

LINGUISTIC MANIPULATION AS A TOOL FOR IDEOLOGICAL AND HEGEMONIC MANIPULATION IN ANIMAL FARM

Somia Khursheed^{1*}, Dr. Muhammad Asif², Nadeem Abbas³

¹EST English, School Education Department, D.G. Khan,

²Assistant Professor, Department of English, Ghazi University, D.G. Khan,

³Lecturer in English, Higher Education Department, Punjab

^{1*}somia9500@gmail.com, ²uasif@gudgk.edu.pk, ³nadeemabbas@0841@gmail.com

Corresponding Author: *

Received: June 16, 2024

Revised: July 26, 2024

Accepted: August 04, 2024

Published: August 13, 2024

ABSTRACT

The article with its relevance to Norman Fairclough's Three Dimensional Model of Critical Discourse Analysis (CDA hereafter) serving as credible account in discursive events, explores manipulation of ideology and hegemony in Orwell's Animal Farm (1945) via examination of linguistic choices which induce the characters to insert new ideology and gain hegemony. Linguistics choices with certain manoeuvres with particular ideology are conveyed to arouse a drastic change and compliance in the participants. Therefore, a character begins to see his/her prior ideology as a false one and instinctively adopts the new one. Similarly, a ruling class tries to achieve hegemony by seeking refuge in an unfair act so that it may earn a certain motive of dominance. Old Major, Squealer, and Napoleon using certain linguistic assumptions exploit the fellow animals for personal gains in terms of ideology and hegemony simultaneously. The study would lend a hand to the scholars of applied linguistics and social sciences in understanding the nature of language.

Keywords: Fairclough, Three-dimensional model, Manipulation, Ideology, Hegemony, Animal Farm.

INTRODUCTION

Language plays a vital role in establishing one's ideology and asserting hegemony in a discursive event. "Words are never neutral," Fiske (2000) put, "for continuous dominance, narrative or political speech is purposefully structured to affect the target audience to believe and act as planned by the ruler." A ruling class frequently employs a narrative via misinformation, hence their propaganda becomes essentially manipulative in social practice (Pratkanis, 1991), and consequently understanding of a manipulative speech is mandatory to expose the discrepancy of a dominant group (van Dijk, 1990). A linguistic approach has been executed in form of CDA on a fictional narrative, focusing on the object of the problem raised on subject matter. However in the very study, the CDA is focused on the use of linguistic caricature embedded in the text to decode the discourse: a powerful tool proclaiming one's ideology and power to others,

which will be a breakthrough in discovery of characters' ideological conflict, and hegemonic relationship. The sharp exercise of linguistic items to gain desired outcomes by the authoritative characters is to be analyzed in the study with the help of Fairclough's three dimensional model.

Literature Review

The CDA examines a number of social and linguistic issues in its application, such as the relationship between gender, power, and identity as well as language and ideology, linguistic imperialism, and language and hegemony. Van Dijk (1998) asserts that CDA forges a connection between linguistic, textual, and social practice analysis and thus focuses on understanding the origins of discourse from the perspective of social structure, as well as analyzing the hidden power of language. Two fundamental concepts of CDA,

as developed by van Dijk are: the micro level includes language, speech, and verbal contact, whereas the macro level includes social experience like inequality and domination in power relations (van Dijk, 1995).

According to Foucault, we must consider the body of rules that enable to develop as objects of a discourse and therefore constitute the circumstances of historical manifestation for words and ideas that we presume have actual, separate referents (Foucault, 2000).

Wodak (1996) gives equal weight to the two factors of discourse, to be precise sociolinguistics and text-in-context. It is this 'body of norms that leads to the establishment of dominant discourses or writings that have the power to pass as knowledge, truth, law, or common sense.' (Wodak, 1996, p. 3).

The main ideas of CDA are summarized as follows by Fairclough & Wodak (1997, p. 271-280):

- Discourse carries out ideological tasks.
- Society and culture are made up of discourse.
- Power relations are a product of discourse.
- Discourse analysis serves as both an interpretive and explanatory tool.
- Social action is a sort of discourse.

CDA, according to Fairclough (1992), has three levels: the first one protects the speaker's beliefs while observing his knowledge and expertise, the second shows how do social relationships affect discourse? Finally, he holds that various socio-political ideologies exert power relations and that language shapes discourse. By bringing social science and linguistics together "under unified theoretical and methodological context, CDA sets the stage for communication between them (Chouliaraki & Fairclough, 1999). To say, language shapes social ideology and upholds hegemony.

Ideology is one of the less well-defined terms in the field of linguistic studies. According to the Concise Oxford Dictionary, "a system of ideas and ideals serving as the foundation of an economic or political theory; the collection of beliefs distinctive of a social group or individual." Ideology with the help of language is inculcated

among the listeners through speeches, dialogues and actions.

Hegemony is the exercise of ideology to rule and overpower the lower class. According to Gramsci (1971), hegemony describes the situation in which one group dominates the other in a system of domains. Hegemony involves "forced collaboration," which combines consensus, coercion, and social and political control (Peter, 2009).

Research Methodology

The researchers employ a qualitative and descriptive method as problem-solving approach that unfolds the subject where Orwell's *Animal Farm* serves as the sample with relevant data in the form of conversation, catchphrases, action, and description of the characters. The data has been analyzed using Fairclough's three-dimensional model that chiefly investigate the data at three phases: text, interpretation and explanation by identifying language implications.

3.1 Text Analysis (Description)

According to Fairclough (1999), "linguistic analysis includes the analysis of the grammar, vocabulary, semantics, and cohesion organization above the sentence level." Text analysis is a language analysis (p.57). It is based on a linguistic analysis of the text's formal components producing it to be a text.

3.2 Processing Analysis (Interpretation)

It demonstrates the relationship between the discourse process as well as the content. The possibilities of interpretation are limited and confined by the content of the language (Fairclough, 1999).

3.3 Social Analysis (Explanation)

Relationship of discourse with culture and society involves in this step. Discourse is an integral aspect of life in a social context and is the central premise of this model. Therefore, keeping the social part of discourse in view, we examine the transmission of ideology and hegemony and their influence.

3.4 Research Objective

- To identify the linguistic implications.
- To highlight ideological exploitation.
- To find the manipulation of hegemony.

3.5 Delimitation

The first dimension, analysis, comprises of the parts of speech, figure of speech and identification of cohesion and coherence of discourse. Interpretation, the second dimension, includes participants of discourse: the speaker and listener, however they are left unnoticed due to their plenty. In the third dimension, on selective data has been taken that provides the significant prospect for a social explanation, i.e. ideological and hegemonic manipulation.

Data Analysis

The model itself has a distinction in the paradigm of discourse studies, not only does it highlight the linguistic applications but also does reveal the speaker’s hidden intention. To consider

the concept of ideology and hegemony in CDA, important events and details in the novella are chronologically collected and analyzed.

4.1 Text

The foremost raw material for the study of CDA is the text, which Fairclough (1995) refers to as "written or spoken language produced in a discursive event". The first level is textual analysis, which includes linguistic features that help make up a text, i.e. grammatical components, stylistic devices, and cohesion and coherence that determine the social meaning of a text.

4.1.1 Figures of speech

A figure of speech is a form of stylistic embellishment that multiplies its effect to gain desired goal. Orwell used these linguistic items to communicate a certain motive (ideology and hegemony) of the characters.

Data	Category	Function
Animal Farm (1945)	Allegory	The very fable is an allegoric satire on Bolshevik Revolution (1917). Manor’s Farm represents Russia and Mr. Jones is Russian Czar. Old Major and Snowball stand for Karl Marx and Trotsky respectively while Napoleon symbolizes Stalin.
He suddenly roared and the voice was similar to thunder.	Hyperbole	To exaggerate the oink of pig, the word roared has been used.
Squealer refers to Napoleon as leader.	Verbal Irony	But readers know that Napoleon has no such a quality as to be called a leader.
Those ribbons that you are so devoted to are the badge of slavery.	Symbol	Ribbons symbolize slavery.

4.1.2 Cohesion and coherence

Cohesion is the process of using language and grammar to link concepts within a

text. It illustrates the organization and flow of a work, making it simpler for the reader to comprehend the paragraphs.

4.1.2.1 Cohesion and Cohesive Devices

Data	Category	Function
that "they" could think of a way round every difficulty.	Reference	Anaphoric reference that refers back to something or some idea.
Snowball and Napoleon but it was noticed that these two were never in agreements.	Reference	Anaphoric reference that refers back to something or some idea.

4.1.2.2 Coherence in the 'Animal Farm'

The words written in brackets possess the coherence in sentence. They display repetition, transition signals and substitutions.

Seven Commandments

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

4.2 Manipulation of Ideology

Ideology always is practised by a group trying deliberately to propagate its beliefs so that the others must accept the speaker's perspective unconsciously.

"There, comrades, is the answer to all our problems... Man. Man is the only real enemy we have. Remove Man from the scene... (Ch. 01, p.07)

Old Major shares his dream of freedom with the fellow animals and brands human beings responsible for their misery. His words like man, overwork, hunger and consuming without producing indicate the design for changing the slavish ideology. The use of word comrade also pushes him closer to all the animals and consequently Old Major turns to be a sincere leader. Meanwhile remove incites sense of revolt among the animals.

"Whatever goes upon two legs is an enemy. Whatever goes upon four legs, or has wings, is a friend. Ch. 02, p.19)

Old Major defines the criterion of friend and foe, four legs or wings for the former and two legs for the latter. Ironically, there have been some disputes among the animals but hailed as friends due to ideological manipulation embedded in the slogan. Old Major's discourse about removal of man sneaks in the animals' mind thus making his ideology as the ideology of all. Amiable use of lexicalization such as "Four legs good, two legs bad" and the democratic statements such as "brothers", "friends" and

"comrades" have been used with the intention of creating a strong ideological identity, to turn to be as group ideology.

Old Major lays seven principles of "Animalism," but after his demise, Napoleon and Snowball call it "The Seven Commandments", a term taken from Christian theological discourse which Fairclough (2003) refers to as "euphemistic expressions", that shows something more conventional or familiar. By euphemising the term animalism, pigs make it a holy and customary one that must be obeyed. Remarkably, the lexical use of No represents an expression of refusal and has been used as an exploitation tool and the modal must denotes a command for action. Ironically, the same is sold to a slaughter house by the pigs.

If someone ever complains against Napoleon's failure, Boxer says, "If it's Napoleon's decision, it must be good for us because Napoleon is always right." (Ch. 05, p.40)

Squealer is a gift of gab, uses language playfully and justifies the action of banishing the valiant Snowball. His use of linguistic manoeuvres makes his personal conflict as the conflict of all animals. When a pet grumbles at the decision, Squealer counters that whosoever is submissive to the leadership is faithful to the community. Snowball is ideologically alleged,

"Snowball was in league with Jones! He was Jones's secret agent. (Ch.07, p.54)

When all the commandments are ruled out by pigs and the animals make a vain attempt of asking the pigs to recall those rules, they reply, "Have you any record of such a resolution? Is it written down anywhere?" (Ch 08,59)

4.3 Manipulation of Hegemony

To Gramsci, power relationships can be seen as "occupying a continuum with direct coercion through raw force at one pole and willing assent at the other," states Creehan (2002, p. 101). To investigate hegemony and power, critical discourse analysis theorists examine ideologies in political discourse (Horvath, 2009).

The animals work hard all the daylong under strict Jones, but Old Major's influence keep them awake during the nightly meeting. The rules

themselves exemplify Old Major's hegemony that although Mr. Jones had been unkind yet never disguised himself behind any commandment. The prefix old in his name also helps him gain authority, thus he assumes a grandfatherly stature that enables him to achieve hegemony in terms of respect.

Old Major was so highly regarded on the farm that everyone was quite ready to lose hours sleep...."

(Ch. 01, p.07)

However, Pigs take over the hegemony in terms of fear by scaring and lying to the fellow animals.

"Jones would come back! Yes, Jones would come back! Surely, comrades,"

Later on, pigs turn to be ultimate authority and take over the resources of farm, start selling eggs to humans and limit the ration and be it said that they are entitled to kill someone disobey them. Napoleon's hegemony upholds the Animal Farm and all animals not only politically but also economically are hegemonized. And with the help of CDA one can see that manipulation of hegemony has been achieved via language manipulation. As a result, animals submit themselves to their supreme leader in the dystopian society.

"When a pig and any other animal met on the path, the other animal must stand aside."

(Ch. 02, p.75)

Napoleon's use of verbal tactics acquire him power, dominance and authority through fear, corruption, manipulation and exploitation. Orwell says,

"Napoleon ended his speech with a reminder of Boxer's favorite maxims...Napoleon is always right" (Ch. 03, p.25)

CDA helps explore the fact that education is used as a tool to control illiterate animals. CDA maintains that literacy brings about gaining power and there is a patent relationship between the two. Therein, the pigs are successful in running the farm through manipulation, propaganda, cunning language, and false information.

None of the other animals could get further than the letter A.

Conclusion

Along with the embellishment of the aesthetic exquisiteness, it is interesting to note that manipulation of linguistics devices help the characters in maintenance of ideology and hegemony. The characters like Old Major and Napoleon use rhetoric playfulness in discourse to drift the ideology of characters to a desired direction.

Furlough's three dimensional model shows that manipulation in its all forms i.e. deception, cheating, pretention, lying and exploitation has been used in form of linguistic manipulation. It is the language that helps shape ideology and seek hegemony by making objects believe their prevailed ideas as false ones while speakers' are true. The delightful use of words like no animal, slavery and misery and slogan provokes animals to keep intact with the ideology of freedom.

Pigs use linguistic tactics like propaganda, slogan, deception, presupposition and under-lexicalization in their pursuit of changing ideology. Squealer shapes the ideology of acceptance in his speeches using the words like your welfare, your sake and if pigs fail.

Remove Man is a narrative song which develops anti human ideology creating the new hope of freedom but pigs brand themselves superior by ideological playfulness.

"All animals are equal, but some animals are more equal than others".

(Ch. 10, p.90)

Hegemony with its variants has had a detrimental effect on subordinate groups. Old major produces linguistic agitation that leads animals to an extent where Jones is overthrown. Napoleon and Squealer are so articulate that have become to be ruling class while the other species serve as the subjugated class. Using the linguistic manipulation, they call themselves the brainworkers and literate class. They consider man as their dreadful enemy, so try look like him to create fear among fellow animals to gain hegemony. Subjugation, slaughtering, fear, and economic repression are result of linguistic manipulation. All the seven commandments are changed and the very linguistic change

(manipulation) lends the corrupt pigs legitimacy of their power as Lord Acton says,

"Power corrupts, and absolute power corrupts absolutely." (Lafer, C. 2020)

To sum up, it is asserted that ideological and hegemonic manipulation in *Animal Farm* has been made possible by means of linguistic manipulation: words seem but a vehicle for transmission of ideology and hegemony.

REFERENCES

Fairclough, N. (1989). *Language and power*. London: Longman.

Fairclough, N. (1992). *Discourse and social change*. Cambridge: Polity Press.

Fairclough, N. (1995). *Critical discourse analysis: the critical study of language*. London: Longman.

Fairclough, N. (1995). *Media discourse*. London: Edward Arnold.

Fairclough, N. (2003). *Analysing discourse: Textual analysis for social research*. London: Routledge.

Fairclough, N., & Wodak, R. (1997). Critical discourse analysis. In T. A. van Dijk (Ed.), *Discourse as social interaction* (pp. 258–284). London: Sage.

Fairclough, N., & Chouliaraki, L. (1999). *Discourse in late modernity*.

Fiske, S. T. (2000). Stereotyping, prejudice, and discrimination at the seam between Foucault, M. (2000). *Archaeology of knowledge*. Routledge.

Gramsci, A. (1971). *Selections from the prison notebooks*, edited and translated by Quintin Hoare and Geoffrey Nowell Smith

Greenwald, A. G., Spangenberg, E. R., Pratkanis, A. R., & Eskenazi, J. (1991). Double-blind tests of subliminal self-help audiotapes. *Psychological Science*, 2(2), 119-122. University of Presov (pp. 45-56).

Fiske, S. T. (2000). Stereotyping, prejudice, and discrimination at the seam between the centuries: Evolution, culture, mind, and brain. *European Journal of Social Psychology*, 30(3), 299-322.

Halliday, Angus McIntosh, and Peter Strevens. London: Longmans, Green and Co., Ltd., 1964. Pp. xix, 322. *Canadian Journal of Linguistics/Revue canadienne de linguistique*, 10(1), 63-68.

Lafer, C. (2020). Power corrupts: absolute power corrupts absolutely.

Van Dijk, T. A. (1990). Multidisciplinary CDA: A plea for diversity. *Methods of critical discourse analysis*, 1, 95-120.

VAN DIJK, T. Caldas-Coulthard, C. R., & Coulthard, M. (1995). Texts and practices: Readings in critical discourse analysis. *Discourse, Power and Access*. Caldas-Coulthard, CR and Coulthard, M., eds. London: Routledge, 84-104.

Van Dijk, T. A. (1998). Critical discourse analysis. *The handbook of discourse analysis*, 466-485.

Wodak, R. (1996). Critical discourse analysis at the end of the 20th century. *Research on Language & Social Interaction*, 32(1-2), 185-193.

Wodak, R. (1997). Aspects of critical discourse analysis. *Zeitschrift für angewandte Linguistik*, 36(10), 5-31.