

Animal Characters in George Orwell's *Animal Farm* and Art Spiegelman's *Maus*: A Comparison

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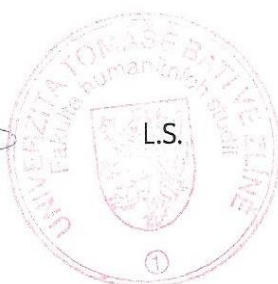
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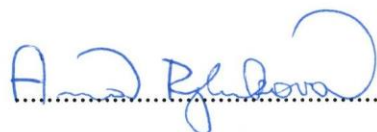
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ABSTRAKT

Tato bakalářská práce analyzuje zvířecí postavy v obou dílech a zkoumá způsoby, jimiž oba autoři znázornili spojení mezi svými zvířecími postavami a reálnými historickými osobnostmi v totalitních režimech. Zároveň také objasňuje a srovnává stereotypy, které autoři využili při ztvárnění svých postav. Práce zařazuje díla do jejich historického kontextu a zkoumá spojitosti mezi knihami a znázorněnými historickými událostmi dvacátého století.

Klíčová slova: *Farma zvířat*, *Maus*, Art Spiegelman, George Orwell, zvířecí postavy, srovnání

ABSTRACT

This bachelor thesis provides an analysis of animal characters in both books and it also examines the methods through which the writers depict the connection between the animal characters and their historical counterparts in totalitarian regimes. It also studies the stereotypes according to which both authors portrayed their characters. This thesis sets both books into a historical context and it explains the relation between the events in the book and historical events of the 20th century.

Keywords: *Animal Farm*, *Maus*, Art Spiegelman, George Orwell, animal characters, comparison

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

CONTENTS

INTRODUCTION	9
1 INTRODUCTION TO THE NOVEL <i>ANIMAL FARM</i>	10
1.1 George Orwell's <i>Animal Farm</i>	10
1.2 The Historical Context of <i>Animal Farm</i>	12
2 INTRODUCTION TO A GRAPHIC NOVEL <i>MAUS</i>	16
2.1 Art Spiegelman's <i>Maus</i>	16
2.2 The Historical Context of <i>Maus</i>	19
3 PARALLELS BETWEEN <i>ANIMAL FARM</i> AND <i>MAUS</i>.....	21
3.1 Analogy between the Books	21
3.2 Portrayal of Historical Figures.....	22
4 ANIMAL CHARACTERS PRESENT IN <i>ANIMAL FARM</i>	25
4.1 Animal Characters	25
4.1.1 The Pigs	25
4.1.2 The Horses.....	27
4.1.3 The Sheep	29
4.1.4 The Hens.....	29
4.1.5 The Dogs.....	30
4.1.6 Other Animals.....	30
4.2 Stereotypes.....	33
4.3 Human Characters Present in the Story	34
5 ANIMAL CHARACTERS PRESENT IN <i>MAUS</i>	36
5.1 Animal characters	36
5.1.1 Mice.....	36
5.1.2 Cats	38
5.1.3 National Animals.....	39
5.2 Stereotypes.....	42
5.3 Human Characters Present in the Story	43
6 A COMPARISON OF ANIMAL CHARACTERS IN BOTH BOOKS	45
6.1 Portrayal of Animal Characters	46
6.2 The Enemy.....	48
6.3 Usage of Stereotypes	49
CONCLUSION	51
BIBLIOGRAPHY	53

INTRODUCTION

The main goal of this bachelor thesis is to thoroughly describe and analyse animal characters both in *Animal Farm* and in *Maus* and examine the stereotypes according to which both of the authors decided to portray their characters. It also describes the narrators that each of the writers used and the way they convey the story to the readers. The thesis compares and contrasts the usage of animal characters in both books and the different approaches that each of the writers used. Furthermore, this thesis examines similarities between both works regarding the portrayal of real historical figures. The second goal is to show the parallels between the books and real historical events. The first chapters provide an introduction to both books and set them into historical context in order to understand the situations of given periods. The historical context of both books is simultaneously compared to the given situation in each book with a number of examples. The fourth and fifth chapter concerns itself with an analysis of animal characters in *Animal Farm* and in *Maus* and the portrayal of historical counterparts as it becomes clear that there are historical figures that are present in both books despite the fact each work is set in a different place and time period. As for *Animal Farm*, the thesis provides an analysis of characters which were used for the purpose of allegory. In *Maus*, analysed animal characters differ in appearance compared to the ones in *Animal Farm*. Furthermore, the thesis examines the enemies in both works and compares their characters and the way each author portrayed them. Despite the fact the thesis concerns itself mainly with animal characters, human characters play an important role in both works, therefore they needed to be analysed as well. The thesis also provides examples proving that George Orwell is the more sceptical of the two regarding the outcome of the story. The final chapter of this thesis compares and contrasts the used methods of both authors and the differences and similarities in the portrayal of animal characters. Despite the fact that both authors apply a similar tool to portray reality – animals as a representation of people in totalitarian regimes, they use it quite differently. The goal of this thesis is to analyse the used methods which both authors used to depict the connection between the fictional world and real historical events. Furthermore, this thesis examines the manner through which both of the writers formed the interconnection between the animal characters in the books and their historical counterparts.

1 INTRODUCTION TO THE NOVEL *ANIMAL FARM*

Eric Arthur Blair, recognized under his pseudonym George Orwell, was an English writer best known for his dystopic novels *1984* (1949) and *Animal Farm* (1945). The full title of *Animal Farm* was originally *Animal Farm: A Fairy Story*, however this title prevailed only in the editions published by two British publishers: Secker & Warburg and Penguin Books. The American publishers refused to publish the book under such a title. Moreover, the worldwide translations of *Animal Farm* used different subtitles such as ‘A Satire’ or ‘Fable’¹ as the book was not considered to be a fairy story.

1.1 George Orwell’s *Animal Farm*

According to Paul Kirschner, Orwell’s intentions to name the book ‘A Fairy Story’ were purely to make “a parody of the ‘proletarian’ fairy tale”,² which was so common in parts of Europe and the United States in the 1920s and 1930s. The characters in the book are primarily animals, which are confronted with many obstacles. The characters cannot be divided into the two basic categories – the good and the bad, as there are many characters that are not necessary evil, yet they help the totalitarian system by their actions, as is the case of sheep. However, as the story progresses, the reader learns that the villains are hiding in the midst of the common crowd. As the pigs seize power, their true nature gradually becomes evident. Even though *Animal Farm* can be viewed as a book for children at the first glance, the events and themes in the story are designated for the adult audience. Only the reader with knowledge of modern history can understand this satiric novel on a larger scale.³

While working on the first edition of *Animal Farm*, George Orwell met with Joseph Czapski, a survivor of gulag and Katyn massacre, who helped Orwell to understand the depth of Stalin’s character in more detail. Despite his cruelty, Stalin managed to save Russia from German invasion by not fleeing and standing his ground in Moscow, even though it was heavily under attack. In the book, Stalin is represented by the pig Napoleon,

¹ See Peter Davison, foreword “A note on the text” to *Animal Farm*, by George Orwell (London: Penguin Books, 1989), v.

² Paul Kirschner, *The Dual Purpose of Animal Farm* (Oxford: Oxford University Press, 2004), 774.

³ See *Ibid.*, 772-774.

therefore changes needed to be made as to show him more fearless.⁴ It can be seen that Napoleon and his speeches and actions gave strength to animals to fight for their farm.

The whole book is mere 95 pages long, yet the story is very influential. It is divided into ten chapters and the language as a whole is easily understandable. The book tells a story of a peculiar farm in England – a farm which is led purely by animals themselves. From the very beginning, the division of population can be seen, even though the animals create so called Seven Commandments, which are to be the pillars of their existence as the concept of ‘Animalism’. The Seventh Commandment states that “All animals are equal”⁵ yet it is apparent that the pigs are considered as the superior, partly because of their cunningness and their ability to secretly plan the revolution, partly because they taught themselves how to read and write which moved them almost onto a position of a human, therefore a leading power.

As the story evolves, the life on the farm proves to be harder and harder, at least for all the animals except the pigs, who enjoy luxury which none of the other animals can dream of. The story is even more depressing because it does not end with the animals being released from the cruel rule of the pig Napoleon. In the end, the animals could no longer remember what the life was like before the Revolution and if they ever even led a different way of life. Moreover, they could no longer tell the difference between the pigs and the humans, as the pigs, despite the constant reassurances and threats of human ways being bad and dangerous, taught themselves all the customs of people and behaved in the same way as humans do.

Even though the book never draws any link to the real historical events, Orwell stated it was “primarily a satire on the Russian Revolution,”⁶ therefore a reader can establish some parallels between the characters and events in the book with the historical counterparts and events in the history of the 20th century.

⁴ See Davison, “A note on the text” to *Animal Farm*, vi-vii.

⁵ George Orwell, *Animal Farm* (London: Secker and Warburg, 1945), 15.

⁶ Davison, foreword “A note on the text” to *Animal Farm*, vii.

1.2 The Historical Context of *Animal Farm*

Even though there are no clear-cut parallels in the book to the real historical events, it is evident that the characters in the story are to represent real historical counterparts who either participated in the Russian Revolution, or were affected by it.

At the beginning of the 20th century, Russia found itself under the rule of Emperor Nicholas II, who was the last tsar of Russia. The first riots broke on ‘Bloody Sunday’ in 1905, when the Russian army shot at a crowd which was demanding more rights. The opposition against the rule of the tsar grew stronger and Nicholas II was forced to establish representative institutions to represent Russian people.⁷

During the First World War, Nicholas decided to directly command the Russian Army. Russia was losing a number of battles in the war and the situation was growing more and more dramatic as inflation rose and there were severe food shortages across Russia, which led to peasants becoming even poorer. The antipathies towards the tsar grew even stronger, and in February of 1917 large demonstrations started to take place in Petrograd and Nicholas had no other option but to abdicate.⁸ The overthrow of tsar and the establishment of the Provisional Government is referred to as the ‘February Revolution’ and is considered as the beginning of the Russian Revolution.⁹

In *Animal Farm*, the Revolution comes at a different time of year – in June, however, the exact time period is not crucial when reading an allegory such as this, therefore the reader can draw a link between the events and characters in the story to the real times in history.

In the very same year, the Bolshevik party, with its leader Vladimir Lenin, forcibly took over the power from the Provisional Government and civil war spread through Russia.¹⁰ During the 1920s, Joseph Stalin gained more and more power in the Bolshevik party. After Lenin’s death in 1924, Stalin decided to get rid of people who could pose

⁷ See Richard S. Wortman, *Scenarios of Power: Myth and Ceremony in Russian Monarchy from Peter the Great to the Abdication of Nicholas II* (Princeton: Princeton University Press, 2013), 362-363, accessed 12 March, 2016, https://books.google.cz/books?hl=en&lr=&id=ykaVAQAAQBAJ&oi=fnd&pg=PP1&dq=nicholas+II+duma&ots=EOjBRmrt4l&sig=C4pAqBIdHnFCqnlGAK_phYe76vQ&redir_esc=y#v=onepage&q=nicholas%20II%20duma&f=false.

⁸ See *Ibid.*, 408.

⁹ See Sheila Fitzpatrick, *The Russian Revolution* (Oxford: Oxford University Press, 2008), 15-16, accessed January 16, 2016, <https://goo.gl/63qeIv>.

¹⁰ See *Ibid.*, 2.

a potential threat. The presumed successor of Lenin – Leon Trotsky was forced to flee Russia into an exile, together with a number of members of Russian aristocracy.¹¹ The event of Trotsky's flee to exile can be drawn to a certain part of the book. The disputes between the pigs Napoleon and Snowball grew more and more severe, when finally Snowball was forced to flee the farm to save his own life.

At the end of the 1920s, Joseph Stalin introduced First Five-Year Plan on agriculture, which was to be more industrialized. At that time, collectivization of land took place as well. This 'Cultural Revolution' was aimed mostly against the aristocracy and scholars still remaining in Russia, who still had great impact on the citizens of Russia.¹²

As the society struggled under the reign of Stalin, in the years between 1934, when Stalin started to officially approve of violence as a tool for solving political disputes, and 1939, the Great Purges took place which struck a terrible blow to the enemies of the regime.¹³ There have been innumerable 'show trials', where the accused were forced to plead guilty of terrible crimes against the regime and then they were publicly executed. In this manner, Stalin achieved to get rid of not only a number of uncomfortable opponents of his reign but common people as well. Another tool of mass destruction used by Stalin were so called Gulags, Russian labour camps into which criminals and political prisoners were sent. It is estimated that between 15 to 30 million people died in gulags during the years between 1918 and 1956. People in the Gulag Labour Camps were forced to work on construction sites or in mines in order to industrialize and modernize Russia.¹⁴

The first large project carried out by more than 100,000 prisoners of gulag was the White Sea-Baltic Canal, which connects the White and Baltic Seas, playing a crucial role in transportation of goods. Many prisoners died during the process due to a shortage of food

¹¹ See Leon Trotsky, *The Revolution Betrayed: What is the Soviet Union and where is it going?* (Oak Park, MI: Mehring Books, 1937), xxii, accessed February 29, 2016, https://books.google.cz/books?hl=en&lr=&id=hiCYS9Z3IDoC&oi=fnd&pg=PR9&dq=leon+trotsky+USSR&ots=Bggy_bqNwq&sig=1b66fy5docqrBiSb0UBRdReiBI&redir_esc=y#v=onepage&q=leon%20trotsky%20USSR%20stalin&f=false.

¹² See Fitzpatrick, *The Russian Revolution*, 2.

¹³ See Arch John Getty, *Origins of the Great Purges: The Soviet Communist Party Reconsidered, 1933-1938* (Cambridge: Cambridge University Press, 1987), 12, accessed January 17, 2016, https://books.google.cz/books/about/Origins_of_the_Great_Purges.html?id=R5zx54LB-A4C&redir_esc=y.

¹⁴ See "Gulag Labour camps, Union of Soviet Socialist Republics," Encyclopædia Britannica, 2015, accessed 13 March, 2016, <http://www.britannica.com/place/Gulag>.

and common fatal accidents.¹⁵ The canal was praised as an enormous success, as it was finished in only 20 months, however, it later appeared to be too narrow as well as shallow for most ships to pass through.¹⁶

The made-up trials appear in *Animal Farm* as well and the similarities with the Soviet regime are quite striking. The first time the public execution takes place, the animals are stunned and terrified. Not only are some of the pigs, which are regarded as the politicians and leaders of the farm, executed, but other animals have their throats ripped by the dogs, who guard the pig Napoleon, as well. The Seven Commandments have also been changed to justify Napoleon's actions. In chapter eight, the Sixth Commandment is changed from the original "No animal shall kill other animal."¹⁷ to "No animal shall kill other animal *without cause*."¹⁸ Another link can be drawn between the population of Russia and the animals living on the farm. As time passes by, Napoleon decides to build a windmill which would electrify and modernize the whole farm. A parallel can be drawn between the mill and the White Sea-Baltic Canal project. Even though the animals with their hooves and claws lack the ability to build such projects, they were still forced to finalize this project. The huge exploitation of workforce and prisoners of gulags in USSR can be seen in the manner in which the pigs in *Animal Farm* treat the rest of the animals.

Another phenomenon which Stalin introduced in Soviet Russia was so-called 'Cult of Stalin' – massive propaganda which took place all over Russia with Stalin's face looking on everyone from posters, statues, pictures and books. The ever-present praise of Stalin as a great leader was a part of everyday life for citizens in USSR.¹⁹ It can be seen that even though Napoleon did not go as far as having pictures of him in every barn or stall, the appraisal of him as a great leader became gradually an ever-present part of animals' lives.

¹⁵ See Mikhail Morukov, "The White Sea-Baltic Canal," (Stanford: Hoover Press, 2003), 9-10, accessed January 17, 2016, http://www.hoover.org/sites/default/files/uploads/documents/0817939423_151.pdf.

¹⁶ See "Work in the Gulag," (Fairfax: George Mason University), accessed January 17, 2016, <http://gulaghistory.org/nps/onlineexhibit/stalin/work.php>.

¹⁷ Orwell, *Animal Farm*, 15.

¹⁸ *Ibid.*, 61.

¹⁹ See Julia Kenny, "Stalin's Cult of Personality: Its Origins and Progression," (Heslington, York: The Official University of York Student History Magazine, 2015), accessed 13 March, 2016, <http://theyorkhistorian.com/2015/09/18/stalins-cult-of-personality-its-origins-and-progression/>.

The reader can see a direct link between the real historical figures and events and the book, particularly with a character of pig Napoleon. As the story progresses, Napoleon seldom appears in public, but lets others (mostly the pig named Squaler, who is a talented public speaker) to praise him in public and spread the propaganda between animals. He also surrounded himself with his own guards consisting of nine bloodthirsty dogs, who are only too willing to obey his orders.

It can be seen there are many parallels between the book and the historical events and counterparts. The narrator who tells a story is heterodiegetic as he is distanced and he is not part of the story, therefore the whole book is perceived from an outside view.²⁰ By using the allegory as a main tool of depicting the story, Orwell is very critical towards the events and characters. The whole book fulfils the purpose of a satirical representation of the Soviet Russia and Orwell describes it in a raw, disillusioned way.

²⁰ See Gérard Genette, *Narrative Discourse: An Essay in Method* (Ithaca, NY: Cornell University Press, 1983), 244-245, accessed April 20, 2016, https://books.google.cz/books?hl=en&lr=&id=yEPuQg7SOxIC&oi=fnd&pg=PA7&dq=heterodiegetic+narrator+genette&ots=52MHqJyMWU&sig=ayKtvIKISmWdDICUcnqIdouHl8&redir_esc=y#v=onepage&q=heterodiegetic&f=false.

2 INTRODUCTION TO A GRAPHIC NOVEL *MAUS*

Art Spiegelman is an American writer and illustrator who gained worldwide attention after releasing two volumes of his graphic novel *Maus*, which has earned him a Pulitzer Prize. The story was initially published in a magazine in 1980 and only later it was made into a book version between the years of 1986 and 1992 and in 2003 both of the volumes were published collectively²¹ as a single book divided into two parts.

Both of Spiegelman's parents were Polish Jews and survivors of the Holocaust and Auschwitz concentration camp. The fate of his parents influenced Spiegelman in his work as he is trying to capture their story as genuinely as he possibly can.²²

2.1 Art Spiegelman's *Maus*

Maus has a number of autobiographical features, Spiegelman is very self-critical and the book reveals a lot not only about his own personal life, but also about the life of his father. He, Artie Spiegelman, is one of the two main narrators and characters in the book. The other is his father, Vladek Spiegelman, who tells him his story of how he managed to survive the Second World War. The authenticity seeps through the pages in other means as well, for example the way in which Vladek talks is purposely left uncorrected with grammatical errors to show the reader that English is not Vladek's native language. Despite that, he still decides to tell his son his life story in English and not in Polish.

The terrors of the Second World War and Holocaust itself are very problematic to present to the modern audience in a way which would not derogate the events. The time of the Second World War as represented by Hollywood is often considered insufficient. However, Spiegelman managed to combine a comic genre, which is favoured by mass culture, with a narrative which is very intimate and self-revealing. Spiegelman's *Maus* also does not provide any moral instruction to the reader and it neither depicts the regime in a satiric way as is the case of Orwell's *Animal Farm*.²³

Similarly as in George Orwell's *Animal Farm*, Spiegelman also decided to use animal characters to convey the story to the readers. The Jewish population is portrayed as mice

²¹ Art Spiegelman, *Maus* (London: Penguin Books, 2003).

²² See Andreas Huyssen, *Of Mice and Mimesis: Reading Spiegelman with Adorno* (Durham: Duke University Press, 2000), 70.

²³ See *Ibid.*, 70.

and their main enemy are the German Nazis, who are depicted as cats. The long-time battle from the animal kingdom is therefore put into a fictional world of books to show the never ending struggle of these two species between the role of the hunter and the prey.

The first volume of *Maus* (dedicated to Art Spiegelman's mother Anja) bears a subtitle *My Father Bleeds History* (1980). This shows the slow and painful process (very much like real bleeding) Vladek had to go through while telling his son a story of his survival. More often than not, Vladek purposely strays from the subject and changes the topic to complain about his difficult life with his second wife – Mala, who is also a Holocaust survivor. There are hints throughout the book which suggest that Vladek tries to push the memories of the painful past away.²⁴

Moreover, the first volume begins with a quote by Adolf Hitler: “The Jews are undoubtedly a race, but they are not human,”²⁵ which leaves a very strong first impression on the reader, intensified by the image of Jews portrayed as mice, a filthy vermin, which might have been another reason why Spiegelman decided to portray Jews in the way he did.

The names of several chapters in both volumes are worth to elaborate on in order to show the bitter way in which Spiegelman portrayed the characters and the evolving story. For example, the last two chapters in the first volume named ‘Mouse Holes’ and ‘Mouse Trap,’ show collocations which are rather common, yet in this context the reader can see they have a double meaning. As the Jews are portrayed as filthy mice, which need to be eliminated, these two titles of the chapters might evoke the feeling of a successful catching and killing the unwanted vermin.

The first chapter of the second volume is called ‘Mauschwitz’, which is again a direct link to the portrayal of Jews. The second chapter is named ‘Time Flies,’²⁶ which shows, in a morbid way, Spiegelman's ability to play with words and images, as this title can be perceived either literally or figuratively. Because of the detailed picture at the beginning of the chapter, the reader senses a hidden meaning. The most obvious one is that time is passing by rather quickly. However, because of the painstakingly detailed graphic image,

²⁴ See Jeet Heer, Kent Worcester and Hillary Chute, *A Comics Studies Reader* (Jackson: University Press of Mississippi, 2009), 343.

²⁵ Spiegelman, *Maus*, 10.

²⁶ *Ibid.*, 199.

the name 'Time Flies' can be referred to the real flies feasting on the dead bodies of prisoners in Auschwitz.

The story evolves in two separate times – present (circa around 1970s and 1980s) and past (the events of the Second World War and the direct aftermath). Because of that, there are two different narrators. The present time is described from the point of view of Artie Spiegelman – the author himself. The past, on the other hand, is depicted by his father, Vladek. There are other storylines in the book, for example an old comic strip is inserted in the novel, depicting the time when Anja – Art Spiegelman's mother, killed herself. These deviations from the main storyline give the reader insight into the life of Spiegelman's family.

The relationship between Art Spiegelman and his father Vladek is rather a difficult one. In the very first panel of the book the reader learns the two men do not see each other very often, as they are not very close. Throughout the whole book, the difficulties between the father and the son keep seeping through because of the generational and knowledge gap between them and also because of Vladek's character. He uses emotional blackmail very often to control his son and his second wife and to make them feel constantly guilty. In the first chapter of the second volume, Vladek even goes as far as lying about having a heart-attack, just so his son would call him back.²⁷ This shows the great distance between the two men and the desperate means that Vladek uses to try to get the attention of his son, who is interested in hearing the story of his survival, yet does not want to cope with the current problems of his father.

However, Art Spiegelman confesses to his wife Françoise in the first chapter of the second volume that he feels guilty because he is unable to imagine what his parents had to go through and understand it properly.²⁸

Because of his experience during the war, Vladek is obsessed with food and he tries to save money by any means possible. Yet, despite the way he was treated by the Nazis during the Second World War, he is very racist towards black people, and he is very much driven by the stereotypes such as that all coloured people steal. When Art Spiegelman's wife

²⁷ See Spiegelman, *Maus*, 172-173.

²⁸ See *Ibid.*, 176.

Françoise stops to give a lift to a coloured hitchhiker, Vladek starts to swear in Polish and calls him ‘shvartser’, an offensive word in Yiddish.²⁹

2.2 The Historical Context of *Maus*

The story of Vladek Spiegelman begins before the war, as he tells his son about his life in a small city called Czestochowa, his love affairs and his encountering with his future wife – Anja Zylberberg, who was from a very rich family of factory owners. The reader learns from the very beginning she later commits suicide.

The main story of Vladek begins in 1936 when Vladek and Anja get engaged, and it continues through 1937 and 1938 when they get married and their son Richieu is born. During that time Anja experiences a hysterical break-down and is advised to leave Poland and attend a sanatorium in Czechoslovakia. The war begins to appear on the background of the story. While on their way to sanatorium, they see a town with a swastika for its flag. There were also many rumours of pogrom going on in Germany, with Jewish synagogues being burned down and Jews being taken away.

Germany invaded Poland on 1 September 1939. Poland was then divided into three parts – the Western territory was to become a part of Hitler’s Reich, the Eastern territory became a part of Soviet Union and the territory in the middle became a protectorate with a German controlled government in power. The Polish Jews faced immediate restrictions. All Jewish-owned shops had an obligation to display the Star of David as well as all the Jews in the country. Moreover, synagogues all across the country were being destroyed and Jewish citizens were not allowed to go into certain areas in the cities or ride a train without a special permission. Soon after, there was a need to concentrate the Jews into certain areas; therefore ghettos were built where the Jewish people were to live. In 1941, the first death camps started to operate and Jews have been taken away in large numbers into these camps.³⁰ In 1944, Vladek and his wife were taken there as well.

Before the beginning of the Second World War, the largest number of Jews in Europe lived in Poland (approximately 3.3 million people). After the end of the Second World War

²⁹ See Spiegelman, *Maus*, 258-259.

³⁰ See Barbara Makuch, “Conditions for the Jews in Poland during World War Two,” (Arcata, CA: Humboldt State University), accessed February 3, 2016, <http://www2.humboldt.edu/rescuers/book/Makuch/conditionsp.html>.

it became clear that mere 11% of the Jewish population (369,000 people) survived the holocaust.³¹ Among those who survived were also Vladek and Anja.

The story follows Vladek while he was called to fight in a Polish army in 1939 and was later taken as a war prisoner by Germans and imprisoned in a P.O.W. (Prisoner of War) camp. He managed to get released in 1940. After Vladek got back to his family, he learned that his factory, which has been funded by his father-in-law, has been taken over by ‘Aryan’ managers. This shows the means through which Nazis decided to take away the property and, later, rights of Jews.

Later on, the whole family was sent to a ghetto in a small village Srodula just outside Sosnowiec, where Vladek had his business before the war. Gradually, Anja’s whole family was sent to the concentration camp. When the whole ghetto was to be deported, Anja and Vladek decided to hide and they managed to sneak out. Vladek decided it would be safest if they escaped to Hungary, where it was supposedly calmer. The smugglers, however, betrayed them and the couple got arrested in the train by the gestapo and sent to Auschwitz, which they both managed to survive.

Auschwitz-Birkenau was the largest concentration camp built by the Nazi Germany. It was built in 1940, with an approval of Heinrich Himmler, and there could be up to 150,000 people imprisoned. It is estimated that throughout the war, 2.5 million people were deported to this camp, but only 200,000 survived it. This death camp was situated near a town of Oswiecim and it was secluded from the outside world. In 1942, Auschwitz became a place for performing the so called ‘Final Solution’, a massive slaughter of Jewish population in the gas chambers by the deadly Zyklon B gas.³²

In January 1945, when the Red Army begun to free Poland, an infamous Death March took place. An estimated number of 58,000 prisoners from Auschwitz were forced on a long journey on foot to Germany, which many did not survive.³³ Among these prisoners was also Vladek Spiegelman, who survived the perilous journey and was finally freed, when the German troopers decided to flee and leave the prisoners behind.

³¹ See Rebecca Weiner, “The Virtual Jewish World: Poland,” (Washington D. C.: American–Israeli Cooperative Enterprise), accessed February 3, 2016, <http://www.jewishvirtuallibrary.org/jsource/vjw/Poland.html>.

³² See Vincent Châtel and Chuck Ferree, “Auschwitz-Birkenau – ‘The Death Factory,’” JewishGen®, accessed 12 March, 2016, <http://www.jewishgen.org/ForgottenCamps/Camps/MainCampsEng.html>.

³³ See Ibid.

3 PARALLELS BETWEEN *ANIMAL FARM* AND *MAUS*

The reader can draw several parallels between George Orwell's novel *Animal Farm* and Art Spiegelman's graphic novel *Maus*. One of the most striking similarities is the way in which the characters are portrayed in both books. Even though the books portray different historical events, both authors decided to tell the stories through animals.

3.1 Analogy between the Books

A link between the books is also an ever-present regime which oppresses the society in a certain country. In case of *Animal Farm* it is the cruel regime of Stalin in Russia and the dictatorship in *Maus* is the one of Hitler and Nazism. Even though there is almost no reference about Russia in *Maus* (except when the Red Army frees Poland at the end of the war), the two dictators meet in *Animal Farm*.

As for the authors themselves – neither Orwell nor Spiegelman lived through the stories they wrote about. As for George Orwell, he has never been to the USSR and therefore had to use the power of his imagination, as well as the contributions from the survivors of Stalin's regime (for example Joseph Czapski) in order to write such a strongly influential book.³⁴

In case of Art Spiegelman's *Maus*, the book is very autobiographical, yet the main story which the author tries to convey to the readers is the one of his father, a holocaust survivor. Art Spiegelman was born after the war, which the reader can deduce from the very first panel which introduces the first volume as it is from 1958 and Art Spiegelman is only ten or eleven years old at that time.³⁵ Because of this he tries to reconstruct the story his father tells him, which is naturally very biased, yet the writer has to rely on the testimony of his father, as Art Spiegelman did not live through the horrors he writes about.

In both books, the enemy comes from the outside. In case of *Maus*, the enemy takes form of German army and the Nazis who invade Poland and turn Vladek's life around. Yet, as the book evolves it can be seen that the anti-Semitic feelings have had their roots even in the Polish society. An example of this might be an event when an old woman recognized

³⁴ See Davison, foreword "A note on the text" to *Animal Farm*, by George Orwell, vi-vii.

³⁵ See Spiegelman, *Maus*, 5.

Vladek's wife Anja and screamed „A Jewess!“³⁶ in order to get Vladek and Anja arrested. Yet, most people were just frightened to help Jewish people in case they would get in trouble themselves.

As for *Animal Farm*, the Nazis are one of the main enemies as well. Yet, their goal is to conquer the leading power of the farm and not to wipe out a part of the population as it is the case in *Maus*. This enemy comes from the outside again and threatens the farm and its inhabitants.

In *Maus*, the enemy in the most part succeeds. Even though the Nazis were not able to slaughter all the Jews, a large number of them still dies in concentration camps. In *Animal Farm*, the enemy is defeated and has to draw back from the farm, yet the battle takes its price and a number of animals are wounded and their pride, the windmill, is torn down. On the other hand, the book ends with the collaboration of pigs and humans, therefore Soviet Russia and Nazi Germany. This shows that despite the fact the humans almost conquered the farm Napoleon is still willing to create a partnership with them and betray the rest of the animals.

3.2 Portrayal of Historical Figures

There are two main historical figures represented in both stories. It can be argued that both of the great leaders – Hitler and Stalin are present in both books. Yet their portrayal is not always directly shown to the reader.

Adolf Hitler – a German leader and dictator, is present in *Animal Farm* as one of the characters; however in *Maus*, even though one of the main story lines takes place during the Second World War, the character of Hitler himself is never actually present in the book. He is represented by the Nazi regime and the German army, yet the reader understands from the historical context that the character of Hitler is ever-present in the actions of Germans, even though his character never appears in the book. On the other hand, he is portrayed as one of the human characters in *Animal Farm* and he plays a rather important role in the story. It can be deduced that Adolf Hitler is represented by Mr. Frederick – a farmer on the neighbouring farm named Pinchfield. The parallel between the character and Adolf Hitler is clear not only because he is described as “a tough, shrewd

³⁶ Spiegelman, *Maus*, 139.

man, perpetually involved in lawsuits and with a name of driving hard bargains,”³⁷ who is taking good care of his farm, but also because he is the one who attacks Animal Farm,³⁸ which can be seen as a parallel to Hitler’s invasion to Russia and his near success of taking over Moscow.³⁹ Even though Mr. Frederick did not succeed to overthrow the power of animals over the farm, he still managed to wound a number of them and destroy the windmill.

As for Joseph Stalin, a Russian dictator, he is present in both books as well, but yet again, his character is never directly portrayed in *Maus*. His role in the books is substituted by the Red Army, which comes near Auschwitz, and so Vladek is hired as a tinman to put apart the machineries which were in the gas chambers, because Germans did not want to leave any traces of what they have done.⁴⁰ Therefore, Stalin in the book *Maus* is not represented as a threat, but as a saviour. The portrayal of Stalin in *Animal Farm* is different and he is represented by the pig Napoleon. He is present in the story from the very beginning and is among those who planned the Revolution and overthrow of the human power, even though the act of rebellion itself was rather chaotic and done by the joined forces of animals without any visible leading power or plan. Animals do not see him as a threat, even though they gradually begin to fear him and his cruel regime. Similarly as in *Maus*, he is also portrayed as a saviour, because he helped to defeat the power of a human. This image is continually repeated to the animals by many means, such as the constant praise of Napoleon and his power, the many speeches delivered by the pig Squealer, who is a very convincing public speaker, or the Seven Commandments which are supposed to be the pillars of the whole system. Yet, as the story evolves, Napoleon gradually becomes a subtle enemy of the common animals and also of the higher-ranked animals, such as other pigs, because of his terrible made-up trials. Therefore a parallel can be drawn between a character of Napoleon and Stalin and their made-up trials.

It can be said that the Animal Farm lived its own secluded life, oblivious to the current events and disputes between the farmers from the neighbouring farms. Even though the farm was not completely self-sufficient, common animals were not drawn into

³⁷ Orwell, *Animal Farm*, 24.

³⁸ See *Ibid.*, 68-69.

³⁹ See Davison, foreword “A note on the text” to *Animal Farm*, by George Orwell, vi.

⁴⁰ See Spiegelman, *Maus*, 229.

the business transactions happening between the pigs and the farmers. As the farm is unique in its way of control, the reader does not learn many details concerning the outer world surrounding the farm.

As for the story in *Maus*, the events from the Second World War are reconstructed from Vladek Spiegelman's memory which might not be considered very plausible at all times as the dates and time periods do not always match. An example of this might be his imprisonment in Auschwitz in 1944.⁴¹ When his son Artie Spiegelman tries to chronologically organize the events, the individual time periods that Vladek gives him are rather chaotic.

Therefore a link can be drawn between the book *Animal Farm* and graphic novel *Maus* in a way that the events in the stories only show a certain fragment of a given period. Even though the story of Vladek in *Maus* is largely influenced by the events that are happening around him or which originated far from his character, for example in Germany, his story is still only a small piece in a much bigger picture. In *Animal Farm*, the reader learns about the lives of animals and their day-to-day struggles, yet the consequences of the actions taken by Napoleon are in the most part passing them and they remain oblivious to them as there is seemingly nothing they can do to change their fate.

⁴¹ See Spiegelman, *Maus*, 228.

4 ANIMAL CHARACTERS PRESENT IN *ANIMAL FARM*

There is a number of animal characters present in George Orwell's novel *Animal Farm*. All of the animals serve their purpose – either on the superior positions or the more submissive ones. There is also a link between the characters in the book and their historical counterparts. The characters described in this chapter are the ones which directly serve the allegorical purpose of the book.

4.1 Animal Characters

4.1.1 The Pigs

Among the most prominent inhabitants of the farm are undoubtedly the pigs. Despite the original ideology of all animals being equal, it can be seen that pigs are the most respected and considered the wisest among the animals. The book itself begins with a speech given by the boar named old Major who urges the animals not to fear the power of man and rise against it. It is also in this part of the book where the unshakable truth has been spoken: “Whatever goes upon two legs is an enemy.”⁴² Old Major also advises animals never to take the customs and traditions of human beings and as his speech continues, he lays the foundation of a society of equal animals which do not have any master. Later, he also reveals the content of his dream and teaches all animals the song ‘Beasts of England’ which calls to free the enslaved animals from under the rule of man and later becomes the hymn of Animal Farm. Old Major does not live to see the Revolution taking place on the farm, however, he has sparked off the beginning of a new era in the lives of animals. The character of old Major could either be a representation of Lenin or of Karl Marx, whose thoughts have had a great influence on the creation of communistic society.⁴³

The most important pig on the farm is undoubtedly Napoleon. He is a strong and fierce leader who is determined to show the world his power. Despite the fact Napoleon is never openly compared to any historical figure, George Orwell wrote in his letter to Yvonne

⁴² Orwell, *Animal Farm*, 6.

⁴³ See Alex Callinicos, *The Revolutionary Ideas of Karl Marx* (Chicago: Haymarket Books, 2012), ix-x, accessed February 29, 2016, https://books.google.cz/books?hl=en&lr=&id=GeHQSgf5IDYC&oi=fnd&pg=PR9&dq=karl+marx+USSR&ots=9y7OUQz4SD&sig=WlcoCljigFLXAAalILHY3Y0w8Lk&redir_esc=y#v=onepage&q=karl%20marx%20USSR&f=false.

Davet that the purpose of his book is to be against Stalin.⁴⁴ Therefore it can be assumed that, given his characteristics, Napoleon was meant to be a portrayal of Joseph Stalin.

The greatest opponent of Napoleon is the pig named Snowball. As the story progresses, the disputes between the two boars are growing more and more fierce and aggressive. Finally, Snowball is forced to flee the farm or otherwise he would be torn to pieces by Napoleon's personal guards – nine bloodthirsty dogs, which he has trained himself in secrecy. Given the historical context, Snowball was to portray Leon Trotsky, who has been sent into exile.⁴⁵ Snowball's idea of building a windmill which would provide the farm with electricity has been heavily criticized by Napoleon, however once Snowball left the farm, there has been a shift in opinion and the construction of the windmill took place.

Pig Squaler is also an interesting character. He is the head of propaganda on the farm and from the very beginning he is given the responsibility to be a link of sort between the governing power of pigs and the rest of the animals. The link, however, goes only one way and the animals have no real power of carrying out their interests on governing of the farm. Squaler is a very talented public speaker, and other animals said that "he could turn black into white."⁴⁶ As opposed to strong and fierce Napoleon, Squaler is described as a small, fat pig with bright eyes and a very piercing voice. His character is most probably supposed to represent Vyacheslav Molotov, who was a skilled politician favoured by Stalin and who has participated in the made-up trials and the process of liquidation of the Russian aristocracy and the opposition of the regime.⁴⁷

The book also mentions the fate of four young pigs that have been slaughtered in front of other animals after confessing to terrible crimes and treason. The parallel can be drawn to the Great Purges, which took place in Soviet Russia, and the four pigs were to represent former party members Grigori Zinoviev, Lev Kamenev, Alexei Rykov and Nikolai

⁴⁴ See Davison, foreword "A note on the text" to *Animal Farm*, by George Orwell, vii.

⁴⁵ See Trotsky, *The Revolution Betrayed: What is the Soviet Union and where is it going?*, xxii.

⁴⁶ Orwell, *Animal Farm*, 9.

⁴⁷ See Derek Watson, *Molotov: A Biography* (Berlin: Springer, 2016), 1-2, accessed February 29, 2016, https://books.google.cz/books?id=gzZaCwAAQBAJ&pg=PA350&lpg=PA350&dq=vyacheslav+molotov+biography&source=bl&ots=kmf2p9fByg&sig=9d8IcKw2L3kZ6BDiASCAPDyXJzA&hl=en&sa=X&ved=0ahUKEwinhtLwvp3LAhXj_nIKHVOtANs4ChDoAQg1MAk#v=onepage&q=vyacheslav%20molotov%20biography&f=false.

Bukharin, who have been ridiculed and later publicly executed.⁴⁸ The four young pigs in *Animal Farm* met a quick end because of their complaints about Napoleon's leadership.

There are also two supporting pig characters – Minimus and Pinkeye. Minimus was in charge of creating new anthem for Animal Farm after the song 'Beasts of England' has been banned. Pinkeye does not have an important role in the story as a whole, yet he did serve Napoleon as the taster of his meals to prevent Napoleon getting poisoned. This shows Napoleon's growing instability and his obsession with his own safety.

Later in the book, thirty-one piglets are born to the four sows on the farm and Napoleon was the father to all of them. Despite the shortage of food, the piglets were considered to be higher-class, requiring enough food. There was also a school to be built for them and the piglets "were discouraged from playing with other young animals."⁴⁹ At the same time, new rules were set down as to show the superiority of the pigs. For example, only the pigs were allowed to wear a green ribbon on their tails on Sundays, despite the fact ribbons and other fashionable objects were abolished at the beginning of the revolution because they were considered as the product of human which was considered unworthy for the animals.⁵⁰ From the moment of their birth, the piglets were considered as the part of the higher class and the other animals were to behave accordingly. They were also the beginning of the new generation of animals growing up under the leadership of Napoleon.

4.1.2 The Horses

There are three horse characters present in the story. The first one is a horse named Boxer. He is very humble and loyal to anybody who is superior to him. He is a cart-horse and he is one of the strongest animals on the farm. Even though he has many qualities, he is not considered to be the brightest. Moreover, the white stripe on his nose gives him a rather stupid look. His answer to any problem that appears is "I will work harder!"⁵¹ He is very dedicated to his work and motivates other animals because of his strength, resilience and tirelessness. He never questions the authority, only when the made-up trials took place and

⁴⁸ See Getty, *Origins of the Great Purges: The Soviet Communist Party Reconsidered, 1933-1938*, 123-124.

⁴⁹ Orwell, *Animal Farm*, 76.

⁵⁰ See *Ibid.*, 75-76.

⁵¹ *Ibid.*, 18.

a number of animals were slaughtered, he had several doubts about the actions of Snowball and his supposed treason, yet Squealer managed to convince him to trust his word.⁵² As the story progresses, Boxer is determined to work as hard as he possibly can until he reaches 12 years of age and has the right to retire. He gets up to work much earlier than the other animals and ends later, he does not give himself breaks and eats only scarcely. It comes as no surprise that as the time passes, his strength begins to leave him, when finally he is too tired to continue and he is sold to a butcher. It becomes obvious that the promised retirement does not exist and everybody works till their deaths. Boxer can be compared to the working class of Russia, the poor masses that always bowed their heads in front of the authority and worked hard their whole lives.

The other horse character is a mare called Clover. She takes great care about Boxer and does not like to see him work so hard. She has a very gentle spirit but she works hard with the rest of the animals without many complaints. Yet, when Boxer is taken away to be butchered, she is not convinced by Napoleon's speech and realises something is terribly wrong with the farm. Even though she does not trust Napoleon anymore, there is nothing she can do to change her fate, so she continues her drudging work at the farm. She can be seen as a representation of (not only) the working class females in Russia. Her feminine spirit survives the hardships on the farm and through her motherly instincts she tries in vain to protect Boxer from a complete exhaustion.

There is another female horse on the farm named Mollie. She is a young mare who likes to be the centre of attention. She did not mind the previous owner of the farm – Mr. Jones, as she has always gotten sugar lumps and ribbons that she could wear in her mane on market days. She did not enjoy the new life after the rebellion as it was laborious, hard and there were not many treats for her. Not very long after the overthrow of Mr. Jones, she decided to run away from the farm. The character of Mollie can be associated with the Russian aristocracy fleeing to exile.⁵³ After she runs away from the farm, the remaining animals do not talk about her anymore.

⁵² See Orwell, *Animal Farm*, 54-55.

⁵³ See Sheila Fitzpatrick, "Ascribing Class: The Construction of Social Identity in Soviet Russia," (Chicago, IL: University of Chicago Press, *The Journal of Modern History*, 1993), 750, accessed April 24, 2016, <http://www.jstor.org/stable/2124540>.

4.1.3 The Sheep

The sheep play an interesting role in the story. They are not very bright, yet they are very useful when a certain idea needs to be made loud and clear. They had a problem of remembering the Seven Commandments, therefore the pigs decided to teach them a simpler version of it: “Four legs good, two legs bad!”⁵⁴ and they took a habit of bleating it uncontrollably on any possible occasion. Their invincible stubbornness often led to the end of any discussion. The sheep proved to be a valuable instrument for the pigs and by the end of the book, when the pigs learn how to walk on their hind legs, they taught the sheep a new motto: “Four legs good, two legs *better!*”⁵⁵ It can be seen that the sheep were used as a massive propaganda of the Animalism concept, even though they may not have understood it much themselves. Therefore, they can be considered as the representation of the masses blindly following Stalin in the USSR.

4.1.4 The Hens

At the beginning of the book, the part of old Major’s speech is concentrated on his disgust towards the humans and their habit to take away products of the animals such as milk and eggs. The new society promises not to behave in the way the man did. Nonetheless, in chapter seven, the hens were ordered to lay four hundred eggs each week in order to pay for the animals’ meal after a harsh winter. The hens wildly protested against this resolution and three hens even decided to boycott Napoleon’s wishes and rather smash the eggs on the floor than to give them away. Napoleon acted quickly and mercilessly. He stopped the rations of food for the hens and the other animals would be punished by death if they were to give any food to them. The hens held the strike for several days but a number of them died of hunger, and so they capitulated and decided to obey the orders.⁵⁶

Not long afterwards, the made-up trials took place and among others, the three hens which led the protests against Napoleon’s orders were forced to confess to terrible crimes and they were then promptly slaughtered in front of the rest of the animals. The hens may be seen as a representation of Ukrainian farmers who were forced to give up the produced goods. As the farmers did not obey the orders, Stalin used a deliberate method of

⁵⁴ Orwell, *Animal Farm*, 22.

⁵⁵ *Ibid.*, 89.

⁵⁶ See *Ibid.*, 51.

starvation. This organized famine is referred to as Holodomor, and it is estimated that over 5 million Ukrainian peasant workers starved to death.⁵⁷

4.1.5 The Dogs

There were three adult dogs on the farm called Jessie, Bluebell and Pincher. Their roles are not crucial for the overall story, yet the nine puppies of Jessie and Bluebell do play an important role. They have been taken away from their parents very soon after their birth and they have been kept in hiding by Napoleon. The reason for this is revealed only later, after they appear at one of the debates between Napoleon and Snowball and chase Snowball out of the farm. It became clear that Napoleon has trained them as his own personal guards. They are very loyal and bloodthirsty; willing to obey any orders Napoleon gives them. Their role can be associated with the role of the secret police in the Soviet Russia.⁵⁸ The dogs also served as executioners in the made-up trials later in the book.

4.1.6 Other Animals

As for the other animals listed, there is only one specimen from each kind present at the farm. Among those is a donkey named Benjamin. He is the oldest animal on the farm, and he is considered rather bad tempered. He does not enjoy long talks, and he is known for his cynical remarks about the bitterness of life. He is respected by the other animals as he is very intelligent and can read quite fluently. Benjamin also refuses to take any part in the politics of the farm and does not want to read the Seven Commandments to other animals because as he says he “refuse[s] to meddle in such matters.”⁵⁹

His way of life does not change significantly with the new regime as he feels there were never entirely good times no matter what leadership. Benjamin can be considered as a representation of the educated upper class which was sceptical about the Bolshevik party and Russian Revolution, yet decided not to interfere in such matters. The sceptics in Russia were mistrustful towards the large masses which accepted the communist concept as

⁵⁷ See Roman Serbyn, *The Holodomor: Reflections on the Ukrainian Genocide* (Winnipeg, Canada: University of Manitoba, 2008), 3-5, accessed April 21, 2016, http://www.umanitoba.ca/libraries/units/archives/media/Lecture_XVI-Serbyn.pdf.

⁵⁸ See Cristina Vatulescu, *Police Aesthetics: Literature, Film, and the Secret Police in Soviet Times* (Redwood city, CA: Stanford University Press, 2010), 2-3, accessed March 2, 2016, https://books.google.cz/books?hl=en&lr=&id=mAdWiLDW6EC&oi=fnd&pg=PR7&dq=secret+police+USSR&ots=_T4xrQjwEQ&sig=lvz-B6IbXIF0abl_iRiSwlh6gws&redir_esc=y#v=onepage&q=secret%20police%20USSR&f=false.

⁵⁹ Orwell, *Animal Farm*, 61.

a whole with a lack of critical thinking.⁶⁰ As for the character of Benjamin, he does not feel any urge to change his old habits nor his perspective of the world despite the fact the rest of the animals rejoice when the revolution takes place.

Another animal character is a goat named Muriel who is among the few animals on the farm who can read tolerably well. She was asked by Clover to read out loud the Seven Commandments after they have been violated by the pigs. Yet, they have always been altered to the favour of the pigs by the time the animals got to read them. Her character can be linked to a female part of the educated upper class in Russia. She is considered wise, yet she does not want to interfere with the regime of the pigs and she does not protest against them out loud.

Another important character is the raven called Moses. He was a favourite pet of Mr. Jones and he was his spy. Yet Moses was also a talented speaker and a tale-bearer who spread his tales between the animals. He often talked about a place called Sugarcandy Mountain, which lies up in the skies and where all animals go when they die. The pigs considered him a liar from the very beginning and the animals hated him because “he told tales and did no work.”⁶¹ However, the pigs had trouble persuading some of the animals not to believe Moses’s tales as it was very tempting to believe in such a paradise as the Sugarcandy Mountain seemed to be.⁶² Not long after Mr. Jones was forced to flee the farm, his faithful pet raven Moses followed. In chapter 9, he suddenly reappeared on the farm after several years. He returned unchanged, he still did not do any work and told any animal that would listen about the Sugarcandy Mountain. This time, however, many more animals believed him as they felt their life on Earth was laborious, hard and joyless, and Moses gave them hope that a better life awaits them somewhere else after their deaths. The attitude of pigs towards Moses has changed as well – even though they publicly announced Moses’s tales as lies, they allowed him to stay on the farm and tell the tales to the animals. There is a number of parallels between the character of Moses and the Orthodox Church in Russia.

⁶⁰ See Leon Trotsky and Max Eastman, *History of the Russian Revolution* (Chicago, IL: Haymarket Books, 2008), 749, accessed April 24, 2016, https://books.google.cz/books?hl=en&lr=&id=MmqFAh69OUoC&oi=fnd&pg=PR9&dq=leon+trotsky+the+history+of+russian+revolution&ots=auFEq_GpDM&sig=i5w9YGsPdW17Mfe--kNHpruckQ8&redir_esc=y#v=snippet&q=distrust&f=false.

⁶¹ Orwell, *Animal Farm*, 11.

⁶² See *Ibid.*, 10-11.

The Church itself was distanced from the every-day life of common people in Russia⁶³ and it can be seen that in *Animal Farm* it does not play an important role either, as the Napoleon's regime does not approve of it, yet when Moses comes back, he is not persecuted and he is left in peace by the authorities. His tales about the glorious and harmonious land of Sugarcandy Mountain is not that different from the idea of Christian Heaven where every good person finds himself after his death. Despite the fact that the Soviet regime destroyed a number of churches and persecuted the clergymen, the Russian society still persisted with its Christian beliefs and traditions.⁶⁴ Therefore when the raven Moses returns, many animals, living through the hardship on the farm, welcome him and believe his speeches about the better life to come after death.

At the very beginning of the book, when old Major is giving his speech, the characters of rats appear in the story. The natural instinct of dogs is to catch and kill the vermin, yet the overwhelming majority of animals take a vote against such actions and it is decided that rats and other wild animals are to be their friends and comrades. It seems that such creatures do not care about the political situation taking place on the farm but they gain benefit from it. They are oblivious to the events on the farm but the animals, which have always considered them as a prey, are now not allowed to hunt them down so they retain their freedom of movement and are not obliged to participate in the hard work on the farm. They may represent the very bottom of the society, which is excluded from the social life of the main society, such as for example the very poor, beggars or cripples. On the other hand, it gives them certain leverage because they are not forced to do any kind of work as they cannot be domesticated because they are among the wild animals.

There are also pigeons present in the story. Their main role was to “mingle with the animals on neighbouring farms,”⁶⁵ spread the message about Animal Farm all across England and teach the animals the hymn of revolution ‘Beasts of England.’⁶⁶ They were used as a tool of propaganda which could spark the fire in other countries as well and some of the other farm animals in England decided to overthrow the regime of a man and

⁶³ See Daniel L. Wallace, *The Orthodox Church and Civil Society in Russia* (Texas: Texas A&M University Press, 2006), 22-23, accessed March 25, 2016, <https://goo.gl/Hc2OPo>.

⁶⁴ See *Ibid.*, 22.

⁶⁵ Orwell, *Animal Farm*, 24.

⁶⁶ See *Ibid.*, 24.

establish a new society. The pigeons are to represent the communist propaganda of the USSR in other countries all around the world.

4.2 Stereotypes

Orwell used a number of stereotypes to tell the story of *Animal Farm*. As a tool for portraying the characters in the book, he used the most common characteristics which humans usually give to certain animals.

In general, pigs are considered as cunning creatures and they share the same characteristic with humans – they are omnivorous. In *Animal Farm*, the differences between pigs and humans gradually begin to dissolve. At the very end of the book, the terrified animals realize that when they looked at the pigs and men celebrating together, “it was already impossible to say which was which.”⁶⁷ This can be seen as criticism of human race in general, the human greed and immorality. Orwell portrayed pigs and people the same way because both of them are willing to bend the moral rules to get what they want. Moreover, humans can be ruthless in their tactics when they wish to achieve what they desire and not look back on others.

Another stereotype was used in the case of sheep. People generally associate them with stupidity and tendency to herd together. They are most commonly depicted when bleating and blankly staring into space. Orwell took advantage of this characteristic and he managed to portray them as the manipulated masses of people and not as individuals. Very seldom do sheep appear individually (an exception of this might be the battle when Mr. Jones tried to recapture the farm and one sheep died) but they are rather portrayed as a herd.

The large animals such as cows and horses are usually considered as calm creatures, however they can be very dangerous once they feel threatened or become angry. In *Animal Farm* they have always turned their anger towards humans, yet they let themselves be oppressed by the pigs as they have been persuaded their only enemy is the man.

The dogs also fulfil their stereotypical roles. They are devoted to their master and they are boundlessly loyal to him. The dogs, which Napoleon has trained and raised himself, only listen to his orders and they spread fear among other animals. Napoleon is being protected by them day and night, and they do not hesitate to carry out his bidding.

⁶⁷ Orwell, *Animal Farm*, 95.

4.3 Human Characters Present in the Story

Even though this bachelor thesis concerns itself with animal characters, human characters play a crucial role in both books as well. In *Animal Farm*, they portray the enemies of animals and their influence is present in the story.

There are five human characters present in the story. They are all presented as an enemy to animals, except for Mr. Whymper who serves as an intermediary between the farm and the outer world.

The very first human characters portrayed in the story are Mr. and Mrs. Jones. They are the owners of the farm, which at that time bears the name 'Manor Farm'. Mr. Jones is a heavy drinker, and it can be seen that he takes proper care of neither the animals nor the farm itself. The whole farm was neglected and one night in June, the animals could stand it no longer, they attacked their masters and Mr. and Mrs. Jones were forced to flee the farm. The character of Mr. Jones can be linked to the last Russian tsar Nicholas II, who was forced to abdicate and Bolsheviks took over the power.⁶⁸

There are two farms neighbouring with the Animal Farm. The first one is called Foxwood and it is owned by a man named Mr. Pilkington, who is neglecting his farm and letting it get overgrown with woods and weeds. His character can be understood as the representation of Winston Churchill and his farm as Great Britain.

The other farm on the other hand is smaller than Foxwood, but it is anxiously kept in good order. Its name is Pinchfield and it is owned by Mr. Frederick, who is understood to be the representation of Adolf Hitler. It is said that "the two disliked each other so much that it was difficult for them to come to any agreement, even in defence of their own interest."⁶⁹ The two farmers may represent the disputes between Germany and Great Britain and their leaders – Adolf Hitler and Winston Churchill.⁷⁰ Napoleon keeps changing sides and he constantly tries to be on the side of one farmer or the other. Finally, at the very end of the book, he comes to an agreement with Mr. Frederick despite the fact he tried to conquer the farm.

⁶⁸ See Fitzpatrick, *The Russian Revolution*, 2.

⁶⁹ Orwell, *Animal Farm*, 24.

⁷⁰ See Andrew Roberts, "Secrets of Leadership: Hitler and Churchill," BBC – History, 2011, accessed March 25, 2016, http://www.bbc.co.uk/history/worldwars/wwtwo/hitler_churchill_01.shtml.

The last human character present in the story is Mr. Whymper. He is the only person who is not considered an enemy, yet the animals do not trust him and are cautious around him because of his human nature. He may be a representation of countries which were doing business with the Soviet Union. He is hired by Napoleon to serve the farm as an intermediary with the outer world. Even though the idea of trade goes against the basic concept of Animalism, as it is considered purely human invention, Napoleon decided to engage in these matters as there is a need for certain necessities. He is to represent the farm in business matters which he discusses with Napoleon only. The rest of the animals is kept out of these trades which first take form of necessities in form of paraffin for the lamps, strings, seeds or strings, however, the nature of the goods imported to the farm changes – the pigs start to require alcohol such as beer and whiskey. They acquire the goods by selling wheat crop, timber and eggs.⁷¹ Mr. Whymper became a broker for the Animal Farm as he saw it as a very good opportunity and a way of acquiring an interesting client.

George Orwell used allegory to portray the events and historical figures in the Soviet Russia throughout the Stalin's regime. He uses characters according to characteristics people usually give to certain animals. He chose to portray their historical counterparts based on these stereotypes. Despite the fact the book is written as an allegory, human characters are part of the story as well as they are to represent the enemy of the animals.

⁷¹ See Orwell, *Animal Farm*, 42-44.

5 ANIMAL CHARACTERS PRESENT IN *MAUS*

Art Spiegelman, similarly as George Orwell, used animal characters to convey the story to the readers. In *Maus*, a number of different animals can be seen and they all serve a different purpose. The book is more visual and therefore the struggle of the characters may be observed in a different manner as words are not as important in *Maus* as they are in *Animal Farm*, because they are followed by detailed images which help the readers to visualise the situation according to the author's wishes. There is a number of plots in *Maus*, yet the main struggle is circling around the theme of Nazism and oppressed Jewish population mainly in Poland during the Second World War.

5.1 Animal characters

5.1.1 Mice

The characters of mice are ever-present throughout the whole book as both of the narrators (Art Spiegelman and his father Vladek Spiegelman) are portrayed as mice themselves. The fact that mice are the representation of Jewish population is explicitly mentioned in the story. One of the first remarks on the relationship between the fictional mice characters and their real Jewish counterparts is in the second chapter of the volume one, when Vladek and his wife Anja are traveling to Czechoslovakia to a sanatorium. On their way, they pass a small village with a swastika flag hanging from the high tower in the centre of the city and "everybody - every Jew from the train - got very excited and frightened"⁷² and the relationship can be seen here as the only animals in the coupe are mice. They learn from the fellow passengers about the terrors Jews have to go through in Germany in the given year of 1937.⁷³ However, before the war, Jews were still respected citizens and they were regarded as part of a mainstream society. The people who were hunted before the war were the communists, and even though they never appear in the story in person, Vladek's wife Anja gets involved with them briefly.

When Hitler invades Poland, the lives of Jewish citizens are changed dramatically. Vladek is held as a prisoner of war by the Germans, yet he manages to get back home. Not

⁷² Spiegelman, *Maus*, 34.

⁷³ See *Ibid.*, 33-35.

long after the invasion, the Jews are ordered to move from the centre of the city and later into ghettos restricted only to Jewish population. Gradually, Germans oppress the Jews more and more, the ghettos are liquidated and their inhabitants are sent to concentration camps.

However, there are also negative mice characters present in the story. They are the guards who behave the same way Nazis do towards the inhabitants of ghettos in the vain hope they will be spared by the Germans.

The book follows the story of Vladek and Anja who manage to escape from the ghetto and they hide for some time at the houses of people who pitied them and took mercy on them. However, in the end, neither of them escapes the fate in the concentration camp and they are separated. Almost miraculously they both manage to survive and find each other after the end of the war but their misery is still not over as they are forced to emigrate to Sweden and later to America.

Vladek Spiegelman does not try to hide the way in which he has been treated not only by Germans but by Polish and other people as well. He accepts the fact that Jews in general were considered as unwanted vermin which needs to be eliminated.

Nonetheless, Spiegelman uses a number of instruments which convey a double meaning throughout the whole book and the concept of mice viewed as vermin is one of them. In the second chapter of the second volume, it can be seen that mice themselves use pesticides against lesser and annoying species – insects. The cadavers of their little bodies are displayed in the last panel as Art Spiegelman and his wife Françoise decide to go inside the house.⁷⁴ This can be seen as a parallel to the horrific actions of Nazis when they used Zyklon B in the gas chambers of the concentration camps.

However, this is not the only time insects appear in the story. At the end of the war, Anja is desperate to find out news about Vladek as they have been separated and turns to a gypsy fortune-teller. The gypsy woman has a sense for dramatic and tells her fortunes in a poetic language, such as “You’ll get a sign that he’s alive by the time the moon is full!”⁷⁵ Nonetheless, her prophecy proves to be accurate and Anja receives a letter from Vladek and soon after they meet again.⁷⁶ The gypsy is portrayed as a winged insect and this may

⁷⁴ See Spiegelman, *Maus*, 234.

⁷⁵ *Ibid.*, 293.

⁷⁶ See *Ibid.*, 293-294.

indicate that even Jewish population, which has been massively dehumanized during the war and perceived no more than a mere vermin, still feels superior to the gypsies, because of their nomadic way of lifestyle, in comparison to a more traditional way of living. Therefore the gypsies may be considered that in the eyes of public they were even lesser than Jews.

5.1.2 Cats

The cats in the story are not only the portrayal of Nazis, but also of the common German citizens. This can be seen almost at the end of the second volume when the war is already over, yet the Jews are still in danger. Vladek and his comrades plea for the possibility to hide in the pit in the garden of one of the Germans and even though he does not turn them down, he is still portrayed as a cat – therefore as a cruel and evil character. This can be viewed as a generalization from Vladek's side as he considers all Germans to be his enemy.

However, there are several indications which show that Germans were victims as well. In the third chapter of the second volume, Vladek finds himself in another concentration camp – Dachau, which was overcrowded and a number of people had typhus. Vladek got typhus himself and each night when he needed to go to the toilet he had to step on the dead people on the ground. The situation itself is quite unnerving because of his raw and grim description: “You had to go on their heads, and this was terrible, because it was so slippery, the skin, you thought you were falling. And this was every night.”⁷⁷ The panel showing the dead also contains a German prisoner depicted as a cat and wearing prisoners' clothes.⁷⁸ He is among the many prisoners who did not survive even though he is of German origin.

Another indication of Germans being presented as victims is when Vladek and his comrades are freed by the Americans and they encounter a German family sitting in the ruins of their house, begging the former concentration camp prisoners for water. Vladek and the others do not pity them as they feel Germans should taste their own medicine, if only a little. After the war ends, Art Spiegelman does not portray Germans as evil any more. Throughout the book, the faces of cats have always been distorted into a cruel snarl or angry grimace, however once the war is over, German citizens are portrayed in a

⁷⁷ Spiegelman, *Maus*, 255.

⁷⁸ See *Ibid.*, 255.

friendlier manner as can be seen on the example of a German train conductor who is drawn in a friendlier matter when Vladek and his companion Shivek ask him for advice.

The representation of cats can yet again be viewed from several possible perspectives. Even though they are portrayed as the villains throughout most of the book, Art Spiegelman managed to cast a different light on them when he tells the reader about the sessions with his Jewish therapist Pavel from Czechoslovakia, who is also a survivor of the Second World War. Spiegelman mentions “his place is overrun with stray dogs and cats,”⁷⁹ and Pavel even has a framed picture of his pet cat. In this part of the book, Spiegelman is well aware this might damage the general overview of the struggle between cats and mice therefore he portrays these pet dogs and cats with animal bodies and their characters are to represent animals and not people.⁸⁰ Still, the absurdity of the moment seeps in as the paradox of mice owning a cat presents itself.

5.1.3 National Animals

The rest of the animals in the book are portrayed according to their nationality, disregarding their religious orientation and other aspects which might influence their visual form.

The pig characters are present on number of occasions throughout the whole story. There is a number of occasions in which Spiegelman mentions the relationship between the characters of pigs and their counterparts as Polish citizens. Unlike the pigs' characters in *Animal Farm*, their role in *Maus* is rather a submissive one and they do not play a crucial role in the story as a whole as they are only viewed as common citizens who were scared of the Nazi regime as well, but had the leverage of not being Jews. However, there are some pig characters who, similarly as mice, are portrayed as evil characters because they act the same way Nazis did in hope they would be spared. This can be an example of Polish prisoners in Auschwitz who were still better off than their fellow Jewish prisoners and had some power over the others.

It is not clear why Spiegelman chose pigs to portray the common Polish people; however it might be a reference to other Slavic nations as well, because they consider pork

⁷⁹ Spiegelman, *Maus*, 203.

⁸⁰ See *Ibid.*, 202-203.

as an important part of their national cuisine.⁸¹ This can be supported by the part of the book when Anja and Vladek travel to sanatorium in Czechoslovakia and even though it is quite international, there is a number of pig characters present in the café where they come to dance in the evenings. Therefore it can be assumed that part of the pig population might also be of Czech or Slovak origin.

Other animal characters which appear in the story are frogs that are the portrayal of French people. At the beginning of the second volume Art Spiegelman has trouble of portraying his wife Françoise as she is French but she converted to Judaism “to make Vladek happy.”⁸² She is convinced Spiegelman ought to draw her as a mouse and not as other French people in general – therefore as a frog.⁸³ The French people appear in the story only very briefly, once as guests at the sanatorium in Czechoslovakia and when Vladek encounters a French man in Dachau – another concentration camp. The French man is relieved he has somebody to talk to as he cannot speak German nor Polish and he was going crazy. Vladek gained a lot from this friendship as the French man received packages with food and sweets, as he was allowed to be sent boxes through the Red Cross because he was not Jewish.

In this case, it is quite clear why Art Spiegelman have chosen frogs to depict French people. As French cuisine is very rich and often quite pompous, one of the essential parts is a dish of frog legs⁸⁴ and therefore the frogs themselves might be considered as one of the distinguishing features of France.

Other animals, which appear only briefly in the story and do not contribute to any major changes in the storyline, are elks which are the national animals of Sweden,⁸⁵ and are to represent the Swedish people after Vladek and Anja leave Poland after the war and settle

⁸¹ See Dr. Elisabeth Weichselbaum, Bridget Benelam, and Dr. Helena Soares Costa, “Synthesis report No 6: Traditional Foods in Europe,” EuroFIR, 2009, 44-45, accessed March 9, 2016, http://www.eurosfairerprd.fr/7pc/documents/1263815283_traditional_foods_can_sustain_european_cultures.pdf.

⁸² Spiegelman, *Maus*, 172.

⁸³ See *Ibid.*, 171-172.

⁸⁴ See Jon Henley, “A short history of frog eating,” *The Guardian*, 2009, accessed March 10, 2016, <http://www.theguardian.com/lifeandstyle/2009/aug/07/frogs-legs-france-asia>.

⁸⁵ See James Minahan, *The Complete Guide to National Symbols and Emblems [2 Volumes]* (Santa Barbara, CA: ABC-CLIO, 2009), 542, accessed March 10, 2016, https://books.google.cz/books?id=jfrWCQAAQBAJ&pg=PA542&lpg=PA542&dq=elk+national+animal+of+sweden&source=bl&ots=j_k3IIowuJ&sig=c0e4CatOxgCXR7a3oICTfNXNUoc&hl=en&sa=X&ved=0ahUKEwjO6uzay7XLAhWGCJoKHYaHACKQ6AEIZDAQ#v=onepage&q=elk%20national%20animal%20of%20sweden&f=false.

in Sweden for a short period of time where they wait for the permission to travel into the United States.

The last animal characters in *Maus* are dogs which can yet again be viewed from several different perspectives. They are the representation of Americans who are always shown in a positive light. They are portrayed as the saviours of the Jews and they are depicted as joyful and kind throughout the whole story. However, they might also seem as slightly arrogant and superior as they constantly call Vladek 'Willie.'⁸⁶ However, as they freed him from the Nazis, Vladek does not feel offended and he is glad he can work for them and earn extra food and luxurious items such as cigarettes.⁸⁷ There is also a parallel with the animal kingdom because, generally speaking, cats are afraid of dogs and run away from them.

On the other hand, when the Jewish population is forced to move into the ghettos, the cats, which are the representation of Nazis, own dogs of fighting breed which are very dangerous as they are used as a tool to find any hidden Jews. Therefore, in this part of the story the dogs are depicted as bloodthirsty, evil and loyal only to Nazis. However, differences between the characters need to be distinguished as the dogs owned by Nazis are portrayed with animal bodies and not as people with animal masks. They are also unable to communicate in human language.

If the dogs were to be looked at from yet another perspective, the therapist Pavel, whom Art Spiegelman calls 'shrink' and whom he frequently visits, has a house full of stray dogs and cats, therefore a similar paradox portrays itself, as was the case of the Nazi Germans. It shows the superiority of mice, therefore Jews, over other species which considered mice a prey or a victim during the war. The characters of these dogs and cats are yet again portrayed with whole animal bodies.

It can be seen that unlike the characters in *Animal Farm*, animals in *Maus* are usually supposed to portray whole nations or representatives of a given religion (Judaism) rather than individual historical figures as it is the case of many characters *Animal Farm*. There are of course several exceptions, for example the people around Vladek and Art

⁸⁶ Spiegelman, *Maus*, 272-273.

⁸⁷ See *Ibid.*, 271-273.

Spiegelman are intended to be represented as individuals, because the narrators know them personally.

5.2 Stereotypes

Maus contains a number of stereotypical views on the world and people which were reflected in the animal characters present in the story. The stereotypes can be summarised into three different categories.

The first category is the stereotype of the roles of a hunter and his prey. This is the case of the struggle between the cats and the mice, which has been taken from the animal kingdom. Cats usually play with mice and only after that they kill and devour them. If this would be put into an extreme, a parallel could be seen between the way Nazis treated the Jews, as they did not kill them straight away but rather humiliated and dehumanized them and let them slowly starve and falter from the poor hygienic conditions, hard work, beating and constant threat of death hanging over them all. When Vladek and Anja found themselves in Auschwitz in 1944, they started to lose hope because “they knew that from here they will not come out anymore”⁸⁸ as they have heard stories about the gas chambers and the ovens.⁸⁹ This shows the inhumane way Nazis treated the Jewish people.

Another example which was taken from the animal kingdom is the resentment between the cats and dogs, therefore it can be perceived as a similar scenario which took place between Nazis and Americans during Second World War, when the Nazis lost.

The second category can be perceived as the one according to the religion, this, however, is only true for Judaism. Regardless of their nationality, Jewish people are portrayed only as vermin and therefore they need to be eliminated. No other religion in this book is portrayed in such a way, yet it can be deduced that most of the other animal characters share the same religion – Christianity.

All of the animal characters, excluding the mice and partly the cats, fall into the third category of stereotypical portrayal. They are portrayed according to their citizenship in a certain country. Spiegelman chose either the official animal of the given country (as is

⁸⁸ Spiegelman, *Maus*, 159.

⁸⁹ See *Ibid.*, 159-160.

the case of the elks representing Swedish people), or animals which are a part of the national cuisine (for example the frogs or pork).

Stereotypes help the reader to imagine and visualise the given situation in more detail as these stereotypes are quite common and Spiegelman used them to his benefit to present the story to the readers in an understandable way.

5.3 Human Characters Present in the Story

Despite the fact that this thesis is analysing animal characters in *Animal Farm* and *Maus*, human characters play a subtly important role in *Maus* as well. It is through them that the reader learns about the inner struggles of the both narrators and what their cause was.

The only human characters present in *Maus* are the ones in a comic strip which Art Spiegelman wrote a long time ago and his father found out about it after many years. Even though the comic strip bearing a title 'Prisoner on the Hell Planet' does not fit into the overall story and is rather out of context, it gives the reader a very intimate insight into the author's life. It portrays the events surrounding the suicide of Anja - Art Spiegelman's mother, and his stay in a mental institution. The comic strip follows Vladek's immediate breakdown and as Art Spiegelman is not capable of coping with such strong emotions, he gets more and paranoid and he is feeling great sense of guilt as he believes his mother's suicide was, at least partially, his fault.

The relationship between Art Spiegelman and his parents proves to be a rather difficult one. The never-ending struggle of trying to understand his father is a constant theme of the whole book, however, only the comic strips shows more information about the relationship author had with his mother. In one of the panels depicting the last encountering with his mother, Spiegelman confesses he "turned away, resentful of the way she tightened the umbilical cord."⁹⁰ It can be seen she most likely was very protective of him as she has lost a son before. Her firstborn Richieu was poisoned by an aunt of Anja, who did not want him to die in the gas chambers of Auschwitz.⁹¹

Moreover, the ghost of his dead brother makes Art Spiegelman jealous of him in a strange way, because he feels Richieu was a perfect child in the eyes of his parents, even though (and partly because) he was dead, as he was only a blurred photograph in

⁹⁰ Spiegelman, *Maus*, 105.

⁹¹ See *Ibid.*, 110-111.

the bedroom, which made it hard for Art Spiegelman. He says that his parents “didn’t talk about Richieu, but that photo was a kind of reproach. He’d have become a doctor, and married a wealthy Jewish girl...the creep.”⁹² Spiegelman realises the absurdity of being jealous of his dead brother, yet very often he has felt guilty for not being able to live through the things Richieu and his parents went through and therefore leading an easier life than them.⁹³ The comic strip shows the inner battle Art Spiegelman had to fight when his mother killed herself as he feels that yet again he was the one who let her down.

At first it may seem that the comic strip in *Maus* is rather out of context, however it portrays a difficult period in the life of both narrators and the death of Anja Spiegelman is constantly present in the whole story as Vladek is reluctant to let her go from his memory.

It can be seen that Art Spiegelman chose a different method through which he conveyed the story of his father to the readers as opposed to George Orwell. Spiegelman used stereotypes which are given to whole nations or religions, rather than animals themselves. Spiegelman also uses human characters and this enables the reader to understand the emotional struggles of the narrators in more detail.

⁹² Spiegelman, *Maus*, 175.

⁹³ See *Ibid.*, 175-176.

6 A COMPARISON OF ANIMAL CHARACTERS IN BOTH BOOKS

There is a number of differences and similarities between the animals presented in *Animal Farm* and in *Maus*. Both authors use different tools to convey the story to the readers, yet there are parallels which can be drawn between both books and their characters, even though each of them portrays different historical events in different societies.

Even though there are a number of same animals used in both stories, their roles are very different. For example the characters of pigs, cats, mice (or rats in *Animal Farm*, yet again they are still vermin) or dogs are present in both books, yet they serve very different purpose in each story. A link can be drawn between the bloodthirsty pups portrayed in *Animal Farm* and in a part of the book *Maus*, where Germans use dogs (portrayed as real animals unable to talk) as a tool to find any hidden Jews. The dog characters in both books (or in case of *Maus* only a part of the book) are represented as loyal to their masters (either pigs – mainly Stalin, or cats – Nazis) and willing to obey their orders. On the other hand, dogs are generally represented as peaceful and kind creatures throughout most of *Maus*.

As for the role of mice or rats, their fates are quite different. It is a natural instinct of dogs in *Animal Farm* to catch the rats, yet in the very first chapter of the book it “was agreed by an overwhelming majority that rats were comrades.”⁹⁴ Therefore the dogs must come to terms with such an agreement despite their instincts.⁹⁵ The very opposite action took place in *Maus* when the Jewish population, represented by mice, was made inferior and they were massively dehumanized in the eyes of Nazis.

The pigs in *Animal Farm* are represented as the subtle enemy of the animals, yet in *Maus* they are the portrayal of common Polish people. The characters of cats, which are the main threat in *Maus*, are represented by a single specimen in *Animal Farm*, yet it does not pose any danger and rather keeps away from any discussions or work whatsoever. It can be seen that both Orwell and Spiegelman used different types of stereotypical behaviour or characteristics to convey the message to the readers.

⁹⁴ Orwell, *Animal Farm*, 6.

⁹⁵ See *Ibid.*, 6.

6.1 Portrayal of Animal Characters

One of the most striking differences between these two books is the very portrayal of animals. George Orwell portrayed his characters as real animals with hooves, claws, and tails, and even though they are able to speak English, they all understand only each other and the humans in the story only hear animal sounds, except for the case of pigs which make business with people and communicate with them in a language humans can understand. There is a number of occasions throughout the whole book where it is clear that the rest of the animals still make animal sounds such as bleating or barking, even though they convey and express their thoughts in English. The first occasion where the reader learns this fact is in the first chapter of the book, when the old Major teaches the rest of the animals the song 'Beasts of England', as "the cows lowed it, the dogs whined it, the sheep bleated it, the horses whinnied it, the ducks quacked it."⁹⁶ It can be seen that even though the animals had different tongues, they all united when singing the future anthem of *Animal Farm*.⁹⁷

In comparison to animals in *Maus*, the characters in *Animal Farm* are destined to be 'trapped' in their bodies and are forced to obey the demands on their kind. And even though the animals were to represent human beings, George Orwell dehumanized them in order to be able to use allegory in his book.

On the other hand, most of the animal characters in *Maus* are given only animal heads and the rest of their bodies are human. In contrast to *Animal Farm*, many characters in *Maus* have very real human features – hands, feet, and human torsos and in certain parts of the book, for example when Vladek finds himself in a concentration camp, Spiegelman showed the readers how gaunt and skeletal the characters in the story are because of the war. However, there are also characters which are to represent only animals and they are portrayed with animal bodies (this is, for example, the case of stray cats and dogs).

Furthermore, the animal characters in *Maus* are, in contrast to animals in *Animal Farm*, able to wear masks of other animals and therefore disguise themselves and pretend to be someone else. Vladek Spiegelman uses masks of different animals on two separate occasions. The first time was when he was trying to get back to his family after he managed

⁹⁶ Orwell, *Animal Farm*, 8.

⁹⁷ See *Ibid.*, 7-8.

to get released from a war prison. He was still wearing his army uniform and he put on a pig mask in order to appear as one of the common Polish citizens and not as a Jew.

Another occasion was when Vladek and Anja escaped the ghetto after all its inhabitants were sent to concentration camps or killed. He and Anja organised to have appropriate clothes so as not to be suspicious and later they put on pigs' masks and mixed with the Polish people going to work. On both of these occasions the possibility to wear a mask of a different animal saved Vladek his life.

Another character who wears a mask of a different animal is the other narrator - Art Spiegelman. This happens after he publishes the first volume of his book. He has been feeling depressed, even though he is expecting a son and his book has been "a critical and commercial success."⁹⁸ Yet, the theme of war and the weight of the story of his father seem as a too heavy cross to bear. At this occasion, Art Spiegelman portrays himself with a mouse mask on a pile of dead bodies of Jewish people, as it seems he is not sure of his origin and faith and cannot feel like a proper Jew, as he struggles with the weight of the history he is trying to reconstruct in his books.⁹⁹ Moreover, it seems that underneath the mask there is a face of a human being and not of an animal. This might provoke a thought that Art Spiegelman did not feel as having any identity and he felt lost as if he did not belong anywhere. Even though he was born in America, he does not hide a face of a dog and the only mask he wears is a mouse one, a Jewish one.

There is another group of characters who hide a human face underneath an animal mask. These are the journalists and businessmen who try to interview Art Spiegelman and their only interest is profit and interest of their readers. They give Spiegelman intriguing questions such as "Could you tell our audience if drawing *Maus* was cathartic? Do you feel better now?"¹⁰⁰ He is not able to answer them, so he falls into an even deeper depression. Each journalist wears a different mask and each of them tries to look trustworthy and caring so that Spiegelman would open to them. There are journalists who are wearing masks of mice in order to show their sympathy, even though it is clear they do not really care about Spiegelman or his story. Others wear masks of dogs and cats in the hope to represent American and German readers. Spiegelman himself feels lost and unfitting to

⁹⁸ Spiegelman, *Maus*, 201.

⁹⁹ See *Ibid.*, 201-202.

¹⁰⁰ *Ibid.*, 202.

answer the questions and as they keep pushing him to come up with an answer, he gradually grows smaller and smaller when finally he feels like a little boy and the journalists and businessmen eventually leave him alone.¹⁰¹ They, too, hide their true identities, even though they do it for different purposes than Vladek or Art Spiegelman.

The last character who uses an animal mask is Spiegelman's therapist Pavel, who is also a survivor of two concentration camps – Terezin and Auschwitz. He wears a mouse mask for the similar purpose as Art Spiegelman does. As he has experienced the horrifying events about which Spiegelman only writes about and he, too, is unsure about his faith. As he is also hiding a human face beneath the mask in his case it might mean that he has forsaken religion and does not believe in God anymore after what happened to him.

6.2 The Enemy

The enemy is very different in both stories. In *Animal Farm* humans present the main threat, however, as the story progresses, the reader can see that a more subtle threat arises in the form of pigs as the cruel leaders of the farm.

Neither pigs nor humans in *Maus* pose any real threat; it is the cats the main protagonists should be afraid of. The humans in *Maus* are distanced and excluded from the main story and they do not play a crucial part in the evolvment of the story.

It is also worth noting that the main protagonists in *Maus* – the mice, are freed from their enemies and even though the loss of lives has been terrible, Vladek and others survived, therefore there was a hope to start a new life, possibly somewhere else, as was the case of Vladek and Anja. Even though the book itself ends with a tombstone with Vladek's name on it, it can be said there is a happy ending to the book as the last thing recorded by Art Spiegelman is the event of how Anja and Vladek finally found each other again after the end of the war. On the other hand, all the animals in *Animal Farm*, except the pigs who were content with their superior position, did not experience such change for the better at the end of the book and Orwell remained sceptical about their fate as the turn of events suggests the animals are not facing a too bright future.

¹⁰¹ See Spiegelman, *Maus*, 201-203.

6.3 Usage of Stereotypes

It can be seen that Art Spiegelman chose a different type of generalization to stereotypically portray his characters than George Orwell did. The reader can observe that Spiegelman chose the stereotypes people usually connect with different countries, based either on the characteristics of the citizens of the given country, or for example an important part of their cuisine. The struggle of linking a character with an according animal can prove to be quite difficult, mainly in the case of author's wife Françoise who converted to Judaism and she is certain she should be drawn as a mouse, yet Spiegelman exclaims "But you're French!"¹⁰² and she therefore does not entirely fit into his scheme as French people are portrayed as frogs.¹⁰³ Yet it still can be said that Spiegelman chose to portray a number of his animal characters according to the characteristics given to different nations.

Orwell, on the other hand, used the common characteristics people generally give to certain animals and according to their stereotypical behaviour he chose his characters to convey the allegorical story.

However, both Orwell and Spiegelman chose a similar approach in a way they depicted the struggles between different nations and religions, or, in the case of *Animal Farm*, social classes. There are characters in both books which are to represent for example whole nations or parts of the society. In case of *Animal Farm*, many of the individual animal characters such as for example is the case of the horses Boxer and Mollie or of the donkey Benjamin are to depict different groups in the society such as working class, aristocracy or old generation.

In *Maus*, there is a number of characters which are to portray individual people but these characters are mainly the people Vladek and Art Spiegelman know personally or met at some point in their lives. Generally, Vladek is telling a story where millions of people were affected and for example the Jews in concentration camps are depicted as only masses of mice, as there has been simply too many of them. Similarly, the characters of cats and mice are to show different nations and not each individual character. Therefore, in *Maus*, it is impossible for the reader to know every single character Vladek has met or seen during

¹⁰² Spiegelman, *Maus*, 171.

¹⁰³ See *Ibid.*, 171-172.

his survival story, simply because there is too many of them and so the author had to generalise on the basis of different nationalities or religion.

CONCLUSION

To conclude, both George Orwell and Art Spiegelman used animal characters to convey the story to the readers. The characters in both books depict historical figures, nations, social classes or people of different religion.

In case of *Animal Farm*, the story is a satirical allegory to Soviet Russia and the dictatorship of Stalin in the 20th century. The book depicts the struggle between humans and animals and after the Revolution takes place, humans are proclaimed as the vilest enemy to all animals. However, as the story progresses, a more subtle enemy emerges from the midst of the animals themselves – the pigs as the ruling class exploit the rest of the animals and this can be seen as the struggle between different social classes and social groups present in the overall population of Russia. A number of animal characters depict whole social classes or groups, yet some are to represent individual historical figures as is the case of Napoleon, who is to portray Joseph Stalin, and other pigs, who maintain a role of Russian politicians.

It is also possible to find parallels between the events in the story and real historical events, for example the Revolution itself or the march of Mr. Frederick on Animal Farm, which can be linked to Hitler's invasion into the Soviet Russia.

In the graphic novel *Maus*, there are two narrators who convey the story to the readers – father (Vladek) and son (Art). The book is quite intimate and the story told by Vladek can be considered biased, as he only tells it from his own perspective. However, the story itself is not only about the horrors of war and mere survival but also about the deep love and closeness between Vladek and his wife Anja who manages to survive the war as well. At the same time, Second World War has been an immensely difficult and painful part of Vladek's life and he tries to push the memories away. He also has difficulty in keeping his narration in chronological order and Art Spiegelman is sometimes forced to interrupt the story in order to get the events in the correct order.

The main struggle depicted in *Maus* is the one between cats, which represent Germans, mainly Nazis, and mice who are the portrayal of Jews. The hunt on mice is taken from the animal kingdom where the resentment between cats and vermin is ever-present. However, when the war is coming to an end, the Nazis are defeated and the Jews are freed by Americans who are depicted as dogs, the mutual hatred between cats and dogs is also taken from the animal kingdom. Therefore it can be seen that similarly to *Animal Farm*,

Spiegelman tried to show that there are disputes not only between individual characters in the story but also between whole groups in the society or even between whole nations.

Even though there are a number of same animals used in both books, their roles are in most cases very different. The characters of pigs, which are the strict leaders in *Animal Farm* and cruelly exploit other animals, are only common Polish citizens in *Maus* who do not pose a real threat to the mice protagonists. Another animal which is present in both books are the dogs. In *Animal Farm*, the pups of Jessie and Bluebell are portrayed as bloodthirsty and vile creatures but also in a part of *Maus*, where the dogs are used by Germans to find any hidden Jews. However, the dogs in this part of the book are portrayed with animal bodies and are not to represent humans. There are also mice, or rats in the case of *Animal Farm*, and cats which are present in both stories, yet their roles are quite different.

Both authors used animal characters to convey their story to the readers, yet each of them used different stereotypes to portray their characters. Orwell used common characteristics which people give to certain animals, Spiegelman, on the other hand, chose either an animal portraying a given country, a part of the cuisine typical for a certain nation or, in the case of dogs, cats and mice, the struggles between these species in animal kingdom.

It can be said that George Orwell is the more sceptical of the two as *Animal Farm* does not portray any progress towards the end of the book and as the story ends the animals on the farm are still trapped under the cruel leadership of pigs. Spiegelman, on the other hand, chose a rather happy ending for his book, even though the very last panel shows a tombstone with Vladek's name on it. Nevertheless, the book ends with a reunion of Vladek and Anja and the war and the terrible oppression of Jewish population has finally come to an end.

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