

## An Analysis of Classism in George Orwell's Animal Farm

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### ABSTRACT

Classism plays a significant role in shaping social hierarchies within literary narratives, often revealing how power, privilege, and inequality operate across different historical contexts. This Research explore the illustration of class struggle and class consciousness in George Orwell's Animal Farm using the Marxist theoretical framework of Karl Marx and Georg Lukács. Through a qualitative descriptive method, the researchers conducted a close reading of the novel and coded all relevant dialogues, speeches, and narrative events. The analysis identified 46 instances of class struggle and 28 instances of class consciousness, illustrating how the pigs gradually monopolize power, exploit ideology, and suppress the working animals. The findings reveal that Orwell's portrayal of class conflict reflects Marx's concept of the proletariat's exploitation by the ruling class, while the animals' shifting awareness demonstrates both the emergence and erosion of class consciousness. Key speeches from Old Major articulate the origins of oppression and inspire revolutionary awareness, whereas the pigs' later manipulation exposes how revolutions fail when ideology is controlled by a new elite. Overall, the study shows that Animal Farm not only critiques totalitarianism but also depicts the cyclical nature of classism, emphasizing how power can corrupt revolutionary ideals and restore hierarchical structures unless true class consciousness is sustained

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## INTRODUCTION

Literature is one of the forms of cultural expression that reflects human life through aesthetic language, whether in spoken or written form. In academic contexts, literature is studied as a manifestation of human thoughts, emotions, and experiences, conveyed through both fictional and non-fictional works. According to Pettersson (2022), literature is not merely a collection of texts but also an experiential process shaped by the interaction between reader and text. Literary works are generally categorized into three main forms: poetry, prose, and drama. Poetry is a form of literary work that uses rhythm, imagery, and figurative language to express feelings or ideas in a beautiful and condensed way, different from prose. Conversely, prose is the ordinary form of language written in sentences and paragraphs, emphasizing clarity of ideas rather than rhythm or meter.

Prose is a form of literary work written in natural language and structured in sentences and paragraphs rather than dialogue or performance. According to Barry (2021), prose is the dominant mode of literary narration because it allows writers to represent reality, thoughts, and social conditions in a flexible and detailed way. Similarly, Pujiharto (2020) states that prose functions as a medium for reflecting social life, as it presents human experiences and social structures realistically and critically. Through narrative techniques such as characterization, description, and point of view, prose enables the depiction of power relations and social inequality within society. Therefore, prose often serves as a form of social criticism, particularly in representing classism, where differences in social class, economic access, and domination by certain groups are clearly portrayed through narrative.

Classism, etymologically derived from the word *class* meaning social stratification or grouping, and the suffix *-ism* meaning ideology or belief, is a system of prejudice and discrimination based on social class. It refers to the unequal treatment of individuals because of their perceived or actual socio-economic status. According to Bradley (1996), classism is a form of social injustice rooted in the structure of society, where the upper class has more access to resources and power compared to the lower class. According to Rothman (2002), classism can be understood as a belief system that places higher value on the upper class while demeaning or neglecting the lower class, which perpetuates economic and social inequality. The American Psychological Association (2019) defines classism as prejudice, discrimination, and negative stereotypes directed toward individuals on the basis of their socio-economic status. Meanwhile, Eagleton (2000) emphasizes that classism is not only about wealth distribution but also about how culture reinforces the superiority of certain social groups over others. Marx and Engels (1848) argued in *The Communist Manifesto*, the history of human society is essentially the history of class struggles, a conflict between the ruling class and the working class. Building on this, Lukács (1923) in *History and Class Consciousness* explained that the working class will remain trapped in false consciousness unless they achieve class consciousness, which allows them to recognize exploitation and initiate resistance against the dominant class. Several factors cause classism to persist in society. The first is the historical factor, in

which feudalism and colonialism created rigid social hierarchies between rulers and commoners. The second is the economic factor, since power and privilege are often determined by the ownership of land, wealth, and resources. The third is the social and cultural factor, in which social status or titles are valued more than humanity, causing the lower classes to often be underestimated and marginalized. These factors are Potrayed in George Orwell's *Animal Farm*, an allegorical novel that vividly portrays both class struggle and class consciousness within a revolutionary society that mirrors human hierarchies. The animals' rebellion against Mr. Jones represents the rise of the oppressed class against their capitalist oppressor, embodying Marx's notion of class struggle. However, after the pigs seize control, they gradually reproduce the same structures of domination they once opposed, reflecting the erosion of class consciousness among the working animals. This contradiction becomes most apparent in Chapter IX:

**Napoleon:** You must work harder, Boxer. The prosperity of the farm depends on your strength.

**Boxer:** Yes, Comrade Napoleon. I will work harder for the good of all animals.

**Napoleon:** That is the spirit. Remember, those who question my orders question Animalism itself.

**Boxer:** Of course, Comrade. **I believe that if I work harder, equality will come.**

In this scene, Boxer embodies the working class, loyal, obedient, and devoted to the revolutionary ideals that have already been corrupted by Napoleon's dictatorship. His statement, "**I believe that if I work harder, equality will come,**" reflects a tragic misunderstanding: the belief that labor alone can lead to equality, even when the system is inherently exploitative. Napoleon's manipulation symbolizes how those in power preserve dominance by exploiting the faith and labor of the proletariat. The dialogue highlights Karl Marx's theory of class struggle, where the laboring class (proletariat) is exploited by those who control production (bourgeoisie). Boxer's submission reveals false consciousness, the internalization of ideology that prevents the oppressed from recognizing their exploitation. Napoleon represents the reemergence of ruling class structures, illustrating Marx's argument that revolution without sustained class consciousness merely replaces one oppressor with another.

Several previous studies have discussed classism in literature, such as "Main Characters' Classism in John Cheever's Short Stories: A Marxist Criticism" by Fajrin Fitria Romandhina (2018) This article discusses how the central characters in several of John Cheever's short stories display classism or discrimination based on social class. Using a Marxist critical approach, the study reveals various forms of class-based superiority demonstrated by upper-middle-class characters toward lower-class individuals through lifestyle, language, and social interaction. The findings show that Cheever's stories reflect class tensions arising from the capitalist social structure of American society.; "Social Hierarchy and Power in George Orwell's *Animal Farm*" by Burhan Arafah (2019) This article examines how social hierarchy and power relations are constructed in

Animal Farm. Through a critical analysis, the study shows how the animals experience social stratification due to the domination of the pigs. Arafah highlights how power generates inequality, ideological manipulation, and oppression, while also explaining the relevance of the novel's structure to real human societies.; "Analysis of Social Class Inequality Based on the Movie Parasite" by Chang Liu (2020) This article analyzes the representation of class inequality in Bong Joon-ho's film Parasite. By applying Marxist theory, the study explains how the relationship between the affluent family and the underprivileged family depicts exploitation, economic dependence, and spatial inequality. Liu emphasizes the symbolism of the house and the basement as powerful metaphors for modern social stratification.; "The Manifestation of Classism in the Astro Boy Animation" by Yessi ratna sari (2020) This study investigates how classism is portrayed in the Astro Boy animation. Using a qualitative and descriptive approach, the researchers analyze social hierarchies, discrimination, and unequal power relations between humans and robots within the narrative. The article discusses how the animation reflects real-world class structures through themes such as technological inequality, labor exploitation, and marginalization of robot characters. The findings show that Astro Boy uses futuristic elements to critique class-based oppression, emphasizing how differences in status and power shape social interaction and conflict.; "A Marxist Reading of Social Stratification in Jane Austen's Pride and Prejudice" by Ida Ayu Hari Asih (2021) This article explores social stratification in nineteenth-century England as depicted in Pride and Prejudice. Applying a Marxist approach, the study highlights how social class shapes marriage opportunities, social relations, and mobility. The author also shows how the characters reflect specific class values and how the social system reinforces inequality.; and "Examining the Impact of Social Classism and Sacrifice in Dickens's A Tale of Two Cities" by Najlaa Hayyawati Abbar (2024) This study examines how classism and the theme of sacrifice appear in A Tale of Two Cities. The study traces the relationship between class oppression by the French aristocracy and the rise of the revolution. Abbar explains that classism is a major factor driving the suffering of the lower class, while acts of sacrifice by certain characters represent a moral response to social injustice. The contrast between those studies and this research centered in the object of analysis. While most previous studies focused on classism within the context of modern or industrial capitalism, this study focuses on George Orwell's *animal farm*, which reveals the dynamics of *class struggle* and *class consciousness* within an oppressive and hierarchical social structure.

## LITERATURE REVIEW

Classism is a form of social inequality in which people are valued and treated differently according to their social class. It is a system of bias and privilege that maintains divisions between the rich and the poor, the powerful and the powerless. According to Bradley (1996), classism is not only an economic distinction but also a structural imbalance of power that shapes access to education, labor, and social respect. In literature, classism becomes a recurring theme that reflects how societies organize and justify inequality. George Orwell's

*Animal Farm* (1945) can be interpreted as one of the most powerful allegories of class struggle, illustrating how revolutionary ideals can be corrupted by the rise of a new elite. Through the use of symbolism and allegory, Orwell represents the pigs as the bourgeoisie, the working animals as the proletariat, and the humans as the remnants of the old capitalist system. The novella illustrates how claims of equality are manipulated to sustain oppression, as seen in the famous line, "All animals are equal, but some animals are more equal than others." This paradox illustrates the essence of classism as an ideology that disguises exploitation beneath the rhetoric of fairness.

Classism in *Animal Farm* can also be understood through the lens of Karl Marx's theory of class conflict. Marx and Engels (1848) argue that human history is defined by a continuous struggle between those who control the means of production and those who supply labor. Orwell transforms this theory into a vivid social commentary, showing how power is gradually concentrated in the hands of the pigs, who monopolize education, language, and leadership. The working animals, particularly Boxer, represent the exploited labor class whose strength sustains the entire system but who remain unaware of their oppression. This mirrors Marx's concept of false consciousness, in which the oppressed accept and internalize the values of their rulers. As the story progresses, the pigs' transformation into human-like figures symbolizes the re-emergence of the same hierarchical system they once sought to destroy. Thus, *Animal Farm* demonstrates that classism is not only preserved through wealth or force but also through ideology and manipulation. The narrative urges readers to recognize the cyclical nature of inequality and the importance of class consciousness as a means of breaking free from systemic oppression.

### ***Class Struggle***

Class struggle represents a sustained antagonism between the dominant and the subordinate classes, arising from unequal access to power, wealth, and resources. According to Marx (1848), all history is a record of class antagonisms, between those who own and those who labor. In literature, this concept manifests through depictions of oppression, rebellion, and the inevitable tension between those who benefit from inequality and those who resist it. A vivid representation of Marx-Engels' class struggle can be observed in *12 Years a Slave* (2013).

Mistress Epps: He learn yah ta read?

Solomon: A word here or there, but I have no understanding of the written text.

Mistress Epps: Don't trouble yer self with it. Same as the rest, Master bought yah to work. Tha's all. And any more'll earn yah a hundred lashes.

Solomon: Thou devil! Sooner or later, somewhere in the course of eternal justice thou shalt answer for this sin!

Epps: No sin! There is no sin! A man does how he pleases with his property. At the moment, Platt, I am of great pleasure. You be goddamn careful I don't come to wantin' to lightenin' my mood no further.

This dialogue occurs during a private conversation between Mistress Epps, Solomon Northup (known as Platt in the plantation), and Edwin Epps, the characters involved in the scene. Through the line "A man does how he pleases

with his property” the narrative exposes the political mechanism by which the ruling class preserves its dominance. Epps’s declaration reduces enslaved people to mere commodities, a worldview that legally, economically, and morally justifies every act of violence as an extension of “ownership.” The statement serves as an ideological shield that normalizes brutality, framing oppression as a natural right of the master class. This scene exemplifies Karl Marx’s concept of class struggle, which arises when the oppressed begin to recognize and resist the systems of exploitation maintained by the ruling class. Epps represents the bourgeoisie, monopolizing resources and maintaining hegemony through coercion and ideology. The highlighted line reflects Marx’s notion of false stability, where the master’s claim that there is “no sin” and that violence is merely the “pleasure” of the owner is a disguise for domination. Solomon’s defiant outburst “Thou devil! ... thou shalt answer for this sin!” directly challenges that illusion, revealing the underlying conflict that the ruling class attempts to suppress. It is an embodiment of Marx’s belief that social transformation occurs through the confrontation between oppressor and oppressed.

### *Class Consciousness*

Class consciousness refers to the moment when individuals within an oppressed class become aware of their collective condition and the mechanisms that perpetuate their subjugation. Marx and Engels (1848) defined this transformation as the shift from a “class-in-itself” (a group defined by shared circumstances) to a “class-for-itself” (a group aware of its shared oppression and capable of collective resistance).

A clear example of this, is portrayed in Tom Hooper’s film *Les Misérables* (2012):

Enjolras: Do you hear the people sing? Singing the song of angry men?

Marius: It is the music of a people who will not be slaves again!

Enjolras: When the beating of your heart echoes the beating of the drums, there is a life about to start when tomorrow comes!

Marius: Will you join in our crusade? Who will be strong and stand with me?

This dialogue occurs as revolutionaries prepare to rise against the injustices of the monarchy. Marius’s declaration “It is the music of a people who will not be slaves again!” represents the transformation of personal despair into collective unity. The oppressed masses find empowerment through shared suffering and solidarity. The music serves as both a literal and symbolic call to revolution, signaling the emergence of political and social awareness among the disenfranchised. The dialogue exemplifies Marx’s idea of class consciousness, in which the oppressed recognize their shared exploitation and unite to challenge systemic injustice. The collective act of singing reflects the transition from passive endurance to active resistance, embodying the transformation from class-in-itself to class-for-itself. The scene encapsulates Lukács’s notion that true liberation arises only when individuals become aware of their collective power and act upon it. Through the unification of the masses, *Les Misérables* dramatizes the revolutionary awakening that Marx identified as the essential catalyst for historical change.

## METHODOLOGY

This research employs a qualitative descriptive research design to provide an in-depth and interpretive analysis of textual data from George Orwell's *Animal Farm*. As Creswell & Poth (2018) explain, qualitative inquiry seeks to understand meaning within social and human problems through close engagement with words, contexts, and interpretive processes. The data are verbal textual units (dialogues and monologues) across all ten chapters of the novel. Through this procedure, the researchers identified a total of 74 textual units, consisting of 46 instances of class struggle and 28 instances of class consciousness. Because the novel functions as an allegory of socio-political change, these verbal units are rich in thematic indicators of power relations, exploitation, revolutionary sentiment, and ideological manipulation. The process of identification involved a systematic, chapter-by-chapter close reading of the novel. Every instance of speech whether spoken publicly, privately, or presented as interior thought was extracted and highlighted. The characteristic of the data was then examined to exhibited as Indicators of class struggle, such as oppression, coercion, exploitation, resistance, inequality, conflict between laboring and ruling classes, or domination of resources and labor and indicators of class consciousness, such as awareness of exploitation, reflection on social conditions, collective identity, solidarity, political awakening, or rhetorical attempts to shape or manipulate ideological awareness. Once identified, all 74 units were organized into two major analytical categories: Class Struggle and Class Consciousness. Each unit was coded using descriptive labels (e.g., oppression, resistance, propaganda, ideological awakening, false consciousness), allowing thematic distribution to be visually and conceptually mapped. The analysis employed a content analysis grounded in Marxist literary theory. The following steps to must followed to accomplish the analysis, they are: contextual Interpretation, when each speech act was interpreted in relation to its narrative situation; and using key concepts from Marx, Engels, and Lukács, such as means of production, ideology, false consciousness, class-for-itself, and class antagonism.

## RESULTS

One of the central issues that frequently appears in both social studies and literary works is classism. In literature, classism shapes the power relations, conflicts, and social structures that govern how characters interact within a narrative. It influences not only the development of events but also the portrayal of inequality and oppression. According to Karl Marx's theory, class relations can be understood through two fundamental concepts: class struggle, which refers to the ongoing tension between the bourgeoisie and the proletariat, and class consciousness, which describes the awareness of the oppressed class regarding their shared condition and their potential for collective action. In *Animal Farm*, these two Marxian concepts become essential in revealing how power, ideology, and exploitation evolve after the rebellion. Based on the analysis conducted, a total of 74 data points were identified, consisting of 46 instances of class struggle (68%) and 28 instances of class consciousness (32%).

Table 1

Number	Classism	Count	Percentage
1	Class Struggle	46	68%
2	Class Consciousness	28	32%
TOTAL		74	100%

## DISCUSSION

### *Class Struggle*

#### *Chapter 1*

**Old Major:** "Now, comrades, what is the nature of this life of ours? **Let us face it: our lives are miserable, laborious, and short.** We are born, we are given just so much food as will keep the breath in our bodies, and those of us who are capable of it are forced to work to the last atom of our strength; and the very instant that our usefulness has come to an end we are slaughtered with hideous cruelty. No animal in England knows the meaning of happiness or leisure after he is a year old. No animal in England is free. The life of an animal is misery and slavery: that is the plain truth.

This speech takes place in Chapter 1, Page 3 of 71 where Old Major (a wise, old boar) calls an assembly of all the farm animals. He warns them of the cruelty and exploitation they suffer under Mr. Jones, the human farmer. Old Major's address is the spark that stirs revolutionary ideas among the animals, framing their suffering in class-based terms: there are oppressors (humans) and oppressed (animals doing all the labor). According to Bechir Saoudi et al. (2022), the class warfare on *Animal Farm* is "one of the main tenets" of the novel, as Marxist criticism reveals how the "mind-working" pigs (the ruling class) gradually build a hierarchy over the other, laboring animals. The highlighted line, "**Let us face it: our lives are miserable, laborious, and short**", functions as a key line in this speech because it explicitly names the central class contradiction: the animals' labor benefits others (humans, and later the pigs), but they themselves live in hardship, with little to no autonomy or reward. This sentence condenses their exploitation: they do the work, yet their existence remains precarious and brutal. It mirrors Marx and Engels's argument that the working class (who labors) is oppressed by a class that owns or controls the means of production, thereby making the animals' condition analogous to the proletariat under capitalist class struggle.

#### *Chapter 1*

**Old major:** "Man is the only creature that consumes without producing. He does not give milk, he does not lay eggs, he is too weak to pull the plough, he cannot run fast enough to catch rabbits. Yet he is lord of all the animals. **He sets them to work, he gives back to them the bare minimum that will prevent them from starving, and the rest he keeps for himself.** Our labour tills the soil, our dung fertilises it, and yet there is not one of us that owns more than his bare skin..."

When Old Major declares that "Man is the only creature that consumes without producing. Yet he is lord of all the animals," his purpose is to awaken the other animals' awareness of their exploitation. In the assembly he convenes, he frames their suffering not as random cruelty or individual misfortune, but as

the result of a structural and class-based system: humans own the farm (the means of production), while the animals alone supply the labour. By doing so, Old Major casts the relationship between humans and animals in the language of class oppression: there are oppressors (humans) and oppressed (animals). This framing transforms their plight from mere hunger and hard labour into an injustice that could be resisted collectively a call to revolution. Nandita Paul (2024) notes that the animals represent the “proletariat, or the working class,” while the pigs become “the ruling elite.” Thus, Old Major’s speech serves as the ideological foundation for interpreting the animals’ suffering as a systemic class conflict not simply a matter of cruelty, but of exploitation rooted in who owns and who labours. Highlighted line “**He sets them to work, he gives back to them the bare minimum that will prevent them from starving, and the rest he keeps for himself**” works as a concise articulation of the class contradiction at the heart of the farm’s system. In Marxist terms, this mirrors exactly the core of capitalist exploitation: the labourers (animals) create value, but do not appropriate the full value they produce that value is appropriated by those who own the means of production (Mr. Jones). By stating this plainly, Old Major names the central class contradiction: those who labour vs. those who command. Marxist literary-criticism sees exploitation not simply as moral wrong doing, but as rooted in structural relations of production. In this light, Old Major’s line becomes a Marxist indictment of systems where those who produce (the workers) do not receive the full fruits of their work. As Saoudi (2022) argues, the conflict between humans (and later pigs) versus lower-class animals “occurs at the base,” reflecting the classic base-superstructure model of class struggle.

### *Class Consciousness*

#### *Chapter 1*

**Old Major:** "Is it not crystal clear, then, comrades, that all the evils of this life of ours spring from the tyranny of human beings? **Only get rid of Man, and the produce of our labour would be our own.** Almost overnight we could become rich and free. What then must we do? Why, work night and day, body and soul, for the overthrow of the human race! That is my message to you, comrades: Rebellion! I do not know when that Rebellion will come, it might be in a week or in a hundred years, but I know, as surely as I see this straw beneath my feet, that sooner or later justice will be done. Fix your eyes on that, comrades, throughout the short remainder of your lives! And above all, pass on this message of mine to those who come after you, so that future generations shall carry on the struggle until it is victorious.

In the dialogue spoken by Old Major in *Animal Farm* in chapter 1 page 4 of 71, he passionately argues that the root of the animals’ suffering lies in their exploitation by humans: “**Only get rid of Man, and the produce of our labour would be our own.**” In context, Major is speaking to the assembled animals about how their labor is stolen by Mr. Jones (and by humans generally), and he exhorts them toward rebellion as a means of reclaiming what is rightfully theirs. According to Aranda (2023), this speech uses “powerful and emotional words such as ‘tyranny’ and ‘rich and free’ to create an alternate reality with humans gone,” highlighting a clear either-or framing between subjugation under Man and liberation through struggle. This aligns with Marx and Engels’s concept of

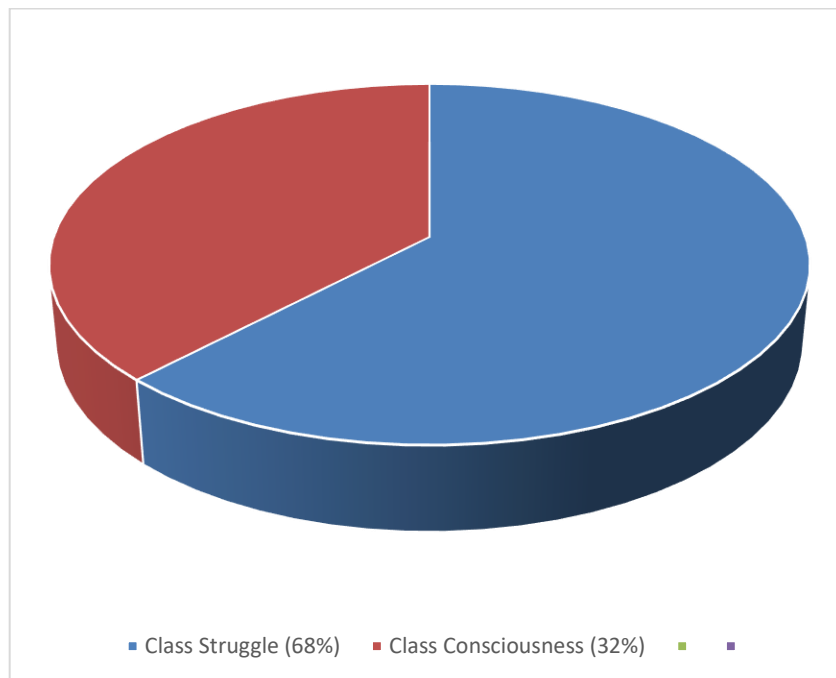
class consciousness: the animals move from being a “class-in-itself” (they are simply exploited, unaware of their collective power) to a “class-for-itself”, when they recognize the systemic source of their oppression and the possibility of collective action. The highlighted line “Only get rid of Man, and the produce of our labour would be our own” is key because it expresses both diagnosis and vision: it diagnoses the alienation (the labor is not theirs) and proposes a path to ownership and freedom, thereby crystallizing the class consciousness that Old Major is trying to instill in the animals.

### *Chapter 3*

**Snowball:** “Comrades! We have won our freedom. We are free from Man's tyranny at last. **Now all the produce of our labour belongs to us.** Let us remember always that whatever goes upon two legs is our enemy, and whatever goes upon four legs, or has wings, is a friend. Let us never return to the old life of slavery under Jones.”

In the novel, Snowball gives this speech just after the animals have overthrown the human farmer (Mr. Jones) and taken control of the farm. His address: “Comrades! We have won our freedom. ... Now all the produce of our labour belongs to us.” serves to re-frame their recent revolt not merely as a change of masters, but as a revolution of the social order: the produce of their labour, formerly appropriated by humans, now rightly belongs to the working animals themselves. In this moment, Snowball seeks to transform the animals’ understanding of their condition: they are no longer isolated, exploited individuals, but a collective class of labourers who through solidarity and common ownership can overturn oppression and reclaim what is theirs. According to the Satyendra Kant Maurya (2025), the novel reflects Marx’s concerns: after the rebellion, the animals initially establish collective ownership and self-management “everything produced by them and consumed by themselves, no longer apportioned to them by the master.” Thus, Snowball’s speech marks a shift in the animals’ self-understanding: from a passive exploited group (a “class-in-itself”) to an aware, united class (a “class-for-itself”) that claims ownership of their labour and its fruits, echoing Marxist ideas about class-consciousness and collective ownership. The highlighted line “**Now all the produce of our labour belongs to us**” explicitly asserts collective ownership of production. In a system of exploitation, workers labour but do not own. But Snowball declares that the produce now belongs to the labourers themselves. In short, with this line, Snowball is not simply celebrating victory he is redefining the social relations on the farm. He moves the animals from passive victims to a conscious, collective working class that claims the right to its own labour.

## CONCLUSIONS AND RECOMMENDATIONS



Picture 1

The analysis of classism in George Orwell's *Animal Farm* reveals that the novel functions not only as a political allegory but also as a detailed representation of Marxist concepts such as class struggle and class consciousness. Based on the 74 identified data points, 46 instances of class struggle (68%) and 28 instances of class consciousness (32%), the findings indicate that Orwell intentionally constructs a cyclical pattern of oppression, where revolutionary ideals collapse once power becomes centralized in the hands of a new elite. The pigs' gradual accumulation of authority mirrors Marx's argument that the ruling class maintains dominance through control of ideology, labor, and resources, while the working animals embody the proletariat whose lack of sustained class consciousness enables their continued exploitation. Characters such as Old Major articulate the origins of oppression and ignite early revolutionary awareness, whereas Napoleon's rise demonstrates how false consciousness can be imposed to weaken collective resistance. The transformation of the pigs into human-like figures symbolizes the restoration of hierarchical structures, suggesting that revolutions fail not because of external enemies but because of the erosion of political awareness among the masses. These findings align with Marx and Lukács's theories of class relations, illustrating how exploitation persists when the oppressed fail to recognize their collective power. Overall, this study highlights that *Animal Farm* offers more than a critique of totalitarianism, it exposes the mechanisms through which classism reproduces itself across generations. Through the lens of Marxist theory, Orwell's narrative demonstrates how language, ideology, and leadership can shape or suppress class consciousness. The novel ultimately serves as a warning that equality cannot be

achieved unless the working class maintains awareness, unity, and vigilance against the subtle re-emergence of oppressive structures.

### **FURTHER STUDY**

This research still has limitations, so further research is needed on the topic of An Analysis of Classism in George Orwell's *Animal Farm* in order to perfect this research and increase insight for readers.

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