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Linguistic Manipulation in Orwell's *Animal Farm*: A Pragma-Stylistic Perspective

Safaa K. Merzah
Department of Translation, College of Arts
Mustansiriyah University, Iraq
Email: safaa.merzah@uomustansiriyah.edu.iq

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Abstract

Orwell's (1945/2013) *Animal Farm* is a rich source of manipulative discourses, especially as embodied in the character Squealer, who masterfully exploits the peripheral entities. Despite its critical and widespread acclaim, the systematic exploration of specific pragma-stylistic strategies that Orwell uses to depict manipulation and propaganda are understudied in the literature. Utilizing an eclectic theoretical framework incorporating Johnson's (2000) manifest rationality theory and the deceptive principle posited by Merzah and Abbas (2020), this study performs a qualitative intra-analysis to unearth the distinct employment of a myriad of fallacies, such as scapegoating, ad nauseam, false dilemma, domino fallacy, historical negationism, and ad ignorantiam. This research aims to explore manipulative rhetoric from the viewpoint of pragma-stylistics. The significance of this research lies in its potential to deepen our understanding of rhetorical strategies in allegorical literature, offering insights into how language can be used to manipulate and influence. This study addresses the central question: How do specific pragma-stylistic strategies enable characters in Animal Farm to manipulate and propagate fallacies, and what implications does this have for understanding similar manipulative techniques in political discourse? The findings suggest a contrast between Squealer's and Napoleon's manipulative strategies: Napoleon, akin to the uncharismatic communication style of Stalin, leverages scapegoating to undermine his adversaries, while Squealer, Napoleon's rhetorical extension, focuses on distorting historical events, exaggerating consequences, and perpetuating falsehoods.

Keywords: Animal Farm, deceptive rhetoric, Gricean maxims, George Orwell, linguistic manipulation, pragma-stylistics, reasoning fallacies

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Introduction

Pragma-stylistics is an interdisciplinary field that combines the principles of pragmatics and stylistics to analyze the use of language in various contexts, particularly in literary texts (Leech, 1983; Jeffries & McIntyre, 2010). Pragmatics is concerned with how context influences meaning (Leech, 1983), whereas stylistics focuses mainly on analyzing linguistic features and their effects on readers or hearers (Jeffries & McIntyre, 2010). The amalgamation of these two disciplines examines how authors employ linguistic devices to achieve particular effects, convey meaning, or influence readers' interpretation of a text.

Manipulation and fallacies are central to pragma-stylistics, as authors may strategically utilize language to persuade, influence, or manipulate readers by employing rhetorical strategies, including fallacies (Simpson, 1993; Van Dijk, 2006). Fallacies, often used in manipulative strategies, are errors in reasoning or flawed arguments that might appear logical or convincing on the surface but are ultimately misleading or deceptive (Walton, 1995). This research aims to explore manipulative rhetoric from the viewpoint of pragma-stylistics in Orwell's Animal Farm. Specifically, it examines how characters employ various reasoning fallacies to manipulate others and how these strategies function within the narrative. The significance of this research lies in its potential to deepen the understanding of rhetorical strategies in allegorical literature, offering insights into how language can be used to manipulate and influence. By addressing gaps in existing research, this study enhances comprehension of the pragma-stylistic strategies utilized in Animal Farm, thereby contributing to broader literary and communication studies.

This research addresses the following questions:

1. How do specific pragma-stylistic strategies enable characters in *Animal Farm* to manipulate and propagate fallacies?
2. What implications do these manipulative strategies have for understanding similar manipulative strategies in political discourse?

The objectives can be encapsulated in the following manner:

- To undertake a comprehensive examination of manipulative strategies within the narrative discourse of Animal Farm.
- To analyze the employment of reasoning fallacies such as scapegoating, ad nauseam, false dilemma, domino fallacy, historical negationism, and ad ignorantiam by the characters.
- To investigate how the violation of the four standards that dissent against fallaciousness, as well as the appeal to the deceptive maxims of quantity, quality, relation, and manner, contribute to the manipulative strategies used by the characters.

Literature Review

Pragma-Stylistics

According to Fischer-Starcke (2010), stylistics is a unique field of study that allows for systematically probing literary texts using objective, linguistically-oriented analytical tools. It involves the scientific examination of literary discourse. Modern stylistics endeavors to demonstrate meaning in (non-)literary discourse via the writer's or speaker's choice of words (Hickey, 1993). Pragmatics, as defined by Levinson (1983), can be encapsulated in the equation: [pragmatics = semantics + context]. Pragmatics studies language from a functional perspective, attempting to "explain aspects of linguistic structure in terms of non-linguistic pressures and

causes." Since Hickey coined the term, pragma-stylistics has become an essential approach to discourse analysis (1993).

As outlined by Black (2010), pragma-stylistics focuses on the application of pragmatic theories and models to understand literary works. The modern perspective on stylistics suggests that analysis and interpretation are not limited to literary texts. Pragmatic models such as Grice's (1975) cooperative principle, speech act theory, implicatures, politeness, and turn-taking management are frequently applied to the language used in literary texts (Busse et al., 2010). Hence, pragma-physicians can be viewed as scientists studying the microscopic physical properties of (non-)literary discourse, whether written or spoken.

According to Busse et al. (2010), several central questions underlie a pragma-stylistic investigation of dialogue:

Why and how does a play text/dialogue mean what it does? What is the specific style of a conventional exchange? How can it be analyzed? What are the effects of the linguistic choices made? What do these choices say about the characters'/speakers' interpersonal relations and inherent power structures? How is humor generated? Why do we perceive interactional exchange as, for example, impolite? (p. 40).

To this list, the question "how manipulation and fallacious arguments are formed and detected?" could be added to the list of predetermined questions. By fusing pragmatics and stylistics, more encyclopedic interpretations (i.e., the formation and detection of manipulation and fallacious arguments) of numerous obscure phenomena will be proposed (Hickey, 1993).

Recent studies have made significant contributions to pragma-stylistics by analyzing various texts and contexts. Almas Barakhas and Khlil (2021) explored pragma-stylistics in confessional poetry, demonstrating the application of Searle's speech acts and Grice's maxims, noting that "most of Grice's maxims are flouted, and the quantity maxim is the most dominant flouted by each poet" (p. 170). Bohunická (2020) discussed pragmatization in stylistics, emphasizing the shift to viewing language as social action: "Pragmatization in stylistics represents a change towards perceiving linguistic activity as social action, incorporating the human element into language analysis" (p. 281). Saleh and Alattar (2023) analyzed misdirection in detective novels, revealing the use of Grice's maxims and ambiguity to mislead readers, highlighting that "focalization, the violation of quantity and manner maxims, and the use of ambiguous expressions are the most recurrent strategies in Christie's novels" (p. 64). Khafaga and Shaalan (2022) used computational tools to decode pragma-stylistic meanings in Orwell's Animal Farm, focusing on frequency distribution analysis, and found that "applying a frequency distribution analysis to the linguistic analysis of large data fictional texts serves to identify various types of discourse and thematic categorization" (p. 220). Purba (2022) examined Indonesian presidential candidates' victory speeches using a pragma-stylistic framework, identifying assertive speech acts as dominant: "The result showed that assertive [speech acts] appeared as the most frequent type used in the speeches" (p. 231).

While these studies enrich the understanding of pragma-stylistics, they do not specifically address the systematic use of reasoning fallacies in Orwell's Animal Farm. Previous analyses of Animal Farm have examined political (Al-Asbahi & Khafaga, 2020), historical (Hasan et al., 2020), and sociological aspects (Chen & Liu, 2022). However, there is a lack of focused pragma-stylistic exploration of manipulative strategies employed by characters. This research aims to fill this gap by systematically analyzing how characters like Squealer and Napoleon use specific

reasoning fallacies, such as scapegoating, ad nauseam, false dilemma, domino fallacy, historical negationism, and ad ignorantiam, to manipulate others within the narrative.

By addressing these research gaps, this study will enhance the understanding of the stylistic strategies used for manipulation within the narrative, offering broader implications for both literary works and real-world communication. The findings could serve as a basis for similar pragma-stylistic analyses of other literary works, enabling scholars in linguistics, literature, and communication studies to explore the use of linguistic manipulation and persuasion strategies across various genres and periods. This would contribute to a more comprehensive understanding of how language and rhetoric have been historically employed to control and influence individuals and societies.

The Deceptive Principle

Merzah and Abbas (2020) propounded a recent principle labeled as the deceptive principle. The newly engineered principle is modeled on Grice's (1991) cooperative principle, which can be elucidated by presenting the following maxims:

(a) Do not say what you believe to be false. (b) Do not make your contribution more informative than is required. (2) The maxim of quantity: (a) Make your contribution as informative as is required. (b) Do not make your contribution more informative than required. (3) The maxim of relevance: Be relevant. (4) The maxim of manner: (a) Avoid obscurity of expression. (a) Avoid obscurity of expression. (b) Avoid ambiguity. (c) Be brief. (d). Be orderly.

In their model, Merzah and Abbas (2020) argued that interlocutors adhere to the following principle when intending to practice deception: Make your conversational contribution not as is required, at the stage as you make it occur, by the purpose of the direction of the talk exchange in which you evade, ambiguate, and/or are vague, while withholding your real intentions so as not to be honest or accountable for what you say. One might label this the Deceptive Principle. (p. 92) As expounded infra, Merzah and Abbas (2020) advanced four maxims that compose the deceptive principle (henceforth, DP):

(1) The Maxim of Quantity: (a) Do make your contribution as (un)informative (i.e., more or less than is required) as you need to achieve the fostering of a false belief in the target. Withhold relevant information if needed. (b) Do make your contribution more/less informative than is required. Distort (hyperbolize or downsize) reality if need be. (2) The Maxim of Quality: (a) Do not hesitate to falsify/fabricate/lie if it serves your argument better. (b) Do not hesitate to plant seeds of doubt or spread rumors you have no evidence to be true. (3) The Maxim of Relevance: Be irrelevant. Do not hesitate to plant red herrings for irrelevancy. To achieve this: (a) Evade addressing the heart of the matter or answering questions. (b) Practice self-/other face-threatening acts to distract the target's attention. (4) The Maxim of Manner: (a) Be unclear, indirect, and unorderly to enable incoherence, hence deception. (b) Be ambiguous/vague if you need to mislead or hide information of truth/relevance (p. 93).

The deceptive maxims under discussion serve as evidence that the deceptive principle is inherently reliant upon the cooperative principle. Such maxims necessitate an outward appearance of cooperation, given that the efficacy of deception is contingent upon its covert nature. This aligns with the insights from McCornack's (1992) IMT, which posits that while the speaker feigns adherence to the cooperative principle, they judiciously avoid overtly betraying their breach, with the core of the deception rooted in the perceptions of the target.

Manipulation

To clarify what is meant by manipulation, Fairclough (1989) defines linguistic manipulation as "the conscious use of language in a devious way to control others," emphasizing three key elements: intention, discursive distortion, and control" (p. 6). Other scholars, such as Kress (1990) and Van Dijk (1996), broaden the definition to view manipulation as a method of achieving goals via persuasion.

According to Day (1999), manipulation is viewed as a violation of argument, often termed pseudo-argumentation. A further definition of manipulation is postulated by Walton (2007), who describes this concept as a pragmatic process where manipulators employ a specific type of fallacious argument. Manipulation can be understood pragmatically through Handelman's (2009) conceptualization of manipulation, which explains the presence of certain formal features such as fallacious arguments and breaching conversational maxims. Handelman describes manipulation as a mode of deception, emphasizing the element of intentional misleading. He proposes a model of manipulation that includes coercion (maximum control), persuasion (maximum influence), and deception (maximum misleading), with manipulation varying in levels of these three elements.

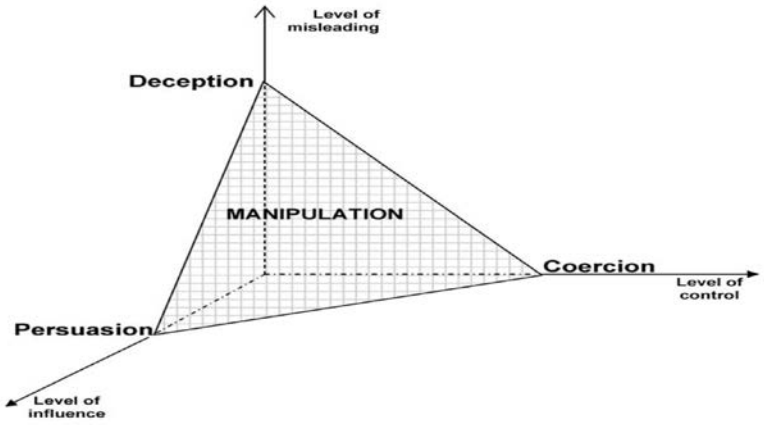


Figure 1. Handelman's (2009) topography of manipulation

The manipulation process hinges on four key parameters: the target (manipulatee), the sender (manipulator), intention, covertness, and the speaker's interest, into the pragmatic processes behind manipulation in literary texts.

For Cialdini (2021), the manipulatee may be controlled or deceived into believing that their actions are driven by their reasoning. Despite these varying perspectives, a common thread in the literature is the understanding of manipulation as an impact on a person to induce them to act in a certain way, whether consciously or unconsciously (Polyakova et al., 2020).

Orwell's (1945/2013) *Animal Farm* provides a rich case study for the examination of these concepts. The novel is rife with instances of manipulation, as characters use language and rhetoric to control others, making it an ideal text for exploring how manipulation is conducted and achieved. Fallacies, being ambiguous on multiple levels, aid manipulators in presenting obstacles to the achievement of their manipulative objectives. By studying *Animal Farm* through the lens of pragma-stylistics, readers will have better interpretations of propagandistic discourses.

Johnson's (2000) Manifest Rationality Theory

Johnson (2000) notes that fallacies can often pass unnoticed. He describes a fallacious argument as one that breaches the criteria for a valid argument. He puts forward two categories of fallacious arguments: those associated with the dialectical tier and those tied to the illative core. The former involves the arguer setting conditions for the opponent, while the latter is structured around three elements: premises, warrants, and conclusions. Moreover, as presented infra, he sets forth four standards to discern fallaciousness at the illative core level:

Acceptability

Initially introduced by Hamblin (1970) for assessing arguments, this criterion, as Johnson (2000) elaborates, demands that every component of an argument be framed in a manner deemed acceptable by the listener for rational persuasion. It is inherently pragmatic, emphasizing the need for acceptability within the framework of a dialectical exchange between two parties.

Truth

This standard aligns with the maxim of quality from Grice's cooperative principle, asserting that speakers should convey what they perceive as truth and avoid falsehoods. Johnson (2000) employs the truth criterion as a means to evaluate arguments, wherein the veracity or falsity of an utterance determines the possibility of fallaciousness.

Relevance

Echoing one of the maxims of the cooperative principle, this criterion insists that speakers stay pertinent to their ongoing context. For gauging the fallacy in an argument, Johnson (2000) leans on this criterion. He highlights that "relevance" includes propositional relevance, distinct from its topical and audience counterparts. It is worth noting, however, that the definition of relevance is inextricably linked to its context, rendering it a criterion rooted in pragmatics due to its fluidity across different situations.

Sufficiency

Outlined by Johnson (2000), this criterion emphasizes that the premises should furnish adequate evidence to validate the central assertion. Its pragmatic nature is evident because adequacy can vary across contexts, aligning closely with the Gricean maxim of quantity.

This set of criteria portrays fallacy as a manipulative pragmatic strategy frequently employed in political discourse. In essence, if a speaker aims to manipulate and violates one or more of these criteria, their utterance is considered fallacious and, consequently, manipulative.

In summation, fallacious strategic maneuvering is strategic maneuvering that appears to comply with the rules of critical discussion, but in fact, it does not. This is because neither party will be eager to portray themselves as unreasonable. Given the relationship between fallacies and manipulation, it is apparent that one of the manipulative strategies used by manipulators is to resort to fallacious arguments to achieve their manipulative and persuasive goals. Therefore, the concept of fallacy is crucial in manipulative arguments.

Furthermore, de Saussure (2005) previously asserted that falsity and insincerity corrupt the vision of the world to which human communication refers. Manipulation can also interfere with the inferential processes of elaborating knowledge and making decisions based on reliable information. In the context of the rhetorical tradition, this type of manipulation is recognized as a fallacy. Fallacy, as a process, proceeds through three stages.

Fallacy

Whereas fallacy has been defined in various ways across the literature, the following are the most prominent definitions of this concept: Hamblin (1970) argues that fallacy is an argument

that appears valid but is not true, a definition that is seen as one of the earliest in the literature of logic and philosophy. This interpretation, although integral, seems vague and unable to categorize all types of fallacies effectively. Building on the groundwork laid by Hamblin (1989), Woods and Walton (1989) posit that fallacy is a violation of the rules of a dialogue or conversational exchange. This definition underlines the context of the argument, emphasizing how fallacies oftentimes manipulate the norms of discourse. This approach, nonetheless, may be limited in its feasibility, as it requires an exhaustive understanding of dialogue structures. There is, additionally, unclarity in determining the criteria for fallaciousness. Fallacy, following Johnson and Blair (2000), is a type of argument that is psychologically persuasive but logically faulty. This definition portrays the manipulative nature of fallacies and their persuasive power. It, nonetheless, relies heavily on the distinction between psychological persuasiveness and logical validity, which may not always be well-defined. This aligns with the most basic definition, as presented by Ayto (2000), which states that the noun "fallacy" is stemmed from the Latin "fallacia." This term is derived from "fallere," a verb that translates to "to mislead/deceive." Accordingly and similarly, the fundamental connotation of "fallacia" pertains to deception. Enhancing the definition from a pragmatic foundation, van Eemeren and Grootendorst (2003) contend that fallacies are violations of the rules of strategic maneuvering in argumentative discourse. Albeit the approach dissects fallacies more intricately, its profound theoretical grounding can be a barrier to operationalizing.

For the sake of this study, multiple definitions will be taken into consideration. A fallacy, in this research, is viewed as a deceptive discourse that appears valid but is devoid of logical coherence. Fallacies, grounded in their pragmatics-driven nature, are deliberate deviations in dialogue that aim to manipulate perceptions, often distorting valid discursive expectations. To complement these definitions, the most prominent types of fallacies are clarified as follows: formal (Copi et al., 2014) and informal fallacies (Walton, 1995). The latter "arise[s] from confusions concerning the content of the language used" (Copi et al., 2014, p. 110), which is suggestive of the core tenets of pragmatics, and hence, this study will give precedence to it.

Since there is no optimal taxonomy of fallacies that are apt for the selected data, the researcher will engineer a taxonomy that is tailored to this context. It is crucial to clarify that the causes of the following fallacies are context-sensitive, arising from a dynamic and fluid set of unfixed triggers.

Ad nauseam

Gula (2018) maintains that this fallacy (also known as ad infinitum) is a form of propaganda: "The propagandist says something over and over again. He may use different words each time, but it's the same point. The theory is that if you say something often enough, people will eventually believe you" (p. 23). In other words, it is a fallacy in which the manipulator repetitively exploits the same word, phrase, story, or imagery to the point of exhaustion, or, as the term suggests, nausea, with the hopes that repetition will lead to persuasion.

Ad Ignorantiam

In accordance with Kreider (2018), ad ignorantiam, also known as appeal to ignorance, is a logical fallacy where a proposition is believed to be true simply because it has not yet been proven false, or a proposition is believed to be false because it has not yet been proven true. The flaw in this reasoning is that the lack of evidence for one view necessarily establishes the truth of its counter-view. This fallacy usually appeals to the deceptive maxim of quality.

False dilemma (also known as a false dichotomy and black-and-white thinking)

According to Lunsford et al. (2013, p.74), a false dilemma tends to obscure the legitimate alternatives of a complicated issue. This fallacy reflects incorrect thinking because it presents an issue or problem as having only two possible solutions when, in fact, there are more fields (Culver, 2019). This black-and-white thinking generates a false dilemma for those who do not identify with either category. This appeals to the maxims of quantity and relevance.

Domino Fallacy

According to Damer (2009), this fallacy, also known as the slippery slope, violates the sufficiency criterion (i.e., the maxim of quantity). The manipulator, by invoking the domino fallacy, assumes, without appropriate evidence, that a particular action or event is just the first in a series of steps that inevitably lead to a specific, usually undesirable, consequence.

Historical Negationism This fallacy, also known as revisionism or denialism, involves the distortion or falsification of the historical record (Pohl, 2020). Although Damer (2009) did not specifically refer to this fallacy, it actually violates the truth criterion (i.e., the maxim of quality). This fallacy is used to negate the validity of documented history and reframe the perceptions and explanations of historical events to obtain desired results by manipulating or deceiving the receiver (Evans, 2002). Therefore, historical negationism can function as a technique of propaganda that supports a particular agenda—political, religious, ideological, etc. (Evans, 2001).

Scapegoating

Walton (1996) posits that scapegoating, also known as blame game/shifting, is a fallacious argumentative strategy where one party assigns blame or responsibility for a particular problem or crisis to another party, without sufficient evidence, in an attempt to exonerate themselves of responsibility or to divert attention from the actual causes. When X is being scapegoated, irrelevant or untrue information could be triggered; hence, this fallacy violates both the truth and the relevance criteria (i.e., the maxims of quality and relevance, respectively).

Methodology

Orwell's (1945/2013) *Animal Farm* was selected as the research's focal text due to its allegorical content rich in political satire, reflecting the Russian Revolution of 1917 and the subsequent Stalinist era (Hitchens, 2003). The novel's characters and events vividly portray power dynamics and manipulation, making it apt for pragma-stylistic analysis (Muradian, 2016).

Moreover, *Animal Farm* has been widely studied in the context of political allegory, but few have shed light on the systematic analysis through the employment of pragma-stylistic strategies exploited by the characters, especially Squealer, who serves as the mouthpiece for the regime (e.g., Omotese, 2012; Nawaz et al., 2015; Turkey & Al- Hilu, 2020). The character of Squealer, in particular, offers an opportunity to explore various manipulative discourses and deceptive strategies, including the use of fallacies, such as ad nauseam, scapegoating, and false dilemma, to mention but three. By selecting Orwell's (1945/2013) *Animal Farm*, this research aims to fill a gap in the literature by providing a systematic exploration of these pragma-stylistic strategies, aligning with the frameworks of Johnson's (2000) manifest rationality theory and the deceptive principle proposed by Merzah and Abbas (2020).

The correspondence between Johnson's (2000) manifest rationality theory and Merzah and Abbas's (2020) deceptive principle illuminates a nuanced, multilayered understanding of deceptive/manipulative strategies. The alignment of truth with quality, relevance with relevance, and sufficiency with quantity is explicit. Notably, the acceptability criterion operates as a holistic, overarching element, which becomes impacted when any of the other criteria are violated. Rather

than signaling a theoretical gap, this phenomenon reflects the interdependent nature of the criteria. Any violation disrupts the overall equilibrium of the argument's acceptability.

The analytical process begins by delineating the discourse of the two main characters, Squealer and Napoleon, within Orwell's (1945/2013) *Animal Farm*. For the purpose of comparison, their respective dialogues were coded using distinct colors in PDF Expert. Subsequently, these dialogues were isolated and transferred to WordCounter to evaluate the frequency. The results indicate that Squealer's discourse accounts for approximately 80.6% (1338 words) of the total word count, while Napoleon's discourse is about 19.4% (322 words), rendering a simplified ratio of 669:161. This numeric disproportion underscores the varying significance of each character's discourse in the narrative, shaping the selection of extracts for further analysis. The following justifies the selected extracts:

The imbalance in extract selection in this study has several justifications that are interwoven in the research methodology. Squealer's role as the primary propagandist makes his discourse more central to the theme of manipulation, reflecting his status as Napoleon's spokesman and, hence, more representative. This is further underscored by Squealer's predominant dialogue, emphasizing the selection imbalance that stems from his dominant speaking role. Moreover, the analysis pivots toward a qualitative over quantitative approach, prioritizing the richness and thematic relevance of content instead of mere frequency. The thematic focus ensures that the specific quotes chosen best represent and illustrate the manipulation strategies in question. Napoleon's more indirect discourse, subtly conveyed through Squealer, provides an additional layer of justification for why Squealer's discourse is more frequently analyzed. This approach is complemented by methodological transparency, with meticulous and precise selection criteria to ensure that the selections are not arbitrary but carefully aligned with the research objectives. Furthermore, the alignment with research objectives ensures that each extract actively contributes to understanding the novel's manipulation strategies. Finally, an alternative analysis of Napoleon's discourse emphasizes why it requires unique treatment, reinforcing the rationale behind the selection imbalance. This complex interplay of factors creates a nuanced methodology that serves the study's overarching objectives.

This section is sewed up by the following techniques of data analysis:

1. Each utterance or set of related utterances will be numbered in a superscript format. This method allows for the reference of these utterances without needing to rewrite portions of the extract, thus conserving space.
2. Each extract will be contextualized and analyzed sequentially.
3. Each instance of pragma-stylistic realization that indicates manipulative strategies will be tabulated in terms of frequencies and percentages, allowing for more precise characterization.

Orwell's (1945/2013) *Animal Farm*

Animal Farm, a political allegory written by George Orwell in 1945, critiques the events of the Russian Revolution and the rise of the Stalinist regime. The novella revolves around a group of animals on a farm who, under the leadership of the pigs, revolt against their negligent human owner, Mr. Jones, in pursuit of an egalitarian society based on the principles of Animalism.

Central to the novella's narrative is the manipulative strategies employed by the pigs, particularly Squealer and Napoleon, who represent propaganda and authoritarianism, respectively. As the story unfolds, the pigs increasingly betray the tenets of Animalism, embodying the corruption and totalitarianism that plagued Stalin's Soviet Union (Hasan et al., 2020). Squealer,

the persuasive mouthpiece of the pigs, skillfully utilizes language to distort facts and justify the pigs' unjust actions, reflecting the manipulative power of propaganda in the Soviet Union. Meanwhile, Napoleon consolidates power through coercion, intimidation, and the elimination of dissenting voices, illustrating the oppressive nature of totalitarian regimes. The novella concludes with the animals' realization that they have merely replaced one tyrannical regime with another.

The novel reflects the narrative of a totalitarian regime and advocates for socialism rooted in democracy (Al-Asbahi & Khafaga, 2020). Squealer's role in the story also highlights the manipulative power of propaganda in the Soviet Union (Chen & Liu, 2022). In *Animal Farm*, Orwell (1945/2013) employs the characters of Napoleon and particularly of Squealer to expose the insidious power of manipulation and the tragic consequences of revolutions succumbing to corruption, ultimately serving as a cautionary tale against totalitarianism.

Analysis

Extract (1)

> We pigs are doing this in a spirit of selfishness and privilege? [n1] Many of us actually dislike milk and apples [n2]. I dislike them myself [n3]! Our sole object in taking these things is to preserve our health. [n4] Milk and apples (and this has been proved by Science, comrades) contain substances absolutely necessary to the well-being of a pig [n5]. We pigs are brain-workers [n6]. The whole management and organization of this farm depend on us [n7]. Day and night we are watching over your welfare [n8]. It is for your sake that we drink that milk and eat those apples [n9]. Do you know what would happen if we pigs failed in our duty? [n10] Jones would come back! [n11] Yes, Jones would come back! [n12] 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?" [n.13] (Orwell, 1945/2013, p. 23).

Contextualization of Extract (1)

In this extract, Squealer delivers a speech to the more naive species on the farm, defending the pigs' hoarding of milk and apples. He claims that this act of unequal distribution will have overall positive effects on animal society. Squealer's eloquent language makes the pigs' ostensibly selfish behavior appear entirely selfless.

Analysis of Extract (1)

Upon scrutinizing utterances [n.4] and [n.5], Squealer invokes a pseudo-scientific aura, asserting the indispensability of milk and apples for pigs' well-being. Here, the maxim of quality (b) and manner operate in a subtle yet potent manner, insinuating a layer of scientific credibility while failing to offer empirical and clear substantiation. Consequently, there is a violation of the two criteria: truth and acceptability. This calculated ambiguity acts as an appeal to ignorance, constraining the epistemic boundaries of the non-porcine farm denizens. Moreover, Squealer's proclamations in [n.8] and [n.9] further exemplify the deceptive maxim of quality (b) and manner and the violation of truth and acceptability criteria, as they capitalize on an absence of counterfactual evidence, thereby coercing the farm animals into a passive acceptance of the pigs' ostensible altruism. This constitutes a manipulation of the animals' intellectual deficits, exacerbated by their inability to discern the fallacious components within the discourse.

By claiming that disaster will befall the farm if the pigs do not consume special items in utterances [n.10] through [n.13], a more pronounced invocation of the maxim of quality(b) and manner, and, by necessity, the violation of the truth and acceptability criteria, are exhibited. Specifically, Squealer uses the absence of evidence as evidence, implementing an appeal to ignorance and, in consequence, manipulating the informational vacuum to install an anticipatory fear of Jones' hypothetical return. Thus, Squealer emerges as an archetypal Bourgeois manipulator, exploiting pragma-stylistic tools to consolidate material and intellectual hegemony. The socio-epistemic dynamics of the farm are thereby calibrated to manufacture consent and minimize resistance, culminating in a Hegelian master-slave dialectic in which the subordinate animals become unwitting collaborators in their subjugation.

Moreover, Squealer uses the term "comrades" twice to foster a sense of camaraderie and friendship between the in-group (the pigs) and the out-group (the other animals). The primary purpose of this is to manipulate the listeners. This repetitive rhetoric leads to the logical fallacy of ad nauseam, realized through invocation of the deceptive maxim of quantity and, accordingly, violating the sufficiency and acceptability criteria. This is apparent in utterances [n.5; n.13], which is a classic case of ad nauseam, wherein Squealer's consistent use of the term generates a deceptive aura of inclusivity. This resonates with Marxist rhetoric, aiming to create a facade of unity while perpetuating inequality.

Squealer repeatedly insists that Jones would return [n.11; n.12; n.13], employing the reasoning fallacy of ad nauseam, giving rise to the deceptive maxim of quantity and, accordingly, the violation of sufficiency and acceptability criteria. As Gula (2002) posits, the theory behind this fallacy is that if the manipulator keeps repeating the same point using slightly different wording, the receivers would be persuaded.

Squealer also employs two more logical fallacies: false dilemma [n.10; n.11; n.12] and domino fallacy [n.10; n.11; n.12; n.13]. The false dilemma presents the animals with only two choices: to accept Jones' rule or Napoleon's. Consequently, the animals are presented with a binary choice: to accept Napoleon as their leader or risk reverting to servitude under Jones. However, this dichotomy is a fallacious construct; it obscures the fact that the animals could indeed choose a path independent of both Jones and Napoleon, potentially embracing freedom untainted by either oppressive regime. Squealer simultaneously uses the domino fallacy. This line of manipulative reasoning appeals to the maxims of relevance and quality, engendering violating the relevance, truth, and sufficiency criteria, which, in turn, serves as an enabling mechanism for Squealer's manipulation via a false dilemma. The structure of this fallacy can be illustrated as follows: Premise A leads to B, which leads to C, D, and so on. This can be applied to this instance in the following manner: If the non-pig animals consume apples and milk, this means there will not be sufficient apples and milk for the pigs, which leads to the pigs becoming fatigued, which leads to the faltering of Animalism; hence Jones will return. There is an obscurity of how these two options are logically linked, which muddies the clarity of the argument. This thread of thought appeals to the deceptive maxim of relevance, manner, and quantity, hence violates the relevance, sufficiency, and acceptability criteria and, as a corollary, results in the domino fallacy.

In the aforementioned quotations [n.10; n.11; n.12], Squealer presents a false dilemma again when he refers to milk and apples. By using a hypothetical conditional [n.10], he asserts that if the pigs did not monopolize the milk and apples for themselves, Jones would return. He formulates a sentence relying on the second conditional to convey the impression that there is no third option: either the out-group accepts that the in-group monopolizes all the goods for

themselves, or they will be doomed by the return of the tyrant Jones, forcing them into a perceived binary decision. However, there are more alternatives; for example, the pigs and the rest of the animals could share milk and apples. Squealer, by means of the referred-to fallacy, obscures the fact that the pigs are benefiting disproportionately.

Entangled with other pragma-stylistic tools, Squealer leverages affirming the consequent to manipulate the animals into arriving at a misleading conclusion.

Let p represent: The pigs consume milk and apples.
Let q represent: It is for the benefit of all animals.
Let r represent: Squealer employs pragma-stylistic tools.
Given:

1. $p \rightarrow q$: If the pigs consume milk and apples (p), then it is for the benefit of all animals (q).
2. r: Squealer employs pragma-stylistic tools.

Observed:
$P \wedge r$: The pigs are consuming milk and apples (p), then it is not for the benefit of all animals (q).

Fallacious conclusion:
From $p \wedge r$ and $p \rightarrow q$, Squealer puts forward a reference of q: Thus, it must be for the benefit of all animals.

Squealer exploits fallacious reasoning, intertwining truths with falsehoods, to consolidate the pigs' dominance; by asserting $p \rightarrow q$ and cleverly spotlighting p, he misleads the animals into accepting q, diverting from the actual premise $p \wedge \neg q$. The seamless mix of truths and unproven claims reveals Squealer's masterful manipulation, ensuring unquestioned pig authority. To sum up, the pigs are setting privileges for themselves, but Squealer justifies it by implying it is for the greater good.

Extract (2)

Sub-extract (2.1):
"No animal shall sleep in a bed" [n.1] (Orwell, 1945/2013, p. 16)
Sub-extract (2.2):
"No animal shall sleep in a bed *with sheets [...] [n.2]* A bed merely means a place to sleep in [...] [n.3] The rule was against sheets, which are a human invention [...] [n4] We have removed the sheets from the farmhouse beds, and [started to] sleep between blankets [n.5]." (Orwell, 1945/2013, p. 24)
Sub-extract (2.3):
"No animal shall drink alcohol." [n.6] (Orwell, 1945/2013, p. 16)
Sub-extract (2.4)
"No animal shall drink alcohol *to excess.*" [emphasis added] [n.7] (Orwell, 1945/2013, p. 71)
Sub-extract (2.5):
"No animal shall kill any other animal." [n.8] (Orwell, 1945/2013, p. 16)
Sub-extract (2.6):
"No animal shall kill any other animal WITHOUT CAUSE." [n.9] (Orwell, 1945/2013, p. 59)
Sub-extract (2.7):

"ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS." [n.10] (Orwell, 1945/2013, p. 88)

Contextualization of Extract (2)

The above sub-extracts show how Squealer has adjusted the original seven commandments into new, distorted ones [in utterances (n.2-n.5); n.7; n.9; and n.10]. The last sub-extract [n.2.7] is, in fact, a summary of all the previously put commandments and mockery of the notion of equality. If all animals are equal indeed, then there should be no ability whatsoever to form a hierarchy between different types of equalities. The pigs have committed to this last commandment specifically. This can be illustrated from the beginning and throughout the text, particularly in extract (1) when Squealer claims that the pigs need more and better food to assist the low-hierarchy organization. He is manipulating language and ideology to suit their ends.

Analysis of Extract (2)

There is conspicuous historical negationism throughout this extract, which can be manifested as the following explication: With respect to the strategy of addition, it can be seen that some words are added to a number of commandments to coerce the animals into coping with the new desired situation without any objection on their part. Squealer easily manipulates the animals into thinking that these laws have never been altered and that these were the implied meaning since the beginning. The first distortion occurs in the fourth commandment, which reads, "No animal shall sleep in a bed" [n.1] (Orwell, 1945/2013, p. 23). In the course of time, it has been distorted into a new commandment: "No animal shall sleep in a bed *with sheets* [emphasis added]" [n.2] (Orwell, 1945/2013, p. 23) With the addition of the prepositional phrase "with sheets." This addition is exploited to violate the fourth commandment without allowing the other animals to know that a particular alteration has taken place.

Exploiting the animals' limited intelligence, Squealer could easily manipulate them by adjusting the commandment and making it seem as if they have misunderstood the implied meaning behind the utterance. He started to comment, saying that "[a] bed merely means a place to sleep in" and "the rule was against sheets, which are a human invention." He further justified his argument by stressing that they "have removed the sheets from the farmhouse beds and [started to] sleep between blankets."

The fifth commandment, which reads as: "[n]o animal shall drink alcohol" [n.6], has been distorted into "[n]o animal shall drink alcohol *to excess* [emphasis added]" [n.7], which holds a different meaning. The first version of the commandment reveals the prohibition of drinking alcohol for all animals. The second version, at the other extreme, holds new problematic implications:

1. Animals can drink alcohol.
2. They should not drink too much.

The first implication clearly mirrors the contrast between the two versions. As for the second implication, it can be said that it is wrapped by a second layer of manipulation because there are no conspicuous boundaries for the phrasal verb "to excess." Squealer can easily control the amount of alcohol that he and his likes can drink. He could put forward this veiled distortion under the pretext of misunderstanding.

The original implication of the sixth commandment (i.e., "No animal shall kill any other animal" [n.8]) is abolished by the addition of "without cause" to be "[n]o animal shall kill any

other animal WITHOUT CAUSE" [n.9]. After the unjust executions in chapter seven, this new distortion has been created. It was, as usual, not an effortful task for Squealer to manipulate the other animals due to their naivety. Although they were suspicious at first, all their doubts soon evaporated. The narration clearly demonstrates this: "[S]ome of the animals remembered—or *thought* [emphasis added] they remembered" (Orwell, 1945/2013, p.58) the sixth commandment.

The careful choice of words displays that the animals are never highly suspicious, if any, which makes them a vulnerable target to be manipulated. Further, after reading the new commandment, they instantly thought that the "last two words had slipped out […] [their] memory" (Orwell, 1945/2013, p. 59) and since the commandment "had not been violated; for clearly there was good reason for killing the traitors who had leagued with Snowball." (p. 59) This evinces that any sort of skepticism has been easily put to death. The original version of the commandment affirms the prohibition of the act of killing animals with or without reason. The second, that is, the distorted version, makes an explicit exception so that the pigs can practice the act of killing as the law stands.

The second technique of historical negationism can be seen when all the seven commandments have been erased from the wall on which they are printed and are replaced by one single commandment which runs as follows: "ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS" [n.10] (Orwell, 1945/2013, p. 88). This act of replacing represents the third technique to achieve the fallacy of historical negationism. The paradoxical use of "more equal" is a nonsensical commandment/utterance as it carries no logic and breaches the system of language; there is no such thing as more or less equal; the referent does not accept gradability. It is either equal or not, as the term denotes a state of being the same in quantity, size, degree, value, or status; there is no in-between. The commandment under scrutiny confuses the animals by steering them into facing two opposite oppositions: on the one hand, the claim of the equality of all the animals, and on the other hand, it emphasizes the superiority of the pigs (i.e., the in-group) over the non-pigs (i.e., the out-group).

Given:

H = Original commandment / historical fact

$D(H)$ = Distorted / Denied version of that commandment

The distortion or alteration can be represented as follows:

$H \rightarrow D(H)$

Sub-extract (2.1; 2.2):

- H_1 = "No animal shall sleep in a bed."
- $D(H_1)$ = "[...] with sheets."

Sub-extract (2.3; 2.4):

- H_2 = "No animal shall drink alcohol."
- $D(H_2)$ = "[...] to excess."

Sub-extract (2.5; 2.6):

- H_3 = "No animal shall kill any other animal."
- $D(H_3)$ = "[...] WITHOUT CAUSE."

Sub-extract (2.7):

- H_4 = "ALL ANIMALS ARE EQUAL."
- $D(H_4)$: "[...] BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS."

Fallacy logic:

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If *H* is true and *D*(*H*) is presented as true, then it implies that the animals believe *D*(*H*) over *H*.
$H \wedge D(H) \rightarrow \neg H$

When Squealer (S) manipulates the original commandment, it results in the distorted commandment: $S(H) \rightarrow D(H)$. This formula implies that the existence of the historical fact and its distorted version leads to the negation or denial of the original fact. Nevertheless, in reality, *D*(*H*) does not change the truth value of the *H*. Ergo; the fallacy implies that the existence of a denial or distortion negates the truth of the *H*. In this context, Squealer is a historical revisionist, altering the animals' shared history for political gain. Overall, the historical negationism in this extract is exhibited by dint of addition, omission, replacement, and the appeal to the deceptive maxims of quality and quantity, which causes a violation of the truth, sufficiency, and acceptability criteria with respect to Johnson's (2000) rationality manifest theory.

Extract (3)

> "Comrades," he said quietly, "do you know who is responsible for this? [n.1] Do you know the enemy who has come in the night and overthrown our windmill? [n.2] SNOWBALL!" he suddenly roared in a voice of thunder [n.3]. "Snowball has done this thing! [n.4] 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 [n.5]." (Orwell, 1945/2013, p. 46)

Contextualization of Extract (3)

Napoleon's accusation of Snowball regarding the destruction of the half-finished windmill serves as an instrumental tool for him to evade criticism and foster unwavering allegiance. By shaping Snowball as a malevolent figure, Napoleon effectively instills fear among the animals, hence practicing mind-control to achieve his ends.

Analysis of Extract (3)

In utterances throughout [n.3-n.5], Napoleon capitalizes on the deceptive maxims of quality and manner and the violation of the two criteria, truth, and acceptability, which serve as an enabling mechanism for Napoleon's manipulation via ad ignorantiam by insinuating Snowball's guilt in the absence of concrete and unmistakable evidence. This maneuver is seamlessly aligned with Johnson's (2000) concept of manifest rationality, where Napoleon crafts an environment where his assertion shapes a socio-epistemic setting that renders his unverified assertions as ostensibly rational. Importantly, this creates a fertile ground for employing an appeal to ignorance fallacy, converting the lack of evidence against Snowball into a pseudo-confirmation of the traitorous act he is accused of. By monopolizing the narrative and preying upon the cognitive limitations of the farm animals, Napoleon coerces the animals into a form of consent that minimizes resistance, thereby exemplifying manipulation. His approach showcases how manipulation exploits not only the information but also the vulnerabilities of the intended audience.

Napoleon systematically tarnishes Snowball's reputation to render him powerless before the other animals [utterances n.1-n.5]. His use of derogatory labels such as "traitor" and "criminal" (Orwell, 1945/1979, p. 50) is designed to instill negative perceptions of Snowball among the

animals. As part of his manipulative strategies, Napoleon extended his influence beyond mere verbal language by incorporating paralinguistic features, amplifying his persuasive powers. When he "roared" Snowball's name "in a voice of thunder," he taps into the animals' primitive fears, creating a sense of the uncanny. This results in an eerie feeling, familiar yet strange, associated with Snowball's name, triggering compliance among the animals to all of Squealer's arguments. Freud (1999) describes the uncanny as "that species of the frightening that goes back to what was once well known and had long been familiar." In *Animal Farm*, this uncanny fear is encarnated by Napoleon's potent deployment of detrimental terms such as "avenge," "malignity," "ignominious," and "destroyed." This language paints a dreadful and distorted image of the familiar Snowball, making him appear as an uncanny and treacherous figure. Also, Napoleon uses emotionally charged language ("roared in a voice of thunder") to sidestep the need for factual evidence, which hinders the clarity of the argument.

Napoleon employs the strategy of scapegoating Snowball through false accusations. The absence of evidence does not mean evidence of absence; ergo, there remains a consistent lack of q (evidence supporting Snowball's involvement). Despite this absence of evidence ($\neg q$), Napoleon's narrative implies Snowball's responsibility (p). This violation of the truth criterion is an embodiment of Freud's (1999, p. 155) concept that the uncanny derives from "primitive beliefs that have been surmounted." Here, the "primitive belief" is the expectation of truth and evidence in accusations. Napoleon surmounts this expectation by scapegoating Snowball without evidence, resulting in an uncanny feeling of distorted familiarity, hence aiding in his control over the animals. Furthermore, in utterance [n.2], Napoleon constructs a false dilemma by presenting Snowball as the only culprit for the windmill's destruction, subtly appealing to the maxim of manner, relevance, and quantity by reducing a complex issue to a misleading either-or choice. This, by default, engenders a violation of the criteria of acceptability, relevance, and sufficiency.

Napoleon is scapegoating his rival, Snowball, throughout the entire extract [n.1-n.5] via appealing to the maxim of quality and manner, hence violating the truth and acceptability criteria, by means of presenting false information regarding Snowball's involvement. The logic is exhibited symbolically as in the following: $r \wedge \neg q \rightarrow p$.

This interaction, in turn, serves to maintain Napoleon's control over the animals, exploiting their fears and manipulating their perception of the familiar, ultimately distorting it into the uncanny.

Extract (4)

> "Jones's shot only grazed him [n.1]. I could show you this in his own writing, if you were able to read it[n2]. The plot was for Snowball, at the critical moment, to give the signal for flight and leave the field to the enemy [n.3]. 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 [n.4]. 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? [n.5] 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 [n.6]? Surely you remember THAT, comrades?[n.7] " exclaimed Squealer, frisking from side to side [n.8].

(Orwell, 1945/2013, pp.52-53)

Contextualization of Extract (4)

After The Battle of the Windmill, Squealer resumes practicing mind control by resorting to memory manipulation. He also enfeebles the animals' self-confidence by exploiting their naivety, which is apparent when he calls attention to the fact that they cannot read.

Analysis of Extract (4)

In utterance [n.2], Squealer employs a sophisticated array of manipulative strategies that pivot around epistemic limitations. Here, Squealer deploys an appeal to ignorance fallacy and historical negationism by leveraging the non-porcine farm denizens' inability to read, thereby rendering his claims unverifiable and constructing an epistemically secure narrative. This strategically leverages their inability to challenge or substantiate historical facts, muddling the clear conveyance of information. This fallacy is triggered by the deceptive maxim of quality and manner, hence the violation of the truth and acceptability criteria. Through this strategic manipulation, Squealer obfuscates the pathway to empirical verification. He implies that if the animals could read, they would find proof for his statement, drawing on the fact that the animals cannot challenge him. This manipulation serves to uphold a power structure that systematically disenfranchises the proletariat, represented by the illiterate animals. Hence, this utterance operates at the intersection of various linguistic and philosophical paradigms, epitomizing manipulative discourse.

In utterances [n.3; n.4], Squealer constructs a third conditional sentence to claim via the main clause that Snowball is a traitor and his scheme has been thwarted by Napoleon. This is yet another historical negationism that is realized by the evocation of the deceptive maxim of quality and, accordingly, violation of the truth and acceptability criteria.

The manipulation lies in showcasing the premise as an indisputable face, leading the animals to accept the conclusion unquestioningly. The logical flaw is not in the structure of the argument itself since $p \rightarrow q$ is a valid conditional statement but in the truthful representation of the premise, which is presented as true when it is, in fact, distorted. Squealer presents the narrative as if Snowball's treachery is a fact. Then he gives evidence that is supposed to support his narrative, hoping that this will lead the animals to make the erroneous connection themselves.

If Snowball is a traitor, he would flee from the battlefield ($A \rightarrow B$). Snowball fled from the battlefield. Therefore, Snowball is a traitor. Muddled with other pragma-stylistic tools, Squealer leverages affirming the consequent to practice manipulation.

p: Snowball is a traitor.
q: Napoleon acted heroically to thwart Snowball's treachery.
If p, then q.
q is true.
$\therefore$ p must be true.

This, of course, is a fallacious argument on many levels, as illustrated hitherto. Neither these utterances are true, nor do they represent a valid argument.

Furthermore, the utterance in question [n.3], Squealer shifts blame to Snowball for the chaos that has taken place due to the battle. In [n.4], Squealer continues to Scapegoating Snowball and goes beyond to glitter Napoleon's image before the non-porcine denizens.

Premise 1: There is chaos and discord on the farm
(A = Chaos and discord on the farm)
Premise 2: For any issue on the farm, there must be some entity entirely or mainly to blame

(∀ problems, there exists an entity to blame)
Premise 3: Snowball had associations with events leading to chaos (e.g., the Battle of Chowshed)
(X = Snowball is connected to A)
Premise 4 = Given the narrative pushed by Napoleon and Squealer, it would reinforce their authority and divert blame if Snowball was held responsible;
(It feels sensible to to blame X for A)
Conclusion: X is to blame for A

Following this train of thought, this fallacy leads to the evocation of the maxim quality, for Squealer has not provided any evidence for his claim. Hence, it violates the criteria of acceptability and quality. However, there are contradictious events that showcase Snowball's genuine interest in the betterment of the farm and its inhabitants: Firstly. Snowball's leadership during this Battle of the Cowshed is described as brave and strategic. He has jeopardized his life for the benefit of the other animals: "Snowball, who had studied an old book of Julius Caesar's campaigns which he had found in the farmhouse, was in charge of the defensive operations." (Orwell, 1945/2013, p.26) This evinces his dedication and his initiative in preparing for the battle. Secondly, he showed an interest in committees and education. He has attempted to initiate reading and writing classes, believing education is vital for the animals' continued freedom: "Snowball also busied himself with organizing the other animals into what he called Animal Committees." (Orwell, 1945/2013, p.20) Additionally, his proposal for the windmill is for the farm's long-term benefit, stressing the fact that the windmill will provide electricity, which will mean "a three-day week" (Orwell, 1945/2013, p.84) with more leisure time for everyone.

Moreover, in utterances [n.5-n.8], Squealer repeatedly uses the reasoning fallacy of ad nauseam, which revolves around repeating the same argument [*r*] in different phrasing to achieve the effect of persuading the receiver and locating the audience's ability to understand the message accurately.

$r \wedge r \wedge r \wedge \ldots \rightarrow$ Belief in *r*.

Ad nauseam, as stated earlier, is realized by the resource to the deceptive maxim of quantity, thus the violation of the sufficiency and acceptability criterion. Squealer looks at the other animals' naivety as an asset to successfully achieve his goal; this is conspicuous when he resorts to distorting their memories about the specific events he mentions [n.5-n.8]. He does not provide evidence but instead uses rhetorical questions to prompt agreement. This manipulation creates an absence of definitive information, complicating the audience's ability to understand the message accurately. This leads to the exploitation of another reasoning fallacy, that is, historical negationism, which is realized by appeal to the deceptive maxim of quality and manner and, accordingly, the violation of the truth and acceptability criteria. Moreover, Squealer exploits the animals' potential lack of memory or knowledge.

Extract (5)

> "Comrades," he said, "I trust that every animal here appreciates the sacrifice that Comrade Napoleon has made in taking this extra labor upon himself [n.1]. Do not imagine, comrades, that leadership is a pleasure! [n.2] On the contrary, it is a deep and heavy responsibility [n.3]. No one believes more firmly than Comrade Napoleon that all animals are equal [n.4]. He would be only too happy to let you make your decisions for yourselves [n.5]. But sometimes you might make the wrong decisions, comrades, and then where should we be? [n.6] Suppose you had decided to follow Snowball, with his moonshine of

windmills — Snowball, who, as we now know, was no better than a criminal? [n.7]" (Orwell, 1945/2013, p.36)

Contextualization of Extract (5)

The text is a quote from Squealer, who is attempting to justify Napoleon's decision to take on extra labor and establish himself as the leader of *Animal Farm*. Squealer argues that leadership is a burdensome responsibility, and Napoleon sacrifices for the good of all the animals. The quote is an example of propaganda used to manipulate the other animals on the farm into accepting Napoleon's leadership.

Analysis of Extract (5)

In the foregoing text, Squealer utilizes the false dilemma fallacy through the imposition of a limited set of options on the audience, which obstructs a clear and balanced understanding of the situation. The false dilemma manipulates the information pertinence, flow, and factual integrity, which is manifested through the maxims of relevance, manner, and quality, which, in turn, leads to the violation of the three criteria: relevance, truth, and acceptability sequentially [in utterances n.1-n.7]. This implies that following Napoleon is the safer choice, as Snowball is purportedly a criminal. It manifests a dichotomous paradigm wherein there exist only two options for consideration: Option A, representing allegiance to and appreciation of Napoleon, tacitly framed as the judicious choice, and Option B, aligning with Snowball, whom the discourse covertly categorizes as a suboptimal, even perilous, alternative. The presentation omits any intermediary or nuanced positions, compelling the audience to adhere to one of these polarized viewpoints. However, this binary construct (A ∨ B) is flawed, as it disregards other potential alternatives. The binary choice advanced by Squealer corresponds with the Marxist notion of a false dichotomy, where the proletariats are given the illusion of choice while being encased within the boundaries set by the bourgeoisie. This reinforces the idea that the animals are controlled and manipulated, much like the proletariat in capitalist societies.

Furthermore, Squealer claims that Napoleon cares about Manor Farm (p) and is happy to have them at liberty to make choices (q) [n.5]. However, he would not allow them eventually because their decisions cannot be trusted ($\neg r$) [n.6]; hence, Snowball would "avenge himself" [n.7] or "Jones would come back." Logically, this series of events is not necessarily connected.

$p \rightarrow q \rightarrow \neg r \rightarrow$ (Snowball's avenging) ∨ (Jone's returning)

The domino fallacy is used to limit the animals' independent thinking and depict them as incompetent, reinforcing the perceived need for Napoleon's protection and intelligence [utterances n.5-n.7]. The referred-to fallacy is manifested via the maxims of relevance and quality, which trigger the violation of the criteria of relevance, truth, and acceptability. Simultaneously, in utterances [n.6; n.7], Squealer invokes the appeal to ignorance, a fallacy that arises when an assertion is deemed true due to not being conclusively negated or vice versa. Squealer exploits this by insinuating that disastrous outcomes could result from the animals' potential "wrong decisions" (Orwell, 1945/2013, p. 36) without offering concrete evidence to substantiate this claim. The mechanism of this fallacy is explained as follows: there is an appeal to the deceptive maxim of quality (b) by disseminating unverified information to sow doubt, which, by default, leads to the violation of the truth and acceptability criteria. This serves as a microcosm of Marxist socio-

political dynamics, where the ruling class (the pigs) leverages ignorance and deception to maintain control over the working class (the non-porcine farm denizens). Furthermore, in utterance [n.7], Squealer re-employs the fallacy of ad ignorantiam by presuming Snowball's criminality without concrete evidence, capitalizing on the animals' inabilities to validate or refute this claim. This kind of misleading rhetoric introduces ambiguity, leaves room for misinterpretations, and obfuscates the facts. Following this train of thought, there is an appeal to the maxims of manner, quantity, and quality, and, accordingly, a violation of the sufficiency, truth, and acceptability criteria.

In utterance [n.7], Squealer juxtaposes Snowball's apparent flaws with the burdens and duties Napoleon has assumed, emphasizing the act of pinning the blame on Snowball. In the narrative, a distinct binary opposition is crafted between Snowball and Napoleon, each emblematic of contrasting attributes and values. Snowball is consistently framed in a negative light: he is associated with "wrong decisions" (Orwell, 1945/2013, p. 36) linked to the impractical or deceptive "moonshine of windmills" (Orwell, 1945/2013, p. 36) and is even implicitly labeled as a "criminal." Conversely, Napoleon is exalted and presented as the epitome of self-sacrifice, with references to him "taking this extra labor upon himself" (Orwell, 1945/2013, p. 36). He embodies the essence of significant leadership, bearing "a deep and heavy responsibility," and is also positioned as a staunch advocate and guardian of animal equality, with the assertion that "No one believes more firmly [...] that all animals are equal" (Orwell, 1945/2013, p. 36) This deliberate polarization serves to bolster Napoleon's stature while concurrently diminishing Snowball's, a strategy adeptly employed to surface the fallacy of scapegoating, and, hence, manipulating the perceptions of the audience. This culminates in triggering the maxim of quality and, accordingly, the violation of the acceptability and truth criteria.

In this light, the text not only illustrates the logical fallacies used to manipulate the animals but also foregrounds the broader theme of exploitation and manipulation. The animals' vulnerability to Squealer's "tactics" reflects the susceptibility of oppressed groups to ideological control, a concept that Marxists accentuate as a way to maintain the dominance of the ruling class.

Results

The presented data in Table 1 showcases the differential utilization of reasoning fallacies by Squealer and Napoleon in Orwell's (1945/2013) Animal Farm, each indicative of their unique strategies of manipulation and control. Squealer exhibits a pronounced predilection for historical negationism, with it constituting 25% (14 instances) of his logical fallacies. Squealer uses the fallacy of historical negationism as a masterful ploy to justify the pigs' tyranny in Animal Farm. The modification of the seven commandments claimed to be an "unalterable law" (Orwell, 2013, p.85) is a chief example of this fallacy employed in the novella. Another fallacy discernibly prominent in Squealer's arguments is ad ignorantiam, comprising 20% (11 instances). The prevalence of these fallacies in Squealer's discourses suggests a calculated effort to distort or obscure facts and appeal to ignorance, thereby clouding the animals' judgment and awareness of their exploitation. However, there is a seldom resort to scapegoating, constituting a mere 5% (3 instances) in Squealer's rhetoric. Conversely, this fallacy overwhelmingly dominates Napoleon's at a striking 83% (5 out of 6 instances). Furthermore, the domino fallacy accounts for 11% (6 instances) of Squealer's fallacious assertions, while ad nauseam encapsulates 21% (12 instances) of Squealer's fallacies. Squealer resorts to the false dilemma fallacy in 18% (10 instances) of his arguments, while Napoleon shows a more restrained use, evident in a mere 17% (1 instance).

Table 1. *Frequencies and percentages of reasoning fallacies used by Squealer and Napoleon*

Reasoning Fallacy	Squealer		Napoleon	
	No.	%	No.	%
Historical negationism	14	25%	nil	Nil
Ad ignorantiam	11	20%	nil	Nil
Scapegoating	3	5%	5	83%
Domino fallacy	6	11%	nil	Nil
Ad nauseam	12	21%	nil	Nil
False dilemma	10	18%	1	17%
Total	56	100%	6	100%

Table 2 reveals divergent rhetorical strategies employed by Squealer and Napoleon. Squealer frequently invokes acceptability (41%) and the maxim of quality (38%) as key elements in his manipulative discourse while sparingly utilizing sufficiency (18%) and relevance (12%). Napoleon, with fewer instances, leans heavily on truth (42%) and acceptability (47%) but shows minimal reliance on sufficiency (5%) and relevance (5%).

Table 2. *Frequencies and percentages of the illative core and DP used by Squealer and Napoleon*

Violation of Illative core level	Squealer		Napoleon		DP	Squealer		Napoleon	
	No.	%	No.	%		No.	%	No.	%
Acceptability	56	41%	9	47%	Maxim of manner	28	26%	2	17%
Truth	41	30%	8	42%	Maxim of quality	41	38%	8	66%
Sufficiency	24	18%	1	5%	Maxim of quantity	24	22%	1	8%
Relevance	16	12%	1	5%	Maxim of relevance	16	15%	1	8%
Total	137	100%	19	100%	Total	109	100%	12	100%

Discussion

The differential utilization of reasoning fallacies by Squealer and Napoleon indicates their unique strategies of manipulation and control. Squealer exhibits a pronounced predilection for historical negationism, using this fallacy to justify the pigs' tyranny. The modification of the seven commandments initially described as an "unalterable law" exemplifies this manipulation. Squealer's distortion of historical events through strategies of addition, omission, and replacement

aligns with Orwell's critique of Stalinist propaganda techniques. This form of fallacy is conspicuously absent from Napoleon's discourse.

Squealer also frequently employs ad ignorantiam, where a proposition is erroneously deemed true because it has not been proven false. This strategy appeals to the animals' ignorance, clouding their judgment and making them more susceptible to manipulation. Additionally, Squealer's use of ad nauseam—repeating the same point until it is accepted as true—demonstrates his skill in wearing down resistance through repetition. This aligns with Orwell's depiction of Squealer as a "brilliant talker" who could "turn black into white" (Orwell, 1945/2013, p.10).

Conversely, Napoleon relies heavily on scapegoating, using Squealer as his oratorical proxy to communicate his authority and blame Snowball for various problems. This strategy reflects a divide-and-conquer approach common in authoritarian regimes, which marginalizes dissenting voices to maintain control. The stark contrast in their use of fallacies highlights Napoleon's more straightforward and blunt manipulative strategies, focusing on deflecting responsibility and consolidating power.

Squealer frequently invokes acceptability and the maxim of quality as key elements in his manipulative discourse, while sparingly utilizing sufficiency and relevance. Napoleon, with fewer instances, leans heavily on truth and acceptability but shows minimal reliance on sufficiency and relevance. Squealer's manipulation strategies are more diversified and nuanced, likely designed to appeal to various cognitive biases and mental shortcuts that the animals might employ. Napoleon, on the other hand, is more blunt in his methods, focusing on what might be termed "big lies"—making his statements appear acceptable and truthful to a greater extent, even if they are less numerous or sophisticated. This is supported by the narrator's description of Napoleon: "[He] is not much of a talker, but with a reputation for getting his own way" (Orwell, 1945/2013, p. 9).

Napoleon is portrayed as an enigmatic figure who prefers to work behind the scenes rather than address the animals directly. He allows Squealer, a more eloquent and persuasive speaker, to communicate his ideas and decisions to the animals. This characteristic of Napoleon is mirrored in Stalin, who was known to be an unimpressive public speaker (Service, 2006). Both Napoleon and Stalin utilized fear and manipulation to consolidate power rather than relying on their oratory skills.

The findings validate the distinctive manipulative styles of both characters, substantiating their roles as architects of a socio-politically alienated community. Squealer's manipulation through historical negationism and ad ignorantiam aligns with Orwell's portrayal of propaganda and historical revisionism, demonstrating calculated efforts to distort or obscure facts and appeal to ignorance.

Napoleon's strategy of scapegoating reflects a more direct and forceful approach to manipulation. By attributing blame to Snowball and other external threats, Napoleon ensures that the animals remain divided and unable to unify against his rule. This strategy mirrors political strategies that rely on creating and maintaining internal divisions to consolidate power.

These findings enrich the understanding of manipulative discourses within literary contexts and their broader implications. The study underscores the importance of critical analysis in recognizing and combating manipulative rhetoric, offering valuable insights for educators, media professionals, and policymakers. The research accentuates how pragma-stylistic strategies, when effectively analyzed, can reveal deeper insights into the ways language is used for manipulation in both literature and real-world scenarios. The nuanced differences between Squealer's and

Napoleon's approaches underscore the diverse applications of pragma-stylistic analysis, ultimately contributing to a more comprehensive understanding of manipulative discourse.

Conclusion

The primary aim of this study was to explore how specific pragma-stylistic strategies enable characters in Orwell's *Animal Farm* to manipulate and propagate fallacies and to understand the implications of these manipulative techniques in both literary works and real-world political discourse.

In addressing the first research question, the study identifies Squealer as the epitome of manipulative discourse, predominantly employing historical negationism, ad nauseam, and ad ignorantiam. These fallacies allow Squealer to reframe history, wear down resistance through repetition, and exploit ignorance. This positions Squealer as a shrewd operator within the Orwellian narrative, engineering a collective memory that complies with ideological manipulation. These findings align with Orwell's critiques of Stalinist Russia, a regime infamous for historical revisionism and relentless propaganda (Orwell, 1968; Fitzpatrick, 2000). In contrast, Napoleon emerges as an authoritative archetype, primarily utilizing scapegoating as his manipulative strategy, often communicating through Squealer, who acts as an effective oratorical proxy. This divide-and-conquer strategy is prevalent in authoritarian regimes that marginalize dissenting voices or minority groups to consolidate power, resonating with Marxist theories of class struggle, which suggest that the ruling class maintains hegemony by fostering discord among the proletariat (Therborn, 2010).

Turning to the second research question, it is evident that both characters exhibit distinctive manipulative strategies, violating the illative core of argumentation and employing deceptive maxims. Squealer frequently appeals to historical negationism and ad ignorantiam, with significant violations of acceptability (41%) and the deceptive maxim of quality (38%), illustrating a sophisticated approach to manipulation. Conversely, Napoleon's dominant use of scapegoating (83%) and significant violations of truth (42%) and acceptability (47%) showcase a more direct yet effective manipulative strategy. These combined strategies, while nuanced, are centered on ideological subjugation, often at the expense of logical coherence and ethical communication standards.

The omnipresent mood of powerlessness and hopelessness in Orwell's novels, as shown by Eke and Ikechukwu (2017), reflects the broader human condition, shedding light on the vulnerability of individuals to manipulative discourse. This context highlights the susceptibility of the characters to the manipulative strategies employed by Squealer and Napoleon.

Key objectives achieved by this study include an enhanced understanding of the construction of manipulative discourses within a literary context. These findings have pedagogical implications, offering educators tools to design curricula that promote critical thinking by using *Animal Farm* as a case study in deceptive linguistic strategies. Furthermore, this research serves as a cautionary resource for professionals in media, politics, and public relations, underlining the ethical responsibilities linked to the power of language.

Recommendations for future research include comparative studies that analyze manipulation strategies across multiple political novels, contributing to a more universal typology of manipulative discourse strategies. Additionally, this research lays the foundation for integrating computational methods to identify manipulative strategies in literary works, facilitating an interdisciplinary approach to manipulation detection.

In summation, Orwell's (1945/2013) *Animal Farm* stands as a seminal work in the domain of manipulative discourse, with implications far beyond fictional narrative. Squealer and Napoleon function as embodiments of broader sociopolitical mechanisms designed for manipulation and control. Their methods, as a cautionary tale, offer valuable insights for fostering societal resilience against manipulative discourse. This study significantly contributes to interdisciplinary scholarship, bridging linguistics, psychology, and literature, and equips society with analytical tools necessary to dismantle manipulative narratives in various real-world contexts.

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About the Author:
Safaa K. Merzah, a PhD Candidate at Baghdad University with an MA in Linguistics, currently teaches at Mustansiriyah University's College of Arts, having previously instructed at Al-Mansour University College and the College of Engineering at Mustansiriyah University. Her research interests span stylistics, cognitive science, forensic linguistics, and the intersections of computer software engineering and computer science. Prior publications of hers investigate the dynamics of deception in crime fiction. https://orcid.org/0000-0001-6061-773X

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