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**Dominant Ideology in Orwell's Novel "Animal Farm": A Critical
Discourse Analysis of Selected Extracts**

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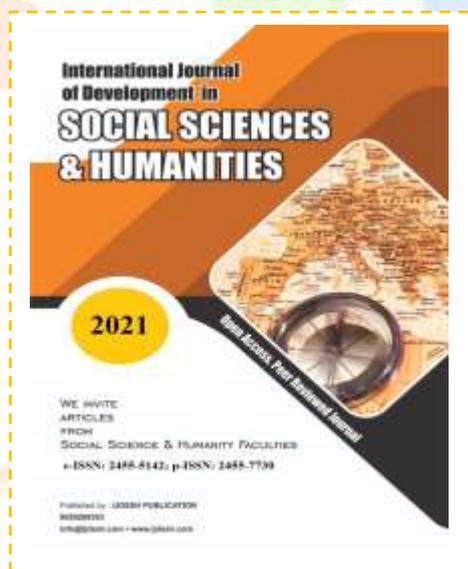
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ABSTRACT

The present paper conducts a critical discourse analysis of dominant ideology in Orwell's "Animal Farm" which is intended to highlight how power abuse and discriminatory practices are reflected and reproduced in the discourse generated by the dominant group.

The data chosen for the analysis include eight extracts which represent the speech delivered by Squealer, the spokesperson of the ruling pigs on the animal farm. The analysis draws mainly on van Dijk's strategies which are employed by those who choose to convey their ideologies implicitly rather than explicitly.

The analysis has revealed that Squealer uses different strategies in hiding the ideologies which otherwise would be explicit. Implication, presupposition, disclaimer, rhetoric are all used as the situation requires for the positive self-presentation and negative other-presentation.

INTRODUCTION

This introduction gives an account of critical discourse analysis which provides the framework for the analysis of the data collected in this study, as well as background information about the author Orwell and his novel "Animal Farm".

CRITICAL DISCOURSE ANALYSIS

van Dijk (2015:466) defines Critical Discourse Analysis (henceforth CDA) as "discourse analytical research that primarily studies the way social-power abuse and inequality are enacted, reproduced, legitimated, and resisted by text and talk in the social and political context."

Paltridge (2012:146) remarks that CDA investigates language use in connection to

"the social and political contexts in which it occurs." It considers issues such as "gender, ethnicity, cultural difference, ideology and identity" and how these are both produced and reproduced in texts. It also explores means in terms of which language "shapes and is shaped by social relationships."

As for the path CDA takes, Paltridge states that it may begin with a detailed textual analysis and then proceed to an explanation and interpretation of the analysis. This might be followed by deconstructing and challenging the text(s) being examined. The latter may involve seeking underlying ideologies by relying on the linguistic features of a text, analyzing particular biases and ideological presuppositions underlying the text, and relating the text to other texts and to people's experiences and beliefs.

Widdoson (2004:89) argues that this critical perspective is crucially important by engaging scholarly enquiry with issues of immediate and pressing concern in the outside world. What CDA has done, he maintains, is “to make discourse analysis relevant by relating it to a moral cause and an ideological purpose.”

Blackledge (2012, 617) points out three features describing theoretical orientations taken in CDA research. Firstly, CDA views language as “social practice along with other social practices such as economic, political, cultural, familial practices and son on.” Second, CDA focuses its interest in language and power because language is the usual means for enacting discriminatory practices, constituting and reproducing unequal relations of power, and challenging and transforming social asymmetries. Third, approaches to CDA have all share a perspective that language has no powerful by itself, but becomes powerful through the powerful people who use it (Ibid.).

Ideology and Power

Ideologies are usually discussed in relation to “group relations like those of power and dominance.” In fact, ideologies were conventionally explained through the “legitimization of dominance”, namely by people in the ruling position, or by groups or

organizations representing the elite (van Dijk, 2000:35) Thus, if power is described here in terms of the control one group exercises over another, ideologies represent the mental aspect of this type of control. In other words, ideologies underlie the practices of members of the dominant group such as discrimination. They lay out “the principles by which these forms of power abuse may be justified, legitimized, condoned or accepted” (Ibid.) Put differently, ideologies are the “beginning and end, the source and the goal, of group practices, and thus directed towards the reproduction of the group and its power (or the challenge towards the power of other groups).” Traditionally the term 'dominant ideologies' refers to ideologies employed by dominant groups in “the reproduction or legitimization of their dominance” (Ibid.)

George Orwell

Originally called Eric Blair, Orwell was born to English parents in 1903 at Motihari in Bengal. His father was a minor official in the Customs and Excise. He was sent back to England at a very early age (Hollis,1956:1). He preferred to live in solitude when he was at school and continued like that throughout all his life. He had, he wrote, “ the lonely child’s habit of making up stories and holding conversations with imaginary persons and as a result, from a very early age , perhaps the age of five or six I knew when I

grew up, I should be a writer”(Ibid.). At the age of 8, in 1911, Orwell went to a preparatory school on the South Coast, where he remained until he passed on with a scholarship to Eton in the lent of 1917(ibid.:2).

Orwell was primarily a journalist and essayist. Upper-class by education, middle-class by background, his motivation to write stemmed from a sense of responsibility for poverty and inequality. He was an autobiographical writer, interested in exploring his own emotions. His first novels, *Burmese Days* (1934), *A Clergyman's Daughter* (1935), *Keep the Aspidistra Flying* (1936), and *Coming Upfor Air* (1939) all embody accounts of his own life-story (Meyers,1991 p1).

Yet once he found ways to express political views in fiction, Orwell wrote two of the most powerful works of the 20th century: the fable *Animal Farm* (1945) and the anti-utopian satire *Nineteen Eighty-Four* (1949)(Ibid.)

Like many 1930s intellectuals in England, Orwell believed political change was necessary to end poverty and unemployment. He had no affiliation with any specific party, but “he believed in democratic socialism, in workers' ownership of the means of production and a state-planned economy, as the best way to diminish privilege based on

birth and wealth, and create greater equality and security.” Although he believed in the necessity of radical changes, he did not recommend that England need a Communist revolution. He was critical of contemporary socialist attitudes and policies, strongly disagreed with British Communists over Soviet policy toward Spain and rapprochement with Germany, and recorded the progressively authoritarian nature of Soviet Communism under Stalin, most notably in ‘Animal Farm’(ibib.:2).

Animal Farm

Orwell’s first masterpiece which was written in February 1944 but did not get published until August 1945. The reason why it took such a long time is that British publishers were afraid of its implied criticism of a wartime ally, the Soviet Union, and especially the satirical treatment of Stalin (Rodden & Rossi,2012:29).

'Animal Farm', Orwell wrote, “was the first book in which I tried, with full consciousness of what I was doing, to fuse political purpose and artistic purpose into one whole” (CEJL, 1.7). In his preface to the Ukrainian edition, published in 1947, Orwell said that “he used simple language because he wanted to tell ordinary English people, who had enjoyed a tradition of justice and liberty for centuries, what a totalitarian system was like.” His experience in Spain had shown him “how

easily totalitarian propaganda can control the opinion of enlightened people in democratic countries” and he wrote the book to destroy the 'Soviet myth' that Russia was a truly socialist society (CEJL, 3.404, cited in Meyers,1991:101-102).

The Genre of ‘Animal Farm’

Orwell particularly appreciated the vigorous, colourful and concrete style of pamphlets and wanted to revive the genre. ‘Animal Farm’ was his contribution to the English tradition of Utopian pamphlets, which originated in Thomas More's Utopia (1516). Like Utopia, ‘Animal Farm’ is brief, light and witty, but has a serious purpose(ibid.102). “More's pamphlet attacked the monarch's excessive power and the cruel dispossession of tenant-farmers by the lords who enclosed lands for sheep-grazing; Orwell's attacks the injustice of the Soviet regime and seeks to correct Western misconceptions about Soviet Communism”(Ibid.).

Framework of Analysis

Van Dijk(2003:42) presents a number of structures that typically exhibit underlying ideologies and hence provide a framework for identifying those ideologies in discourses. For him semantic meaning and style are more affected by ideologies than morphology and syntax, but that does not mean the latter never embody ideology. He also suggests an

overall strategy for ideological discourse analysis which is closely related to the form of positive self-presentation and negative other-presentation. This strategy is based on four principles which are:

“1.Emphasize positive things about Us.

2. Emphasize negative things about Them.

3.De-emphasize negative things about Us.

4. De-emphasize positive things about Them.”

These four possibilities form a conceptual square called the 'ideological square' which may be applied to the analysis of all levels of discourse structure since discourse has many ways to emphasize or de-emphasize meanings especially those with an ideological basis and thus the expression of ideology can be analyzed on many levels of discourse (ibid.:44).

MEANING

Level of description and Degree of detail

Language users have another option in the presentation of their ideologies. Either they choose to give many or few details about an event, or to describe it in an abstract and general manner , or make their description more specific(Van Dijk, 2003:46).

Implications and Presuppositions

People may need, for some reasons, only express part of the information in their mental models about an event. Missing information may be recovered by the recipients, namely from their model for a discourse or their general sociocultural knowledge. “All propositions that exist in models but are not expressed in the discourse may thus be called the 'implied' meaning of a discourse” (Ibid.).

Contrast

Van Dijk (2003:49) argues “Ideologies often emerge in cases of conflicting interests between two or more groups, social struggle or competition, and in situation of domination.” In cognitive and discursive terms, this opposition may take the forms of polarization, as in the use of the pronoun pair Us and Them. Ideological discourse has the overall strategy of emphasizing Our good things and Their bad things, a form of polarization that is semantically achieved by contrast (Ibid.)

Examples and Illustrations

Generally speaking, Van Dijk (ibid.) says, discourse about Us and Them makes use of examples and illustrations, often in the form of stories, about Our good deeds and Their bad behavior. Such propositions (or whole stories) serve to support another, mostly

previously expressed proposition, for which it may give proof or evidence. In other words, stories may serve as premises in an argumentation.

Disclaimers

Disclaimers are very characteristic of prejudiced discourse of which with the Apparent Negation being the best known: “I have nothing against X, but...”. It is called so because it is only the first part that denies bad feelings or racism against another group, while the rest of the discourse may say very negative things about the others. The negation here primarily functions as a form of positive self-presentation, or face keeping: speakers want to avoid that the recipients have a negative opinion about them because of what they say about others

In addition to the well-known Apparent Denial, there are many types of disclaimers, such as:

“Apparent Concession: They may be very smart, but....

Apparent Empathy: They may have had problems, but...

Apparent Apology: Excuse me, but...

Apparent Effort: We do everything we can, but...

Transfer: I have no problems with them, but my clients...

Reversal, blaming the victim: THEY are not discriminated against, but WE are!

All these disclaimers “combine a positive aspect of our own group, with negative ones of the Others, and thus directly instantiates the contradictions in ideological based attitudes” (ibid.:50).”

Actors

The arguments of propositions may represent actors in various roles such as agents, patients, or beneficiaries of an action. Since ideological discourse is typically about Us and Them, the further analysis of actors is very important. Actors may thus appear in many guises, collectively or individually, as ingroup ('we') or outgroup members ('they'), specifically or generally, identified by their name, group, profession or function; in personal or impersonal roles, and so on (ibid.:51)

Modality

As for modality, Van Dijk (2003: 51-52) states that propositions may be modified by modalities such as 'It is necessary that', 'It is possible that' or 'It is known that'. These modalities have something to do with the way we represent the world and its events. “Representing (say) police brutality as 'necessary' may imply some kind of legitimization for such violence, as is often

the case in newspaper accounts of 'race riots'.”

Evidentiality

Speakers need to support what they believe or say with evidence and have a debate with those who oppose it. “Each genre, context and culture has its own evaluation criteria for what is good, acceptable or bad 'evidence'.” Scholarly proof in the natural sciences, social sciences or humanities may require different types of evidence, and the same is true for 'proof' in everyday life, which may range from "I have seen it with my own eyes" to more or less reliable hearsay (ibid.:52).

Hedging and vagueness

Hedging and vagueness are used in cases where it is not possible to be precise. But they may also be used for political reasons, for instance, when precise statements are “contextually inappropriate” or simply “politically incorrect”. A politician or journalist may be against immigration, but may hedge such an opinion to avoid being accused of racism. Obviously, vagueness may imply mitigation, euphemism and indirectly also a denial (ibid.:52).

Formal Structures

Underlying ideologies may also affect “the various formal structures of text and talk: the form of a clause or sentence, the form of an

argument, the order of a news story, the size of a headline, and so on” (ibid.:53).

Argumentation

Van Dijk(2003:56) asserts “Many discourse genres have argumentative structures,” for instance editorials in the press, letters to the editor, scholarly articles, an everyday fight of a couple or parliamentary debates. He adds that “typical of such genres is that participants (or speakers and addressees) have different opinions, different standpoints or points of view.” In the argumentative discourse of such a situation participants then try to make their standpoint more acceptable, credible or truthful by presenting 'arguments' that are supposed to support the chosen point of view (Ibid). In other words, such a discourse may conventionally fall into two main categories: “Arguments and a Conclusion, or Standpoint and Arguments,” depending on what comes first. Argumentation structures may be powerful signals of the underlying structures of ideological attitudes (Ibid).

Rhetoric

A rhetorical study of ideological discourse will investigate figures of style such as hyperbolas, euphemisms...etc. that can be used to emphasize our good things and their bad things, and de-emphasize our bad things and their good things. To find out what ideological implications these figures have,

we should examine the meanings they organize (ibid.:59)

Action and interaction

Discourse is more or less defined by three major elements: meaning, form and action and interaction. The last is the most social dimension. Thus, discourses when produced in a specific situation may perform “the speech act of an assertion, of a question, accusation, promise or threat”(ibid.:60).

RESULTS AND DISCUSSION

Extract 1

“Comrades!” Squealer cried. “You do not imagine, I hope, that we pigs are doing this in a spirit of selfishness and privilege? Many of us actually dislike milk and apples. I dislike them myself. Our sole object in taking these things is to preserve our health. Milk and apples (this has been proved by Science, comrades) contain substances absolutely necessary to the well-being of a pig. We pigs are brainworkers. The whole management and organization of this farm depend on us. Day and night we are watching over your welfare. It is for *your* sake that we drink that milk and eat those apples. Do you know what would happen if we pigs failed in our duty? Jones would come back! Yes, Jones would come back! Surely, comrades,” cried Squealer almost pleadingly, skipping from side to side and whisking his tail, “surely

there is no one among you who wants to see Jones come back?"(Orwell 1945: 50-51).

In this Squealer, Napoleon' spokespig, is defending the pigs' exclusive use of apples and milk by arguing for their priority over the other animals. And below is the discussion of the strategies he uses to present his ideology.

Squealer uses the rhetorical feature of euphemism to mitigate the effect of the wrong doing of the pigs by keeping the apples and milk for themselves and depriving the other animals of them. So, he says they (the pigs) do not do that out of 'selfishness' and 'privilege' and most of them, including himself, do not like apples and milk. All they do is for the sake of other animals. He also uses a rhetorical question "Do you know what would happen if we pigs failed in our duty?" as a sort of threat to the animals on the farm of Jones' returning to the farm.

Squealer also makes use of implications and presupposition. He is implying and presupposing that the pigs are better than the other animals by saying that they are 'brainworkers' and are responsible for the management and the organization of the farm. Eating apples and drinking milk preserve their health to defend the farm and the animals against Jones. He also implies to

the animals that they have a choice between accepting the pigs' ruling of the farm with its consequences and the return of the original owner, Jones.

Extract 2

"Comrades," he said, "I trust that every animal here appreciates the sacrifice that Comrade Napoleon has made in taking this extra labour upon himself. Do not imagine, comrades, that leadership is a pleasure! On the contrary, it is a deep and heavy responsibility. No one believes more firmly than Comrade Napoleon that all animals are equal. He would be only too happy to let you make your decisions for yourselves. But sometimes you might make the wrong decisions, comrades, and then where should we be? Suppose you had decided to follow Snowball, with his moonshine of windmills – Snowball, who, as we now know, was no better than a criminal?"(ibid. : 66)

In this extract, Squealer emphasizes what he takes to be positive things about Napoleon and he uses presupposition, rhetoric and examples in doing so.

Squealer presupposes that the animals accept Napoleon as a leader and that they appreciate the sacrifice he has made in taking over this responsibility. He also presupposes and implies that the animals are not capable of deciding for themselves and if it happens that they do, they might make wrong decisions.

As for rhetoric, he uses hyperbole by claiming that Napoleon has made a sacrifice by being the leader of the animals on the farm and that leadership is not a pleasure but rather a deep and heavy responsibility.

Squealer also gives the animal an example of what might have happened if they had decided to follow Snowball who has been proved to be a criminal.

Extract 3

“He fought bravely at the Battle of the Cowshed,” said somebody. “Bravery is not enough,” said Squealer. “Loyalty and obedience are more important. And as to the Battle of the Cowshed, I believe the time will come when we shall find that Snowball’s part in it was much exaggerated.”(Ibid.).

In this extract, Squealer employs disclaimer and implication. In his de-emphasizing the other’s (Snowball’s) good things, follows the strategy of disclaimer (understatement), and in particular apparent concession, as he seems to accept the fact that Snowball ‘fought bravely at the battle’ but concedes by saying ‘bravery is not enough’. He also implies that Snowball was disloyal and disobedient.

Extract 4

“Afterwards Squealer made a round of the farm and set the animals’ minds at rest. He

assured them that the resolution against engaging in trade and using money had never been passed, or even suggested. It was pure imagination, probably traceable in the beginning to lies circulated by Snowball. A few animals still felt faintly doubtful, but Squealer asked them shrewdly, “Are you certain that this is not something that you have dreamed, comrades? Have you any record of such a resolution? Is it written down anywhere?” And since it was certainly true that nothing of the kind existed in writing, the animals were satisfied that they had been mistaken (ibid.:73).”

Squealer resorts to the strategy of argument in this extract. He here denies any decision taken by the pigs to engage in trade and using money; he argues with the animals and asks them to provide any proof for that. He also accuses Snowball of circulating lies about that.

Extract 5

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

And very comfortable beds they are too! But not more comfortable than we need, I can tell you, comrades, with all the brainwork we have to do nowadays. You would not rob us of our repose, would you, comrades? You would not have us too tired to carry out our duties? Surely none of you wishes to see Jones back?"(ibid.:75)

Squealer uses Euphemism and implication a strategies in this extract to defend the pigs' position. Although sleeping in beds was prohibited, according to the fourth commandment "No animal shall sleep in a bed", Squealer tries his best to convince the animals on the farm that there was no such ruling against beds, because he himself added the phrase 'with sheets' to the commandment which now reads "No animal shall sleep in a bed *with sheets*". He further justifies the pigs' sleeping in beds by the responsibility they undertake as brainworkers he does so by following the strategies of euphemism and implication as he implies that the pigs are superior than the other animals due to the duties they carry. He also uses an implied threat that the animals should obey the pigs and accept whatever they do otherwise they will have to face the destiny of Jones' return.

Extract 6

"Comrades," he said quietly, "do you know who is responsible for this? Do you know the enemy who has come in the night and overthrown our windmill? SNOWBALL!" he suddenly roared in a voice of thunder. "Snowball has done this thing! In sheer malignity, thinking to set back our plans and avenge himself for his ignominious expulsion, this traitor has crept here under cover of night and destroyed our work of nearly a year. Comrades, here and now I pronounce the death sentence upon Snowball. 'Animal Hero, Second Class,' and half a bushel of apples to any animal who brings him to justice. A full bushel to anyone who captures him alive!"(ibid.:77).

Squealer appeals to the strategy of actors in this extract. He ascribes the overthrow of the windmill to Snowball. In other words, he makes him the agent of the destruction of the farm windmill. He repeats the accusation and bases it on the presupposition that Snowball has done that to avenge for his expulsion.

Extract 7

"Comrades!" cried Squealer, making little nervous skips, "a most terrible thing has been discovered. Snowball has sold himself to Frederick of Pinchfield Farm, who is even now plotting to attack us and take our farm away from us! Snowball is to act as his guide

when the attack begins. But there is worse than that. We had thought that Snowball's rebellion was caused simply by his vanity and ambition. But we were wrong, comrades. Do you know what the real reason was? Snowball was in league with Jones from the very start! He was Jones's secret agent all the time. It has all been proved by documents which he left behind him and which we have only just discovered. To my mind this explains a great deal, comrades. Did we not see for ourselves how he attempted – fortunately without success – to get us defeated and destroyed at the Battle of the Cowshed?"(ibid.: 83-84)

Once again Squealer uses the strategy of actors by accusing Snowball of doing very dangerous things by agreeing to work for the enemy of the farm, Frederick of Pinchfield Farm. He will also act as a guide for Fredrick when he attacks the farm. What is worse, according to Squealer, is that Snowball was the secret agent of Jones when the latter was in the charge of the farm.

Extract 8

"But he was wounded," said Boxer. "We all saw him running with blood."(ibid.: 84)

"That was part of the arrangement!" cried Squealer. "Jones's shot only grazed him. I could show you this in his own writing, if

you were able to read it. The plot was for Snowball, at the critical moment, to give the signal for flight and leave the field to the enemy. And he very nearly succeeded – I will even say, comrades, he *would* have succeeded if it had not been for our heroic Leader, Comrade Napoleon. Do you not remember how, just at the moment when Jones and his men had got inside the yard, Snowball suddenly turned and fled, and many animals followed him? And do you not remember, too, that it was just at that moment, when panic was spreading and all seemed lost, that Comrade Napoleon sprang forward with a cry of 'Death to Humanity!' and sank his teeth in Jones's leg? Surely you remember *that*, comrades?" exclaimed Squealer, frisking from side to side (ibid.:85).

"I do not believe that Snowball was a traitor at the beginning," he said finally. "What he has done since is different. But I believe that at the Battle of the Cowshed he was a good comrade." "Our Leader, Comrade Napoleon," announced Squealer, speaking very slowly and firmly, "has stated categorically –categorically, comrade – that Snowball was Jones's agent from the very beginning – yes, and from long before the Rebellion was ever thought of "(Ibid).

"Ah, that is different!" said Boxer. "If Comrade Napoleon says it,

it must be right”(ibid.: 86).

In this extract, Squealer uses a multiplicity of strategies including detail, argument, actors as well as contrast. He gives a very detailed justification for his belief that Snowball was a traitor. He uses very specific incidents to make the animals believe in his accusations of Snowball. He even uses argument to defend Boxer’s claim about Snowball’s courage and injury at the Battle of the Cowshed. He does so by making Snowball the actor of actions that were intended to help Jones defeat the animals. He accuses snowball of working as an agent for Jones and arranging with him to crackdown the animal uprising. Squealer even reports what Napoleon has said repeatedly about Snowball’s being Jones’ agent from the very beginning, long time before the rebellion was even thought of. On the other hand he makes Napoleon as the man of courage and determination and the one that made possible their victory over the owner of the farm. He uses contrast to give a very excellent picture of Napoleon and a very bad picture of Snowball.

Extract 9

“They had just finished singing it (their anthem) for the third time when Squealer, attended by two dogs, approached them with the air of having something important to say. He announced that, by a special decree of

Comrade Napoleon, *Beasts of England* had been abolished. From now onwards it was forbidden to sing it.

The animals were taken aback.”

“Why?” cried Muriel.

“It’s no longer needed, comrade,” said Squealer stiffly. “*Beasts of England* was the song of the Rebellion. But the Rebellion is now completed. The execution of the traitors this afternoon was the final act. The enemy both external and internal has been defeated. In *Beasts of England* we expressed our longing for a better society in days to come. But that society has now been established. Clearly this song has no longer any purpose.”(ibid.:90-91)

In this extract, squealer comes out with a decree that issued by Napoleon that forbids the singing of the anthem ‘Beasts of England’. When asked about the reason he argues that it was the song of Rebellion which is now completed. The traitors have been executed and the enemies have been defeated and so the song is no longer needed. Also, he argues that the song was expressing a longing for a better society which is now established. Although he does not mention Snowball by name but implicitly refers to him by traitors and internal enemy. It is an indication how those in power can issue orders as they like and fabricate things about those who oppose them.

Extract 10

“What is that gun firing for?” said Boxer.

“To celebrate our victory!” cried Squealer.

“What victory?” said Boxer. “His knees were bleeding, he had lost a shoe and split his hoof, and a dozen pellets had lodged themselves in his hind leg.”

“What victory, comrade? Have we not driven the enemy off our soil – the sacred soil of Animal Farm?”

“But they have destroyed the windmill. And we had worked on it for two years!”

“What matter? We will build another windmill. We will build six windmills if we feel like it. You do not appreciate, comrade, the mighty thing that we have done. The enemy was in occupation of this very ground that we stand upon. And now – thanks to the leadership of Comrade Napoleon – we have won every inch of it

back again!” “Then we have won back what we had before,” said Boxer.

“That is our victory,” said Squealer(ibid.:103).

In this extract, Squealer uses euphemism to lessen the bad consequences of the attack that targeted the farm and ended in destroying the windmill. There was gun firing and Boxer asked him what that was for he said to celebrate the victory. When boxer argues with him that they have lost the windmill he argues back by saying they can

build it again. He further states that they have managed to regain control over the farm and when Boxer underestimated that because for him they have won back what they already had he replied “that is our victory”.

The seven commandments

Napoleon and Snowball who were now the leaders of the animal farm announced that after three months of study they had decided to reduce the principles of Animalism to seven Commandments. These Seven Commandments would now be inscribed on the wall of the big barn; they would form an ‘unalterable law’ by which all the animals on Animal Farm must live for ever after. These commandments are as follows:

- “1. Whatever goes upon two legs is an enemy.
2. Whatever goes upon four legs, or has wings, is a friend.
3. No animal shall wear clothes.
4. No animal shall sleep in a bed.
5. No animal shall drink alcohol.
6. No animal shall kill any other animal.
7. All animals are equal.”

As an illustration of their power abuse and oppression of other animals, the pigs use manipulation and modify some of these commandments to suit their interests and benefits. For example the fourth is modified to read “No animal shall sleep in a bed **with**

sheets” by adding the prepositional phrase ‘with sheets’ to avoid the reaction of the animals to the pigs’ sleeping in the beds of Jones’ house. The fifth commandments is also modified to read “No animal shall drink alcohol **to excess**” by adding the prepositional phrase ‘to excess’ to avoid the animals’ objection to the pigs drinking alcohol now. The sixth commandment also undergoes modification by adding the prepositional phrase ‘without cause’ to the end and now it reads ‘No animal shall kill any other animal **without cause**’ to justify the killing of some animals who are accused of conspiring with Snowball against the animal farm. Finally all the commandments are reduced to one single commandment that reads “All animals are equal but some animals are more equal than others”. This only commandment will make it legal for the pigs to enjoy their privileges without any objection from the rest of the animals.

CONCLUSION

George Orwell’s “Animal Farm” represents a strong criticism of a dictator regime through a literary work. Not only does this regime practice oppression in its actions but also in its discourse which is delivered by its spokespig.

The discourse in question embodies the ideology of those who are in the power

towards those whom they rule as well as their opponents. The paper has shown clearly how that ideology has been conveyed through different strategies which are intended to maximize the positive things of the dominant group and minimize the positive things of the opponents.

The strategies mostly employed by the dominant group are those of implication, presupposition. Rhetoric is also used to a considerable extent especially euphuism and hyperbole. Other strategies such as contrast, actors, details and levels of description also play a good role in representing the ideology of the powerful group.

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