The first document, A, is an extract of the article written by Margaret Atwood in 2003 in which she describes her impressions when she read *Animal Farm* as a child and later on as an adult. The second document, B, is an extract of the novel *Animal Farm* from George Orwell, written in 1945. The last document, B, is a painting of Stalin and an image of a slightly transparent a pig in the foreground of the image, it is done in a way that both images mix, allowing to see one or the other or both. But how can art have different levels and be a political satire? As a start we are going see that *Animal Farm* can be read on different levels. Then, that it is also a political satire. Finally, we are going to see the power of fiction and imagination involves the writer’s responsibility.

*Animal Farm* can be read on different levels because, depending on your age, for example, you will not understand the story the same way if you are a child or an adult. But the age isn’t the only factor, your background knowledge is just as important to be able to link the described events with the historical event, like the fact that there are poems written for napoleon, to valorise him. It is the same in the communist government, there were pictures of Stalin everywhere. If a child, like Margaret, at the age of nine, without any historical background about communism, reads the book she will understand the story, the animals rebelling and expelling the farmer. Or when, in document B, “there were more songs, more speeches, more processions” it is extremely military, but she won’t link them to communism. She will have her own version of history of communism based on Orwell’s story. We can say the same things for document C, Where an adult will see Stalin, a child will be more lightly to see the pig than the man.

*Animal Farm* can be called a political satire because it represents the communist dictatorship using animals and not humans, as an example, the pigs represent Stalin because both are evil, but it is also because pigs are known to be greedy. It is to show the beastliness hidden within humans. In the document B, the exerts from the book show clearly how the text can be read in many different ways. On the first level, we just take in the story as it is, and it creates its own form of satirism, but on the second level, confronting the story with historical elements helps understand what the author, George Orwell, is trying to bring into the light, the dystopia of communism. In document B and C, the animal is politicised via different links such as an ironic account but also the sheep do a parallel with the regime, they represent the population that is blindly following. The Cult of napoleon that represents the cult of Stalin, Stalin’s picture is everywhere to make sure nobody forgets him, or if they are tempted to do a coup d’état, that they can difficulty think of anybody else to replace him. Banners to advertise and hide the negative aspects of the dictatorship are also very important. It is equivalent to the poems that are written for Napoleon. And the picture of document C criticizes Stalin as well as the pigs because it shows that they are almost identical.

The power of fiction and imagination involves the writer’s responsibility because according to document A and B, the writer is trying to convey a messages, a world, an ideal or dystopic story, or to warn people about what could happen in the far or near future. The author via the power of fiction can build a story that can be understood by everyone and even amuse them, but also alert them on the dangers or mistakes that must be avoided.

Finally, *Animal Farm* is a novella that can be read on different levels as well as being a political satire. The responsibility of the author is very important in a book because, it is the base of what allows a story to be shared and retained. It is interesting to compare animal farm, that is dystopic to the Truman show because they both talk about a dystopic system, ideologies, where they are bound to collapse.