



The Rhetoric of Representation, Manipulation and Control in George Orwell's *Animal Farm*: A Stylistic Approach

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Abstract: George Orwell's *Animal Farm* begins on the premise of hope for a better life for animals on Mr. Jones' Manor Farm. The animals represent the ruled class and humans as the ruling class. This naturally entails the concept of power in the hands of the owner i.e. power over the innocent animals. This becomes the central conflict of the novella. The shift of the power from humans to pigs gives no relief to the other animals. The inability of the pigs to incorporate the tenets of equality raises questions about their intent and actions. This is further heightened by the use of clever linguistic manipulation by a few characters. The research paper aims to examine the linguistic features that reflect the lack of resistance and result in the subjugation of the animals by their own choice. The theoretical model used to carry out the analysis is based on Leech and Short's linguistic categories as given in the book *Style in Fiction*. It also attempts to analyse the linguistic power exerted on other animals for manipulation and deliberate misinformation. This will help in highlighting the transition process of representation

to absolute control. In the end, the paper lists down the culminating effect of the stylistic features on the psyche of the innocent animals being ruled by the now-powerful pigs.

Keywords: stylistic analysis, language use, representation, manipulation, subjugation, misuse of power. Equality, injustice.

Introduction:

Animal Farm was written by George Orwell and published in the year 1945. It is a political allegory based on the Russian Revolution and written in the form of a fable. Although the novella has correspondence with the events of the revolution, it deals with the universal and timeless theme of the dynamics of power and specifically the subjugation of masses by choice or by coercion. It portrays the ordeal of the animals who free themselves from humans only to find themselves enslaved later by another group of animals. George Orwell wrote this in a very relatable form of a fable. He further extended this form and merged it with allegory. Harold Bloom in his book *Bloom's Guides- George Orwell's Animal Farm* (2006) mentions that "it has a point-to-point correspondence with the events of Russian history from 1917-1943." He also states that "the Russians have become just as imperialistic in their handling of subject peoples as any of the empires of the past (Pg 39)." Similarly in *Animal Farm*, the animals revolt against their owner Mr. Jones, and take charge of the farm. The rebellion is led by Old Major and later by two clever pigs Snowball and Napoleon. After the successful rebellion, the animals work hard and for some time lead a life of dignity and equality. However, the growing dissent between Snowball and Napoleon leads to the expulsion of Snowball and leaves Napoleon in full authority of the farm. The pigs who by now have educated themselves and handle complicated matters start giving orders and managing the farm. The transition from representation to absolute control is done with force and coercion. Animals are slaughtered, forced to give their eggs to the neighbouring farm owners, forced to work harder, given less food, and Boxer is sent to the slaughterhouse after his injury. After all this, the utopian world ceases to exist. In the end, the life of the lower animals comes back to where it had all started. All this is made possible by the cunningness of the pigs who resort to manipulative and forceful measures to keep things in control. In the analysis of George Orwell's works, Edward Quinn (2006) comments on the relation between language and totalitarianism. He says that "He was particularly keen to recognize the importance to the totalitarian mind of the control of language. He placed the language centre stage (Pg 10)." With reference to the mentioned points, Stylistic analysis will help in giving a systematic and objective interpretation of the text. The analysis is inclined towards highlighting those linguistic features that make the subjugation possible.

Stylistics:

As a subfield of linguistics, stylistics helps in the interpretation of literary texts by identifying the linguistic features used by an author. Leech and Short in *Style in Fiction* (1981) define stylistics as “Stylistics is simply defined as the linguistic study of style. In general, literary stylistics has, implicitly or explicitly, the goal of explaining the relation between language and artistic function (Pg 11).” It offers a multi-dimensional analysis based on the linguistic elements and studies its effect on the reader. The linguistic elements include the use of lexical features, grammatical features, literary devices, and the modes of discourse employed by an author. This enables a textual, linguistic, and contextual analysis of literary texts. Since linguistics is widely known as ‘the scientific study of language’ the application of linguistics in stylistics helps in giving an impersonal and empirical commentary on the style of the author. In this way, stylistics gives a varied range of possible methods of analysis. From an analytical point of view, the analysis leads one to the ‘what’, ‘why’ and ‘how’ of the literary text. It also tries to understand the aesthetic effect created by the choice of certain linguistic components employed by the author. Stylistic analysis can be best described on the precepts of role/function, linguistic elements, selection, goal and its effects. It includes the branches of language in a hierarchical manner. It begins with Phonology, Graphology, Morphology, Syntax/Grammar, Lexical analysis, Semantics, Pragmatics and Discourse Analysis. These levels make an outline and confine the tools of analysis to an otherwise boundless area of stylistics and linguistics. Adhering to these levels make the analysis more organised and not shift from its objective

With the above definitions, it can be stated that stylistic analysis offers a thorough understanding of the text through various linguistic elements. In modern times, stylistics is widely used to carry out empirical research on literary texts. The research paper follows the theoretical model of four stylistic categories by Leech & Short mentioned in the book *Style in Fiction* (1981). The categories are lexical, grammatical, literary device, and discourse analysis. The analysis at a stylistic level will help in exploring the role of language in a political context.

Stylistic Analysis of *Animal Farm*:

The analysis begins with representation and inclusiveness. The collective goal of freedom is echoed in the same way by each and every animal. This representation slowly changes its course and finally results in manipulation and complete control. The linguistic features analysis follows a linear approach and is explained in the following categories. The stylistic analysis aims to highlight this transition from representation to suppression through linguistic elements used by the author.

Lexical Analysis:

The analysis at a lexical level helps in finding out the kind of effect that is created by a certain choice of words and its placement in a sentence. This helps in determining the stylistic choices of the author and is the first step toward understanding the meaning of the text.

Pronouns:

George Orwell uses the personal pronouns ‘we’, ‘our’, and ‘all’ frequently in the novella. The use of these plural personal pronouns is first observed in the speech of Old Major. The purpose of using these is to evoke a feeling of injustice and to create awareness about it. The successful rebellion is the result of it.

“What is the nature of this life of **ours**?”

“**Our** lives are miserable.”

“**We** are slaughtered with hideous cruelty”

“The produce of **our** labour is stolen”

“Man is the real enemy **we** have”

“**Our** labour tills the soil, our dung fertilizes it”

“The produce of **our** labour would be **our** own (Pg 4-5).”

Old Major uses these personal pronouns in its truest sense i.e. a fair representation of every sect of animal in the farm. The semantic implication gives a feeling of representation and inclusiveness irrespective of the kinds of animals. Leech and Short (1981) explain the use of such personal pronouns and its effect on the readers as, “addressing the readers directly as sharers of common human lot with himself and the characters (Pg 49).” This naturally generates a feeling of sympathy with the animals. It also lays the foundation of injustice and inequality firmly in the context of the story. This inclusiveness changes its form after the pigs take over the functioning of the farm. Napoleon and Squealer use it to suit their benefits and propaganda. The use of the same personal pronouns witnesses a semantic shift in the implied meaning of these words. For instance, in the following line the ‘our’ excludes any other animal and exclusively represents only the pigs. He further adds the possessive pronoun ‘your’ to state that its being done for the sake of other animals. This marks the beginning of discrimination among animals through clever use of language.

“**Our** sole object in taking these things is to preserve **our** health (Pg 28)”

“It is for **your** welfare, **your** sake (Pg 28).”

After this, the use of personal pronouns is cleverly used to convince and to avoid any dissenting opinion that may follow later. It keeps shifting between the pigs as the ruling class and when required to create an inclusive picture of the animal farm. For instance,

“Snowball who, as **we** now know, was no better than a criminal (Pg 46).”

“One false step, and **our** enemies would be upon us (Pg 46).”

“**We** pigs now sleep in the beds of the farmhouse (Pg 56).”

“With all the brainwork **we** have to do nowadays (Pg 56).”

The above examples represent all the animals to give an effect of common fear or enemy. Whereas the next two exclusively refer to the pigs.

Abstract Nouns:

Abstract nouns such ‘happiness’, ‘leisure’, ‘misery’, ‘slavery’, ‘evils’, ‘tyranny’, ‘rebellion’, are used in Old Major’s speech. It has a range of references such as perceptions, events, and moral qualities. All these are directly connected with their cause of attaining freedom. Whereas Napoleon and Squealer use abstract nouns to maintain their dominance over the other animals. They deny the moral qualities of ‘selfishness’ and ‘privilege’, even though it is evident by their actions of over-eating, sleeping on beds, not doing any manual labour etc. On the other hand, they expect the other animals to exhibit the moral qualities of ‘discipline’, ‘loyalty’, and ‘bravery’. The worst expectation is the manipulative use of ‘readjustment’ instead of the direct word ‘reduction’ of the food ration. It is observed that no matter what the situation is, the pigs are always well-fed. It shows the gradual degradation and the worsening condition of the ruled animals on the farm. The reality of this degradation is abstracted into these concepts and is made distant for the animals to experience in the concrete form.

Adjectives:

George Orwell places Old Major’s speech right in the beginning. This forms the basis of the rebellion and a thread that weaves their past, present, and future together. He highlights the plight of the animals by using adjectives such as ‘miserable’, ‘laborious’ and ‘short’. By and large, the adjectives have a bad meaning and evoke a sense of pity for the animals. Leech and Short (1981) state that, “adjectives bring imagery and have emotive connotations (Pg 72).” For a brief period, the animals do have a good time after the rebellion,

“With the **worthless parasitical human** beings gone, there was more for everyone to eat (Pg 22).”

Orwell uses adjectives to denote the perception of human beings in the minds of the animals. This is ironic because the pigs assume the position of the humans. The animals in general face tremendous hardships and work harder to keep things running in the farm. However, two aspects that remain common are the hardships of the lower animals and the rising dominance of the pigs, especially their leader Napoleon. Orwell highlights these by using adjectives such as,

“miserable lives’ ‘miserable condition’ ‘special decree of Comrade Napoleon’ (Pg 72), lower animals’ ‘lower animals’ (Pg 112).”

There are various titles used for Napoleon’s leadership, it gets evident that he has assumed a position of authority among the animals. Orwell again uses adjectives to show his superiority and is never referred to or called just with his name. Although the examples are nouns they function as adjectives as per the context.

“Our leader’, ‘Comrade Napoleon’, ‘Father of all Animals’, ‘Terror of Mankind’, ‘Protector of the Sheepfold, Ducklings’ Friend and the like (Pg 75).”

In this way, things appear worse than the earlier times of Jones. The pigs had manipulated and controlled every aspect of the lives of other animals.

Grammatical Categories:

The discrimination through lexical choices soon turns into manipulation. Pigs master the use of language and are in complete control of their expressive abilities. However, there is an acute absence of expressive ability in the lower animals. Hence, it gets easy to manipulate the innocent animals and to exploit them.

Sentence Types:

Interrogative Sentences:

As observed in the speech of Old Major, interrogative sentences are used to inspire and influence other animals in the cause of the rebellion.

“What is the nature of this life of ours? (Pg 4).”

“Is this simply part of the order of nature? (Pg 4).”

“Is it not crystal clear, then comrades, that all the evils of this life of ours spring from the tyranny of human beings? (Pg 6).”

Squealer uses Interrogative sentences to create uncertainty and fear among other animals.

“Do you know what would happen if we pigs failed in our duty? (Pg 28).”

“Surely comrades, you do not want Jones back? (Pg 46).” This line more or less becomes like a catchphrase to terrorise others.

“Are you certain that this is not something you have dreamed? Have you any record of such a resolution? Is it written down anywhere? (Pg 53).” Squealer questions the animals in a way that leaves them confused about the decision never to do business with humans again.

“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? (Pg 56).”

After a certain point in time, the pigs are in full control of the farm. It is clearly seen when Squealer uses interrogative sentences that function almost as statements. It requires no response from others.

Passive Voice:

George Orwell uses the passive voice to express things and events being experienced by animals.

Paul Simpson (2004) in his book *Stylistics* gives a few reasons why passive voice is used by authors, “Firstly, it allows the deletion of any human Actor that might be responsible for a process.” Secondly, “without any interpersonal markers & terms of address, it suggests a relatively formal tenor of discourse.” Lastly, “the passive supports the question ‘by whom’ and this configuration retains a degree of implicit agency (Pg 76).” For instance,

“When they came back in the evening, it was noticed that the milk had disappeared (Pg 20).”

“Afterwards, Squealer was sent around the farm to explain the new arrangements to the others (Pg 45). This passive voice is used after the Sunday morning meetings are cancelled.

“Comrades, a most terrible thing has been discovered. It has all been proved by the documents which he left behind (Pg 65).”

After the song *Beasts of England* is abolished by Napoleon. Squealer again uses passive voice to state, “it is no longer needed..... The enemy, both external and internal, has been defeated..... That society has now been established. (Pg 72).”

“All orders were now issued through Squealer or one of the pigs (Pg 75).”

“It was said, intended to bring against them twenty men all armed with guns (Pg 78).” Rumor to make them feel their condition better.

“Once again, all rations were reduced except those of the pigs and dogs (Pg 91).”

“It had come to his knowledge, he said, that a foolish and wicked rumour had been circulated at the time of Boxer’s removal (Pg 101).”

The use of the passive voice can be viewed in two ways. Events are happening and the animals are experiencing it but nobody knows who is doing it or by whose order things are being done. For instance, the milk disappears but nothing about the animals who drank it gets mentioned. Squealer is sent to give orders but again nothing is mentioned about who sent him. Another way of viewing the passive with reference to Simpson’s reasons is that of a formal discourse. The entire farm is managed by the pigs after the rebellion. The narration using the passive reflects formal and bureaucratic language. By and large, this is used to manipulate the other animals because they only receive information passively. In matters of governance and management, the other animals are rendered without an agency. The stylistic choice of the passive voice by Orwell brings to light the missing element of agency in the animals. This further makes them gullible to any kind of misinformation and manipulation.

The Use of Negatives:

Leech and Short (1981) state that “negation can be used as a device of irony” (pg 83). For instance, the seven commandments are written in the biblical style, and it is ironic that they are changed one by one for the convenience of the pigs. Replicating the Biblical style, the commandments are framed to give the animals a sense of right and wrong and a direction of life.

“No animal shall wear clothes.

“No animal shall sleep in a bed. - later changed to “No animal shall sleep in a bed with sheets (Pg 55)

“No animal shall drink alcohol. later changed to “No animal shall drink alcohol in excess (Pg 89).”

“No animal shall kill any other animal.” later changed to “No animal shall kill any other animal *without cause* (Pg 74).”

“No animal in England knows the meaning of happiness or leisure. No animal in England is free (Pg 4).”

“No one believes more firmly than Comrade Napoleon that all animals are equal (Pg 45).”

“Animal Farm, Animal Farm,

Never through me shall thou come to harm (Pg 73).”

The use of negatives implies the opposite and hence becomes a device of irony. The only person who can harm the other animals is Napoleon himself. Napoleon's mass slaughter of the dissenters proves that the notion of equality has ceased to exist on the farm.

Compound Sentences:

George Orwell shows experiences, relations, and contrasts through compound sentences. Paul Simpson (2004) talks about the function of compound sentences as “to show coordination between sentences and to balance the symmetrical nature of the connection between their units (Pg 60).” For instance, the below example combines conviction with fear. These two feelings are equally experienced by the animals.

“The animals were not certain what the word meant but Squealer spoke so persuasively, and the three dogs growled so threateningly. (Pg 48).” It is an affirmative restatement and contrast.

“This work was strictly voluntary but any animal who absented himself from it would have rations reduced by half (Pg 49).” Here the freedom to opt out is combined with grave consequences. Two separate sentences are carrying contrasting meanings.

“There was a pile of corpses lying before Napoleon’s feet and the air was heavy with the smell of blood (Pg 69).” It is the consequence or result of the first statement. The magnanimity of the slaughter scene, it is disturbing both visually and olfactorily. Orwell evokes two senses in the same sentence.

“They did not know which was more shocking- the treachery of the animals who had leagued themselves with Snowball or the cruel retribution they had just witnessed (Pg 70).” Quirk and Greenbaum (1973) state that it “usually *or* is exclusive, expressing the idea that only one of the possibilities can be realised (Pg 258).” In this case, the other animals are confused and scared at the horror of the execution they just

witnessed. They are unable to decide which was more shocking whereas in reality they are hurt by the reality and possibility of both events.

“Between pigs and human beings, there was not, and there need not be any clash of interests whatever (Pg 112).” “The creatures outside looked from pig to man, and from man to pig, and from pig to man again, but already it was impossible to say which was which (Pg 115).”

Pigs and human beings are treated as one unit in this sentence. It also implies that the second sentence is directly related to the first one.

Overall, George Orwell uses compound sentences to restate, emphasise, create contrast, and to relate back to the previous sentences. This helps the readers view and experience the equal effect of the two sentences. In its simplest sense, both sentences are important and highlight different aspects of the animals’ feelings.

Complex sentences:

Complex sentences reflect the asymmetrical relationship between two sentences. The meaning of one sentence is dependent on another.

“It is for your sake that we drink that milk and eat those apples (Pg 28).” Indicating that although they eat the milk and apples it is being done for someone else. Making it appear as a selfless act and disguising the greed behind it.

“He merely warned the animals that this extra task would mean very hard work (Pg 47).”

“Napoleon announced that there would be work on Sunday afternoons as well (Pg 48).”

“Napoleon announced that he had decided upon a new policy (Pg 52).”

“Napoleon decreed that there should be a full investigation into Snowball’s activities (Pg 64).”

“He announced that by a special decree of Comrade Napoleon, Beasts of England had been abolished (Pg 72).”

“They knew that life nowadays was harsh and bare, that they were often hungry and often cold and that they were often working when they were not asleep (Pg 91).”

“Squealer told them that the pigs had to expend enormous labours every day upon mysterious things called ‘files’, ‘reports’, ‘minutes’ and ‘memoranda’ (Pg 105).”

In all the above examples, it is evident that Orwell uses a narrative style where sentences function as a direct object to the main clause. This highlights the increasing power of pigs over other animals. Words like warned, announced, and decreed further elevate the status of Napoleon among the animals.

Figures of Speech/ Literary Devices:**Euphemism:**

It is seen that euphemism blurs reality and heightens the role of language in shaping beliefs and thoughts. The pigs use less direct language. Hence, the animals easily fall prey to the cunningness of the pigs. To an extent, the pigs even manage to cover the slaughter of Boxer as a natural death. Some examples are given below:

“Tactics, comrades, tactics (Pg 48)

Strictly voluntary (Pg 49)-

‘The hens should welcome this sacrifice as their own **special contribution** towards the building of the windmill (Pg 52).’

“He announced that by a **special decree** of Comrade Napoleon, Beasts of England had been **abolished** (Pg 72).” It is forceful and abolished. It means they have abandoned the past ideals of Old Major.

“The **superior quality** of Napoleon’s mind (Pg 81).”

“**Readjustment** of rations (Pg 91).” This is used to replace a more direct and harsh word **reduction**.

After Boxer’s death- Although he was sent to the knacker, animals believed Squealer and were relieved to know that “at least he had **died happy**.”

Katie Wales views the use of euphemism as, “more seriously, euphemism, can promote a false ‘rose coloured’ world-view, and a means of legitimization (Pg 147).” Similarly, George Orwell almost masters the use of euphemism to show the brighter picture that doesn’t exist.

Juxtaposition:

Leech and Short (1981) view juxtaposition as, “a conspicuous feature of linkage (Pg 201).” The below examples help the narration to go back and forth and compare the past and present.

“All men are enemies. All animals are comrades (Pg 7).”

“But doubtless it had been worse in the olden days. They were glad to believe so. Besides, in those days they had been slaves and now they were free, and that made all the difference (Pg 92).”

“If there were hardships to be borne, they were partly offset by the fact that life nowadays had a greater dignity than it had before (Pg 93).”

“She was two years past the retiring age, but in fact, no animal had ever actually retired (Pg 103).”

“Somehow it seemed as though the farm had grown richer without making animals themselves any richer (Pg 104).”

“All animals are equal but some animals are more equal than others (Pg 109).”

With each and every passing day, the other animals experience a growing distinction between themselves and the pigs. Despite this, they lack the resistance required to speak against injustice and contribute to their own subjugation.

Discourse Analysis:

Discourse analysis is a crucial part of stylistic analysis. At this juncture, the analysis links the lexical and grammatical analysis with the context and becomes a coherent whole. In this way, stylistic analysis offers a complete view of linguistic, textual, and contextual factors that help in creating a certain effect on the readers. In the book, *The Unsung Artistry of George Orwell* (2007) Lorraine Saunders explains the narrative scheme of the novella as, “much of the book is narrated by a limited intermediary, by a voice suggestive of someone acting as a spokesperson for the animals (Pg 51).” The third-person narration presents the point of view of the animals. In fact, the expressive function of language works in favour of the pigs whereas its absence helps the pigs in suppressing the other animals. The understanding of language and mastering it gets the pigs into power. It is through this linguistic power that they evade manual work and carry out intellectual work. Some examples are mentioned below:

“It was not for this that she and all the other animals had hoped and toiled. It was not for this that they had build the windmill and faced the bullets of Jones’s guns. Such were her thoughts, though she lacked the words to express them (Pg 72).”

After the slaughtering of animals by the dogs, Clover is in great despair and finds it difficult to believe the ruthless spectacle she has just witnessed. Language incapability comes into the picture as to how the world is perceived by those animals who were not that educated like the pigs. They often fail to express themselves and hence get easily subdued. This is also a comparison of the olden days and the current days. This one seemed far worse than the reign of Jones because of the treachery through their own kind.

“Terrible stories were leaking out about the cruelties that Fredrick practised upon his animals. He had flogged an old horse to death, he starved his cows, he had killed a dog by throwing it into a furnace..... The animals’ blood boiled with rage. (Pg 78).”

“Napoleon had created a new decoration, the Order of the Green Banner, which he had conferred upon himself (Pg 87).” Everyone fought together but Napoleon got the highest award. Everything is centred around one person now.

“All pigs, of whatever degree, were to have the privilege of wearing green ribbons on their tails on Sundays (Pg 92).”

“Rations, reduced in December, were reduced again in February and lanterns in the stalls were forbidden to save oil (Pg 93).”

After his hoof had healed up, Boxer worked harder than ever. Indeed, all the animals worked like slaves that year (Pg 96).”

“Out came Napoleon himself, majestically upright, casting haughty glances from side to side (Pg 108).”

“‘Gentlemen,’ concluded Napoleon, ‘I will give you the same toast as before, but in a different form. Fill your glasses to the brim. Gentlemen, here is my toast: To the prosperity of Manor Farm! (Pg 114). The conspicuous irony of it

“The creatures outside looked from pig to man, and from man to pig, and from pig to man again, but already it was impossible to say which was which (Pg 115).”

“All animals are equal but some animals are more equal than others.

Every example listed above shows the gradual distinctive status of the pigs and the other animals. The last example serves as the culminating point of inequality and the rise of a ruling class and a ruled class on Animal Farm. The ruling class rules with lies, rumours, by creating fear and by keeping the lower animals misinformed about most of the activities happening on the farm.

Cross-reference:

As per Leech and Short (1981) cross-reference, “may be a device either for a repetition of meaning or for a repetition of reference (Pg 198).”

The below examples are used over and over again to manipulate and control the other animals.

“All animals are equal”

“Surely nobody wants to see Jones back?”

“I will work harder by Boxer”

“Four legs good, two legs bad.”

“Napoleon is always right.”

“Skipping from side to side, whisking his tail.”

“On Sunday morning, when the animals assembled to receive their orders”

These repeated phrases keep the text connected and help the readers identify the hypocrisy and the corrupt policies of the pigs. All these are also used as a device for irony. The irony in the narration is that of being ordered by someone else just like the previous days. It seems as if the animals have again ended up making hierarchies where some animals are giving orders and others are passively receiving it.

Conclusion:

The events and the characters in *Animal Farm* are a metaphoric microcosm of Russia post-revolution. There is a slow erosion of the ideals that were laid down by the initial leaders. After the revolution, the prosperity of one group and the suffering of another group revives the past evils of an imperialist regime. This is the exact turn of events that take place in the novella. All this is made possible by the constant manipulative use of language. Edward Quinn (2009) mentions that “the idea of propaganda engages the problem of the relation of language to truth (Pg 56).” The animals give in due to fear and the inability to distinguish between right and wrong. In short, the pigs prosper while the lower animals suffer. It is important to highlight these subtle influences that language can have in politics. The authors Carter & Nash in their book *Seeing through Language* (1990) explain the intricacies of language use in any social or political setup. They state that, “Ideology operates through language. Any particular linguistic or stylistic choices are not innocent value-free selections from a system; they work to conceal or reveal ideologies in the process and refracting particular point of view (Pg 24).” In this way, resistance becomes a tool to prevent any kind of dominance of one group over another. This resistance can be exercised through the identification of these linguistic phenomena and accordingly accept or reject a pervading ideology. George Orwell uses language to show the wrong use of language. The stylistic analysis of the paper shows the interrelation of power and propaganda and how the dominant class uses these to manipulate and control others for their interests. Hence, it is essential to create linguistic awareness to scrutinise such rhetoric and act rationally.

In this way, the novella brings to the fore the universal theme of misuse of power that is possible in any kind of social or political setup. In the end, restriction and choices are intertwined with power over the innocent animals. The subsequent turn of events once again prove that everything works in favour of the ruling class.

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