoming gradually more transparent.

(19) “‘Muriel,’ she said, ‘read me the Fourth Commandment. Does it not say something about never sleeping in a bed?’ With some difficulty Muriel spelt it out. ‘It says, ‘No animal shall sleep in a bed *with sheets*,’ she announced finally,” (Orwell, 1945: 20)

(20) “‘You have heard then, comrades,’ he said, ‘that we pigs now sleep in the beds of the farmhouse? And why not? You did not suppose, surely, that there was ever a ruling against *beds*? A bed merely means a place to sleep in. A pile of straw in a stall is a bed, properly regarded. The rule was against *sheets*, which are a very human invention,” (*Squealer* in Orwell, 1945: 20).

The mappings between the input spaces continues here in passages (19) and (20) with another amendment to the Seven Commandments of Animalism. Here, after the pigs openly claim that

they have inhabited Jones's house, they are now discovered to having been sleeping in beds which, according to the original Commandments, is a clear infringement of Commandment four. Nevertheless, this offense is immediately diluted and disregarded via the newly published amendment stating there is nothing wrong with a pig sleeping in a bed, and the fault would lie in the use of sheets. This amendment shows that the pigs are growing more and more accustomed to the human lifestyle and even beginning to adopt their inventions for everyday use. Squealer, as usual, legitimizes the pigs' use of beds as a necessary and imperative comfort that they must not live without. In this sense, Squealer's words can be seen as the tool that allows for the cross mapping to occur between the pig input space and the human input space.

(21) "...some of the animals remembered-or thought they remembered- that the Sixth Commandment decreed 'No animal shall kill any other animal.'[...]Muriel read the Commandment for her. It ran: 'No animal shall kill any other animal *without* cause,'" (Orwell, 1945: 27).

Yet again, the amendment seen here in passage (21) exemplifies the pigs' justification for behaving like humans. The passage is referring to the public execution of a number of animals who were believed to have been in league with Snowball. The executions were carried out by the dogs at Napoleon's will. However, this passage is not concerned with the adoption of human inventions but rather with the enforcement of a behavior code in which the reason (cause) is more important than the action (killing another animal). This behavior code is obviously imposed onto the other animals and it resonates when thinking about things like laws and court in human societies. The crime and punishment paradigm that is being implemented here is very human in nature especially in considering that it revolves around an ideology (the support of Napoleon and his ideas) and its opposition to another (support of Snowball). This is a common

control structure that is present in almost every type of governing body in any culture around the world, and here, it is being used also by the pigs in their control of the other animals.

(22)“But a few days later, Muriel reading over the Seven Commandments to herself, noticed that there was yet another of them which the animals had remembered wrong. They had thought the Fifth Commandment was ‘No animal shall drink alcohol,’ but there were two words they had forgotten. Actually the Commandment read: ‘No animal shall drink alcohol to *excess*,’” (Orwell, 1945: 33).

Passage (22), once again, discusses one of the amendments to the Seven Commandments of Animalism. At this point in the story the pigs have both begun to distill their own beer as well as indulge in alcoholic vices. Additionally, their development of a taste for whiskey renders Napoleon hung over to the point that the other pigs believe that he is, in fact, dying. This proves to be untrue and the situation, again, needs remedy, thus the amendment to Commandment number five. While the original Commandment read ‘No animal shall drink alcohol’, the new one recognizes that the ingestion of alcohol in itself is no offense, but rather when consumed in excess. Here the boundaries of the pigs’ input space are still clearly blurred and the continuous projections of components from the human input space continue to occur. This amendment serves not only to legitimize the pigs’ behavior, but also to separate themselves from the likes of the other animals on the farm.

(23)“...Squealer told them that the pigs had to expend enormous labours every day upon mysterious things called ‘files’, ‘reports’, ‘minutes’ and ‘memoranda’,” (Orwell, 1945: 38).

Passage (23) offers no amendment to the Seven Commandments of animalism, but does offer some excellent insight to both the level of commercial organization that the pigs have developed on the farm and also to their comprehension of order and parliamentary procedure. In western culture ‘files’ and ‘reports’ are known to be documents that serve to organize business and keep

records of things like transactions and expenditures. It can be also assumed that a business that does *not* have thing like ‘files’ and ‘reports’ would not be considered organized and thus might not have a chance at success. In the like, ‘minutes’ and ‘memoranda’ are both agenda items in official meetings that follow Robert’s Rules of Order in Parliamentary Procedure. This understanding and use of parliamentary methods implies that the pigs have devised and implicated a rigid hierarchy of power, and that they realize the importance this has in exerting power over the other animals. Also, in passage (23) Squealer legitimizes the pigs’ behavior and convinces the other animals that there are rightful reasons for why they are not working in the fields to produce food and build the windmill as the other animals do every day. This can be seen as clear adoption of human behavior and methods for organization, and also as the blurred limits of the pig input space, and the prominent projections of components from the human input space.

Final Stage

(24) “But just at that moment, as though at a signal, all the sheep burst out into a tremendous bleating of-‘Four legs good, two legs *better!* Four legs good, two legs *better!* Four legs good, two legs *better!*’ It went on for five minutes without stopping,” (*Sheep* in Orwell, 1945: 40)

As passages (18) through (23) represented the intermediate stage of the *gradually developing blend*, passage (24) marks the transition into the final stage. This is the stage in which the input space of the animals has become completely blurred, and where all the elements are projected

into the blend from the human input space. Just before this passage takes place in the story the pigs had emerged from the farmhouse all walking up-right and in file. At which point the sheep, who had secretly been with Squealer for days to revise their slogan of '*four legs good, two legs bad*', erupted into a chant of '*four legs good, two legs better*'. The utterance of this new slogan serves to symbolize the proclamation, affirmation and acceptance of the new and improved leaders on the farm. The use of the comparative *better* not only separates the pigs from the other species on the farm because they can now stand, balance and walk up-right whereas the other animals cannot, but also explains the new situation and the new abilities of the pigs are actually of higher quality. It is widely known that an innate ability of humans is our ability to walk up-right; hence the previous scientific categorization of *homo-erectus* which means *human up-right*. Naturally, human movement and balance is considered more advanced to that of animals because humans have the ability to move about on two legs which frees our hands to carry out other tasks. This mentality, in passage (24), is also considered by the pigs as being superior and, as seen in passage (37), Napoleon himself is said to have emerged from the farmhouse completely up-right while carrying a whip in his trotter.

(25)“‘My sight is failing,’ she said finally. Even when I was young I could not have read what was written there. But it appears to me that that wall looks different. Are the Seven Commandments the same as they used to be Benjamin?’ For once Benjamin consented to break his rule, and he read out to her what was written on the wall. There was nothing there now except a single Commandment. It ran: ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS,” (*Muriel and Benjamin* in Orwell, 1945: 40).

Passage (25), like passage (24), also serves to promote the new abilities of the pigs as well publicize the fact that now pigs are in fact superior to the other animals, however, this time by means of an amendment to the Seven Commandments of animalism. Commandment Seven's original reading of *all animals are equal* has now been changed to *all animals are equal but*

some animals are more equal than others. This amendment, at a grammatical level, seems to make little sense due to the fact that the notion of equality is being convoluted with the comparative *than*, and it is quite safe to say that one thing cannot be more or less equal than another. However, when considering that the pigs are the ones who are claiming themselves to be *more equal* than the others the meaning of the amendments becomes quite clear. The phrase *more equal* here refers to the privileges, abilities and power that the pigs now have and exercise, as well as indicates that the blend is now complete from the perspective of the animals and the pigs have now fully developed human characteristics in terms of cognitive capacities as well as physical capacities.

5.4.2 *Narrator's Perspective*

As previously indicated the *gradually developing blend* was to be examined from the perspective of both the pigs and their construction of life and regulations on the farm, as well as the blend from the perspective of the narrator who communicates much more intimately with the reader. Once again, these passages were chosen as representative samples of each stage in the *gradually developing blend* and are presented in chronological order. Additionally, like the preceding section, the textual extracts will be grouped according to the phase of the *gradually developing blend* that they represent.

Initial Stage

(26)“These three had elaborated old Major’s teachings into a complete system of thought, to which they gave the name of *Animalism*. Several nights a week, after Mr. Jones was asleep, they held secret meetings in the barn and expounded the principles of *Animalism* to the others. At the beginning they met with much stupidity and apathy. Some of the animals talked of the duty of loyalty to Mr. Jones...” (Orwell, 1945: 5).

Here, in passage (26) the expounding of the principles of animalism, once again, rigidly delimits the two input spaces that are involved in the *gradually developing blend*. Here the narrator comments on the way Napoleon, Snowball and Squealer put a name to and consolidate the teachings of Old Major as a way to set the two input spaces up in opposition to each-other. As noted in passage (16) the Seven Commandments of Animalism explain, in basic terms, that humans are bad, animals are good and that animals should never come to resemble humans.

(27)“...they flung themselves upon their tormentors...The situation was quite out of their control. They had never seen animals behave like this before, and this sudden uprising of creatures whom they were used to thrashing and maltreating just as they chose, frightened them almost out of their wits,” (Orwell, 1945:7)

In this passage, the principles of animalism are clearly being upheld as the animals defend the farm from a human attack. This battle symbolizes the mentality of animalism and shows that all animals on the farm consider humans to be their common enemy, and the rigidity of the input spaces’ limitations created in passage (26) is emphasized.

Intermediate Stage

(28)“Napoleon sent for pots of black and white paint and led the way down to the five-barred gate that gave on the main road. Then Snowball (for it was Snowball who was best at writing) took a brush between the two knuckles of his trotter, painted out MANOR FARM from the top bar of the gate and in its place painted ANIMAL FARM,” (Orwell, 1945: 8).

Passage (28) offers a description of Snowball standing on a ladder and repainting the name of the farm. This passage clearly shows the blurring of the input space limitations and the *gradually developing blend's* entrance into the second stage for several reasons. Snowball, in this passage, has managed to balance himself on a ladder, which would have had to be done on his hind legs, and then uses human inventions, the brush and paint, to change the name of the farm from Manor Farm to Animal Farm. This represents the beginning of the pigs' transformation into humans not only physically but ideologically as well in considering that Snowball, through changing the name of the farm, is also marking the territorial limits of animalism's reign which resonates the way explorers of new land would put their nation's flag into the ground upon encountering something new and of value.

(29)“The pigs did not actually work, but directed and supervised the others. With their superior knowledge it was natural that they should assume the leadership,” (Orwell, 1945: 9).

Passage (29) also exemplifies the pigs' adoption of human characteristics and also the increased projections from the human input space. The pigs here have begun to approach leadership from a human perspective in considering the most powerful people generally do not do grunt work but are more concerned with overseeing and organizing; in other words, more important and sophisticated things. Here the pigs have exempt themselves from day-to-day chores around the farm and are more concerned with motivating the others to perform daily tasks and organize the work schedule for the farm.

(30)“The pigs had set aside the harness-room as a headquarters for themselves. Here, in the evenings, they studied blacksmithing, carpentering, and other necessary arts from books which they had brought out of the farmhouse,” (Orwell, 1945: 10)

The intermediate stage of the *gradually developing blend* represents the way the pigs separate themselves from the other animals of the farm in terms of developing human-like cognitive capacities and physical abilities. Passage (30)'s clear representation of exactly this can be seen in the fact that, in this passage, the pigs have begun to explore and develop specialized skills that require both capacities of comprehension and fine motor skills alike. The leading pigs' ambition to grasp the concepts and eventually master these human crafts continues to represent the blurred state of the input spaces' boundaries

(31)“As for the pigs, they could already read and write perfectly,” (Orwell, 1945: 10).

Similar to passage (30), passage (31) serves to focus on the pigs' mastery of the human communicative behaviors of reading and writing. This passage, in the book, is preceded by a discussion of the animals and their level of literacy, but the pigs, in this case, are outstanding and excel in the use and comprehension of written words. This passage indicates the progression that the pigs are making toward becoming more and more human.

(32)“The mystery of the milk was soon cleared up. It was mixed everyday into the pigs' mash,” (Orwell, 1945: 11)

As the pigs adopt more and more human-like traits the more their behavior goes against the teachings and ideas of Old Major and Animalism. Old Major claimed that humans are one of the only species that consume without producing, and passage (32) explains the way the pigs are secretly consuming animal products without producing. This passage also separates the pigs from the other animals in the sense that the pigs are receiving special dietary sustenance that the others are not.

(33)“It had come to be accepted that the pigs, who were manifestly cleverer than the other animal should decide all questions of farm policy, though their decisions had to be ratified by a majority vote,” (Orwell, 1945: 15).

Passage (33) can be looked at as an echo of passage (29) in the respect that the pigs the organizers and the decision makers on the farm. However, in passage (33) the phrase *though their decisions had to be ratified by a majority vote* implies that the pigs have devised a democratic and orderly way of making decisions on the farm. This can also be seen as a correspondence to passage (23) in the previous section that describes the pigs’ understanding of parliamentary procedure and protocol that is used in decision making bodies.

(34)“From now onwards *Animal Farm* would engage in trade with the neighbouring farms: not, of course, for any commercial purpose, but simply in order to obtain certain materials which were urgently necessary [...] Finally Napoleon raised his trotter for silence and announced that he had already made all the arrangements. There would be no need for any of the animals to come in contact with human beings, which would clearly be most undesirable. He intended to take the whole burden upon his shoulders,” (Orwell, 1945: 19).

As the pigs created a self-sufficient farm and well-organized farm it was inevitable that civilized human contact would eventually be made. Napoleon in passage (34) expresses his intent to engage in commerce with the neighboring, human-run and owned farms. This passage introduces Napoleon into the field of trade and commerce as well as communication with human beings. Napoleon uses Mr. Whymper as a middle-man for negotiations over transactions with the neighboring farm. The recognition of the necessity to engage in commerce also implies that Napoleon also has begun to develop an understanding for economics, more specifically the notions of supply and demand.

(35)“It was about this time that the pigs suddenly moved into the farmhouse and took up their residence there...some of the animals were disturbed when they heard that the pigs not only took their meals in the kitchen and used the drawing-room as a recreation room, but also slept in the beds,” (Orwell, 1945: 20)

(36)“And the news soon leaked out that every pig was now receiving a ration of a pint of beer daily, with a half a gallon for Napoleon himself...” (Orwell, 1945:34).

Passages (35) and (36) show how the pigs have even further separated themselves from the other animals in the use of human commodities. In passage (35) the pigs have left their pig-sties and moved into the farmhouse, not only this but they are also using the house as a human would. For example, the pigs now are eating in the kitchen, are passing their time with leisure activities and even sleeping in beds. This passage corresponds with passages (19) and (20) in Squealer’s legitimization of the pigs’ use of beds. As established in passage (32), the pigs’ diet differed from that of the other animals on the farm, but milk is also given to newborn animals while they are nursing from their mothers. Beer on the other hand, as pointed out in passage (36) is an indulgence that is not consumed with the motive of nourishing the body, but rather as a luxury beverage. In the case of *Animal Farm*, the beer is enjoyed only by the elite class (the pigs) and is not even made available to the other animals on the farm. In these two passages the cross-mapping between the input spaces is abundantly clear seeing as how the pigs are adopting a wide range of human behaviors and cognitive abilities.

Final Stage

(37)“Yes, it was Squealer. A little awkwardly, as though not quite used to supporting his considerable bulk in that position, but with perfect balance, he 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...And finally there was a tremendous baying of dogs and shrill crowing from the black cockerel, and out came Napoleon himself, majestically upright, casting haughty glances from side to side, and with his dogs gamboling round him. He carried a whip in his trotter,” (Orwell, 1945:40)

The pigs' entrance into the final stage of the *gradually developing blend* is marked by the change in physical abilities. Passage (37) describes the pigs and their physical ability to walk and balance as if they were humans, on two legs rather than four which both indicates a tremendous leap in evolutionary terms as well as initiates the pigs' physical transformation.

(38)“But as the animals outside gazed at the scene, it seemed to them that some strange thing was happening. What was it that had altered the faces of the pigs? Clover's old dim eyes flitted from one face to another. Some of them had five chins, some had four, some had three. But what was it that seemed to be melting and changing?” (Orwell, 1945: 42).

Here, in passage (38) the final emergent space of the *gradually developing blend* is becoming clear with the physical transformation that is taking place. Until now the pigs were separating themselves from the other animals by means of further developing the human skills that they were endowed with. Little by little the pigs also began to adopt human behavior in a variety of ways which is something the other animals never did. In fact, the majority of the other animals made little more progress than becoming literate beyond their original human abilities that were established in section 5.1. Now, in passage (38) a clear physical metamorphosis is taking place.

(39)“Twelve voices were shouting in anger, and there 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, 1945: 42).

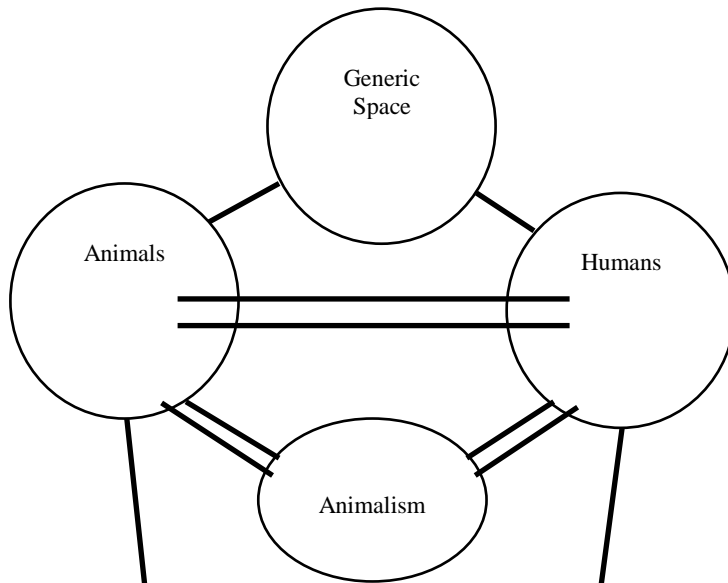
The physical transformation that began in passage (38) is complete and the pigs have, in fact, physically changed into humans. The phrase ‘*no question now, what had happened to the faces of the pigs*’ indicates the certainty that the narrator is expressing to the reader in his explanation of the fact that the pigs are now, undeniably, undistinguishable from the humans present. Passage (39) clearly exhibits the changes in the pigs' blended space as well as explicitly exemplifies final the emergent structure which contains the pigs' separation from the other animals on the farm

through the evolution of their human abilities as well as their physical transformation from pigs to humans.

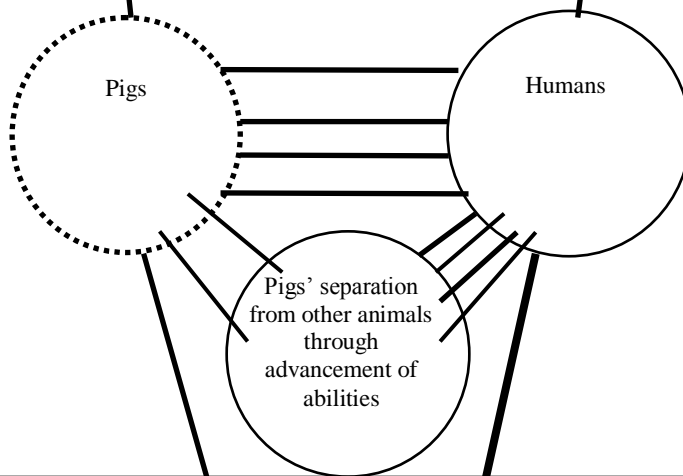
Figure 3 provides a visual representation of the *gradually developing blend* and its progress throughout the story.

Figure 3: *The Gradually Developing Blend*

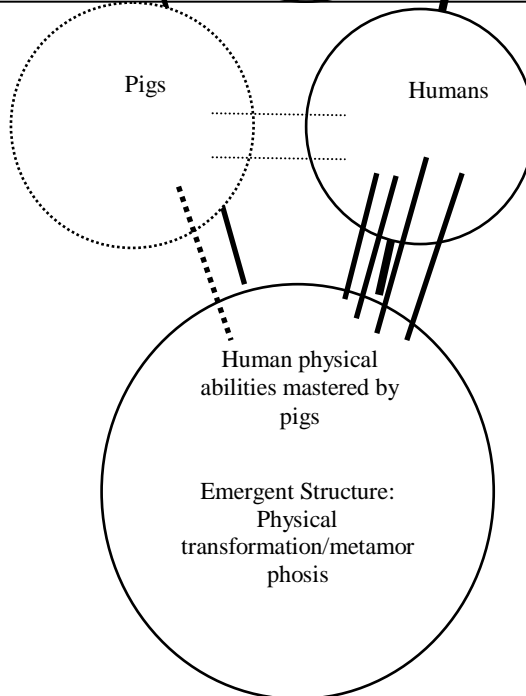
Initial Stage



Intermediate Stage



Final Stage



The initial stage of the blend, as outlined in the current and previous section, functions to establish the two input spaces involved in the blend which are animals and humans. Additionally, the initial stage of the *gradually developing blend* establishes the parameters of the input spaces and clearly delimits the boundaries, as well as outlines the components that each input space is comprised of. The passages that correspond to this stage of the *gradually developing blend* are (14)-(17) from the pigs' perspective, and passages (26) and (27) from the narrator's perspective. Along with developing the input spaces, the initial stage also contains the components of the generic spaces that consist of things like: species, cognitive capacities and physical abilities. In figure 3, the space labeled *Animalism* serves as a reference to the way the pigs have developed a structured ideological system that all animals were to follow based on the teachings of Old Major. This ideological structure illuminates the evil ways of the humans and claims that animals should never adopt their way of life. The boundaries of these two input spaces are rigidly delimited and in this section all of the animals, including the pigs, are acting to support the separation of animals and humans.

The dotted lines creating the mental spaces in the intermediate stage of the *gradually developing blend* serve to emphasize the blurred boundaries of the input space of the pigs which adopt human characteristics and behaviors that the other animals on the farm do not, and the strengthening of the humans' input space. For example, in this stage the pigs begin to study and learn specialized skills like blacksmithing and carpentry, as well as move into the farmhouse. Once inhabiting the farmhouse the pigs make use of the kitchen, recreation room and even begin to brew and enjoy beer. This stage also includes the pigs' advancement in cognitive abilities like the establishment of social hierarchy, comprehension of commerce and economics, marking of

territorial reign, persuasive speech and actions, the ambition to control and have power over the other animals. The separation of the pigs from the other animals in their adoption of more advanced human characteristics is represented in the central sphere with the dotted outline in the *intermediate stage* section of Figure 3. This stage of the blend corresponds to passages (18) – (23) from the perspective of the pigs, and to passages (28) – (36) from the perspective of the narrator.

The blended space and the emergent structure in the *gradually developing blend* encompasses the pigs' complete transformation from the beginning of the story until the end; from their vows to never act like the humans, to their gradual adoption and acceptance of human ways which separate them from the other animals, to their eventual physical transformation and metamorphosis into humans. In the final stage of Figure 3 the blend practically draws exclusively from the input space of the humans. In the blend, the pigs have begun the final step in their transformation as in passage (37), but physical metamorphosis has not yet taken place. At this stage the pigs have all mastered the ability of walking upright and balancing in order to free their fore-trotters for use just as humans walk on two legs allowing for arms and hands to be free to manipulate objects. The emergent structure space in the final stage of the blend represents all of the abilities, both physical and cognitive, that the pigs have acquired throughout the course of the story, as well as their physical transformation into humans. This can be seen in passages (38) where the animals looking into the house are confused and terrified to see the pigs' faces melting and transforming physically; and then in passage (39) where the pigs have undergone complete physical metamorphosis and are now indistinguishable from their human companions at the dinner table during a card game.

5.5. Symbolic, Representation, Blends, and Orwell's Satire

In *Animal Farm*, Orwell employs the concepts explored in the previous three sections as a means of creating the satirical message that is intended to be made clear. We can see that the three elements explored in this paper (the *base-blend*, *symbolic representation* and the *gradually developing blend*) are undoubtedly interconnected, and that the final *gradually developing blend* is made possible through the presence of the first two. The most basic and fundamental element that is being explored is surely the *base-blend*, which provides Orwell with the tools necessary for constructing the symbolic representation, and ultimately, the *gradually developing blend*. The *base-blend*, which endows each animal on the farm at least to some degree with human cognitive abilities, is established in the first few paragraphs of the book. The most salient component of the *base-blend* among all the animals on the farm is verbal expression and construction of ideas. Some animals may read or write better than others, but when it comes to understanding spoken word, all animals are capable of comprehending.

As a result of the *base-blend*, the symbolic representation of domination and thirst for power is given ample space to develop. This development can be seen in the character of Napoleon that changes in such a drastic way and in the end becomes crazed with power to the point of not leaving his house without protection as a means of separating himself completely from all other animals on the farm. Similarly, symbolic representation of the dominated group can be seen in the static character of Benjamin the donkey. Benjamin remains unchanged throughout the story and isn't affected in the slightest by any of the significant events that over the course of the animal take over. Benjamin can be seen as a symbol of pessimism and indifference, and Orwell's critique can be seen in his silence despite being aware of the potential

dangers of complete centralized control on the farm. He is convinced that things will never change for the better, or for the worse regardless of who is in the position of power.

These two elements, the *base-blend* and symbolic representation allow for the *gradually developing blend* to take form in the sense that the symbolism of power is seen as it changes forms completely, and the fact that the dominated group stands idly by while their lives are being controlled. The emergent structure of the *gradually developing blend* contains the pigs and their physical transformation into humans. This symbolizes the way the revolutionaries eventually became what they were originally rebelling against, which was Mr. Jones or, as the previous discussion of historical correspondences, a Tsar with total power. Napoleon, or as previously noted, Joseph Stalin, was one of the primary organizers of the revolution and once he tasted the first little bit of power he quickly became intoxicated, and felt the need to be in total control. *Animal Farm* is widely considered to be a criticism or warning about the dangers of totalitarian states as well as an allegory regarding the thirst and ambition for power. This is exactly what is exhibited in the intermediate stage and the final stage of the *gradually developing blend*. It is in these stages that the pigs adopt the habits of, and accept the lifestyle of their predecessor in every way, until in the end where Napoleon, accompanied by other pigs, makes the physical transformation from animal to human. So it can be seen that the arrival to the *gradually developing blend's* emergent structure would have not been possible without the prior establishment of the *base-blend* and symbolic representation that are present, and are of obvious equal importance.

6 Conclusions

Conceptual integrations, or blends, are all around us in everyday life and they offer a model with which further understanding of our world, language and culture can take place. The pervasiveness of conceptual blends extends into all fields of professional life, for example: science, math, advertising and marketing, literature, poetry, linguistics, cross-cultural studies and more, (Fauconnier and Turner, 1994, 1998, 2002). Conceptual Integration Theory should not be considered an alternative to Conceptual Metaphor Theory (Lakoff and Johnson, 1980), but rather as an alternative way of explaining metaphorical thoughts. The purpose of this study was to examine the nature of conceptual integrations as well as identify two distinct types of blends as they appear in a literary work, and also to explore the interconnectedness of the distinct blends and symbolic representation in the work. Similarly, another area of focus was the way in which George Orwell's construction of a satirical message in *Animal Farm* was facilitated by the establishment of symbolic representation and conceptual integrations. It has also been shown that the emergent space of the *gradually developing blend* contains the components needed by Orwell in his critique of totalitarian states, and that the establishment of both the *base-blend* and the symbolic representation allow for this to happen.

The results and analysis of this study indicate that the identification of the *gradually developing blend*, which could be seen as one of the main focuses of this study, has shown that blends, in fact, can be dynamic and temporal in nature. Generally, when exposed to a blend, the emergent structure is evident immediately and requires no evolution of input spaces to be understood. This type of blend has been classified as a *base-blend*, which was thoroughly

outlined in section 5.3, and then visually represented in Figure 2. On the other hand, the *gradually developing blend*, explored through textual examples of *Animal Farm* shows the way the input spaces of a blend can undergo gradual change throughout a text in terms of the projection or reception of components from the other input space, as well as projection of components into the blended space. Section 5.4 and identified how a *gradually developing blend* is unique as well as recognized the existence of the blend in Orwell's text. Section 5.4.1 used authentic textual examples to illustrate the gradual blending process and final arrival at the emergent structure through two different perspectives, both the narrator's and the pigs'. The blend was also explained in terms of the initial stage, intermediate stage and final stage. The passages chosen for the analysis were placed into the mentioned groups to provide a model for which passages corresponded to exactly which part of the blend, as well as to show the way the input spaces and their structures changed throughout the story. A visual representation of the *gradually developing blend* was then provided in Figure 3.

The fact that only one literary work was chosen for the analysis could be seen as a limitation of the study. However, the addition and analysis of another literary work might have proved to be a burden while trying to be clear and comprehensive while explaining the notion of *gradually developing blend* for the first time. In lieu of using another text in this study, the blend was explained from varying perspectives. With this in mind, further efforts could be made in relation to this topic by examining other works of literature, film, comics, television shows or even commercials to see to what degree *gradually developing blends* are pervasive. This type of study would surely be another contribution to the already widely studied and investigated Conceptual Integration Theory.

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