Exploring The Conceptions Of Subjugation And Compliancy Under The Notion Of Linguistic Manipulation By Analyzing Dystopian Animated Short Films By David Arms By

Amna Shahid Lecturer Department of Applied Linguistics Kinnaird College Lahore. amna.shahid@kinnaird.edu.pk

Dr. Mubashar Nadeem Assistant Professor & Chairman, Department of English University of Education Lahore. drnadeem@ue.edu.pk

Shujia Fatima BS (Hons) Linguistics Department of English University of Punjab.

Abstract

'Manipulation' exercised by using language as a weapon, in contemplation of seizing interests of dominant figures of the society, is regarded as one of the pivotal notions of discourse. As a contribution to investigate the strategies employed by the power holders for subjugating submissive beings of the society, this dissertation explores the reasons behind victimizing children and manipulating their imagination to ensure that they grow up being compliant to all the set norms and standards set by hegemonic figures. This study simultaneously illuminates the fact that a dystopian society depicts people specifically in discriminatory groups of certain social type concentrating on physical or mental abilities and inabilities that refers the person into a certain social type. This study also elucidates the strategies of categorizing people by using referential strategies for classification of social actors; postulated by Van Leeuwan, Reisigl and Wodak (2006) to analyse the language of two dystopian animated shorts: Being Pretty and Children's Toys. Selected screenshots from both the animated shorts are used as supporting detail of the argument of the dissertation. Along with this other theoretical framework given by Van Dijk (2006), is used to investigate the triangulated approach to manipulation that links it with society, cognition, and discourse. The present article signifies the credibility of conducting critical discourse analysis, as it develops the analysts' understanding of underlying ideologies and beliefs and enables him to investigate the maneuvering employed by the manipulator through text or speech.

Keywords: Linguistic manipulation, subjugation, compliancy, power abuse, discrimination, social representation, dystopian society, powerholders, brainwashing

Introduction

The present article aims to investigate the two very crucial and irrefutable concepts of critical discourse: subjugation and compliancy; under the notion of linguistic manipulation. The conceptions of subjugation and compliancy have been studied by the aid of analyzing the language of two dystopian animated short films created by David Arms by; Being Pretty and 'Children's Toy'. The current study put the social structure planted by the authoritative figures of a totalitarian society into the focus and examines its domineering influence over the people. Research have made it clear that the government or any authoritative figure has the ability to manipulate people and power holders, use their illegitimate access, to limit people's options and choices by using language as a weapon. It is done to secure the interests of the dominating figures, and this itself is a form of violence. Now, in the present article firstly, the phenomenon of how language is used, in a dystopian society, as a tool to manipulate others and through what kind of strategies the powerful beings forcibly impose obedience and compliancy on the timorous submissive group of the society. Secondly, the aim of the article is to detect the reasons of manipulating and brainwashing children and influencing their imagination by using toys especially dolls, since they are designed to represent 'realistic' social roles as well as identities. Lastly, the process of discriminating people and categorizing them into groups according to their abilities and inabilities is also explored.

Background

There are three prominent themes prevailing behind the main idea of these short films: the themes of manipulation, discrimination, and compliancy. Van Dijk (1966) claims that the discourse prevailing in a society is affected by and is immensely influenced by the social power exercised by a dominant group which can control people's actions and minds. This control or power exercised by the individuals of power limits people's freedom, influence their knowledge, attitudes and well as their ideologies and speech. It is depicted that how the factor of hegemony and power is given prodigious significance in a dystopian society and how under the colossal umbrella of control the authoritative figure makes people do what they want them to do. Children are being brainwashed and that is how the government plays its puppeteering role by manipulating them by influencing their imaginative power in destructive negative way. The act of manipulation is done by categorizing the people on the bases of their physical or mental abilities and after that assigning them different roles and then sparing no option but to obey and follow the commands.

Dystopian literature is widely known for its attributes that vividly highlight certain themes such as rigorous government control over the society, loss of individualism and quest for survival which is again the result of extreme restrictions and control of the government.

These drastic themes are widely seen in dystopian young adult novels which are proved to be highly engaging for the young minds. Several novels and movies are being made, reflecting the similar concept of a society which is under control of an authority and the people living there are left with no option other than complying the set rules and trying to befit themselves onto the define modules of the system. The concept of subjugation highlights the act of vanquishing people's personal rights, freedom, and individualism by the all-powerful hands of the government. Another very pertinent issue, that needs to be discussed while drawing light upon the dystopian society, is the phenomenon of psychological manipulation of children that results in destroying their imagination, and sense of independence and individuality. This is how children will lack courage to stand out, since no one is appreciated to be different. Everyone must follow and fit into a uniform order. This leads them to indulge in blind compliancy of the dominating power.

In addition to this, while discussing the paradox of power Keltner (2007) points out certain myths of power which are important enough to be challenged, since they persuade us to choose wrong leaders and then eventually to tolerate gross abuses of power. The myths postulated by Keltner (2007) are: -

I. Power is equal to cash, votes, and muscles: This myth considers power an exercise evoking the images of oppression, coercion, and force. Here the notion of power is metaphorically compared to cash (financial wealth) which zeros in on clashes over cash, then it is being compared to votes which is considered as a role in participating in political decision-making process and lastly, the comparison is with muscle which refers to military might or military force. Hence, considering power as cash, votes and muscles numbs us and blinds us as to how and to what extent power invades our daily lives.

II. Power game is won by the Machiavellians: One of the pertinent queries concerning power is who holds it. As a result of various research, the answer to this question offers a strict rebuke to the Machiavellian point of view of power. The viewpoint favoring manipulative, shrewd and strategic minded person to be the figure of power; is being criticized immensely. Contrary to it, power suits to the one having the ability maintain power by understanding and resolving issues of the group members or subordinators and advance their collective goals.

III. Power is strategically acquired, not given: This myth is counted as major reason why Machiavellian's fail is that they fall victim to the very mistaken viewpoint that power is acquired by the deceptive use of unsporting tactics to gain an advantage. But the truth appears to be that an individual's power is only as strong and withstanding as the status provided to that individual by the other individuals. Power increasingly has begun to be dependent on the action and opinions.

Keltner believed that people instinctually identify the people who work against the interests of others and prevent such people from attaining and rising in power through the assistance of reputational discourse.

An article by Gerhard (2012), Control and Resistance in the Dystopian Novel: A Comparative Analysis aimed at exploring how dystopian novels depict and detect various constructions of discipline exercised by the rule governed authorities over the body and mind of its subordinates who are completely compliant towards them and offer liberation from that control through the act of writing. Gerhard has very aptly done a comparative analysis of six dystopian novels— Zamyatin's We (1924), George Orwell's 1984 (1949), Aldous Huxley's Brave New World (1932), Margaret Atwood's The Handmaid's Tale (1985), Ayn Rand's Anthem (1938), and Karin Boye's Kallocain (1940)—which shows that how governments exploit citizens in order to produce disciplined and uniformed bodies and minds of the people through the use of a strictly regulated routine, prescribed social functions, reproductive control, and constant surveillance.

Bolinger (1980, p.109) in his book, Language the Loaded Weapon: The Use and Abuse of Language Today, has talked at length about the notions of power and deception and explained how it becomes so easy to deceive people once you have the ultimate support of power at your back. He explains this phenomenon by demonstrating that power holding figures, to grind their own axe, take help from falsehood and lies. The dilemma is that they are almost every time get an easy escape and there appears to be no one to have them accountable on their deeds. So, the question here arises that how this all happens so smoothly? The basic answer to this pertinent query is that all the lies that the authorities make are modified by their aims and are represented in different and varying shades of intensity, literalness, and social acceptance. The government or power holding figures of a society justify their lies as a social reality, just like the painful truth is withheld from the one who is dying. They generally like to call their lies by other names; either as fib as when it is told in jest, a white lie for a serious falsehood where no harm is meant or sometimes even a terminological inexactitude when they feel the need to spare or favor their relatives and colleagues. These all are different tactics which the authorities used to cover their lies. Machiavelli (1532) wrote that the prince should always have "legitimate grounds . . . for the non-fulfillment of his promise; . . . those who have been best able to imitate the fox have succeeded best". But to hide or disguise this character well is as necessary as anything else. He further claims that the ones who are submissive are so simple and naïve that they trust very easily, and they tend to obey present necessities, for one who deceives will always find the ones who allow themselves to be deceived. Hence, it is important to be able to detect or even understand the lie to device any protection strategy against it.

The chosen animated shorts depict a society where the government is extremely discriminant about the people who live there, and it is also seen that on the bases of their abilities and disabilities people are being brutally exploited by the hands of governing authorities. This is basically a dystopian society, where it is shown that how power holding authorities can effortlessly make people suffer, if they do not obey them. So, this is how the element of power plays crucial role in limiting people's choices to live and act according to their own will. The same idea is supported by a political scientist Michael Taylor (1987), who says that power is characterized by the ability to alter the range of people's available actions and to expand or to limit their options. This is how it can be postulated that power and violence share an inseparable relationship.

In the light of Fairclough's (1989, 1992) model for CDA, there are three inter-related processes of analysis tied to three inter-related dimensions of discourse. These three dimensions discussed in his model are:

1. First the concern is on the object of analysis which is also known as corpus. It can be verbal, visual, or verbal and visual texts.
2. Secondly, the process by which the corpse is produced and received is analyzed.
3. Lastly, the focus is drawn upon the socio-historical conditions which govern these processes.

Now, according to Fairclough each of these dimensions requires a different kind of analysis:

1. Description in the form of text analysis.
2. Interpretation in the form of processing analysis.
3. Explanation in the light of social analysis.

There are several different frameworks designed by linguists to study the nuances of the language use. There are various approaches proposed for analyzing the system of ideas or in other words 'ideologies. Van Dijk (2006) explored the ways to define ideologies with the help of a multi-disciplinary framework. It is basically a triangulated approach which induces a social cognitive and discursive component. The focus of this paper was on the interface of discourse-ideology. So that is why the researcher used a theoretical framework articulated by fundamental triangulation of three dimensions mentioned earlier. The first assumption concluded from the opted framework suggested that ideologies need a cognitive component having the ability to account the notions of the belief system. Second assumption proposes that there are no personal ideologies rather the belief system is something shared socially and that ideologies are categorized and defined by the kind of groups that possess an

ideology. Third assumption claims that nature of ideologies is more fundamental or axiomatic. This is how variability of ideological opinions is observed. The present article will also include the application of triangulated approach proposed by van Dijk and by the help this framework, manipulation done using language will be explored in three different dimensions.

Farhat (2016) conducted a study in which she explored the interpersonal meanings of Systemic Functional Linguistics (SFL), to understand the construction and representation of the Muslim World issues in six speeches given by President Barack Obama. This study was based on the work or Halliday who was the pioneer of systemic functional linguistics. To detect the most pertinent issues of the Muslim world, the analysis of transitivity and modality was applied on the selected discourse. In the present article the representation and categorization of social actors, who are citizens of Auto dale, will be studied by the applying the referential strategies given by Wodak and Leeuwan (1996).

Islam, Khan, and Rashid (2015) conducted research on power and media by doing CDA of pro-government and independent press in Pakistan. This study explored the phenomenon of controlling the policies and discourse of media by the powerful groups. Successive governments in our country have exploited the use of media to thrust their agenda on the public by manipulating them and in result influencing their opinion. The researchers conducted a comprehensive analysis of a popular news event of the restoration of the former Chief Justice (March 2009). The selected data was analysed qualitatively in terms of contextual and textual analysis by applying the tools of framing, referential strategies, and transitivity. The findings of this research revealed that the media discourse may not necessarily represent true public opinion and certain pro-government newspapers, to support the perspective of the government, exploit the news reports. The present article also counts the role of media in propagating the interests of the powerful authorities which dictates the media to report such instances which benefit their ultimate goals. The chosen animated short film 'Being Pretty' starts with the manipulative PSA (Public Service Announcement) given to the children on the television in the city of Auto dale, by the authorities. It can be considered as a representation of media and the idea that children can be easily influenced by whatever is being displayed by the media.

Research Aims
The present research aims Fowler (1979) was of the point of view that in general terms the aims of discourse analysts should be de-familiarisation which can be taken as representation of ideologies or conceptions anew or in a way that alters our reading of them, and secondly it should assist in consciousness-raising. The analysts should provide a 'critique' rather than

a 'criticism'. This will build the reader understanding about the social background and motives influencing the orientation and composition of the discourse. Considering this very point of view of Fowler, the present article aims:

    i.   To explore the ways through which language is used by the power-holding individual as s a weapon to procure their interests.

    ii.   To investigate which particular group of the society predominantly fails to resist the influence of manipulation and brainwashing and what is the reason behind it.

    iii.   To detect the strategies of manipulation that confirm social inequality in a society.

Research Questions

The present research tends to investigate:

    i.   What are the different aspects of linguistic manipulation?

    ii.   How the authoritative figures subjugate people's minds and make them complaint towards their demands?

    iii.   How children are being brainwashed and manipulated by the authorities and what are the reasons behind them?

    iv.   How manipulation confirms social inequality in a society?

Limitations

The present research predominantly puts focus on only exploring the process of using language as a weapon to manipulate children and other people of the society. All other dimension in with manipulation is exercised are ignored deliberately; in order to limit the domain of the research. The limitation of variables counts the fact that only two notions of manipulation: subjugation and compliancy, are chosen for the exploration by the help of analyzing language of the selected short films. The time limitation for the dissertation was two months. Lastly, in the present research the language of both of the selected animation has gone through a thorough analysis, whereas the visuals images in the form of screenshots from the film are only used as a supporting detail for my analysis.

Research Approach and Paradigm

The paradigm of the present article is qualitative approach; the corpus i.e. transcripts of the opted dystopian short films, has gone through an in-depth and thorough analysis. Bogdan and Biklin (1992) state that qualitative research predominantly has these five features: (a) Qualitative research takes place in a natural setting; (b) Qualitative research is descriptive, which means that the collected data is in the form of words rather than numbers; (c) Qualitative researchers are process oriented, it does not have concerns with the products;

(d) Data is logically analysed by the researcher in qualitative researches; (e) The essential concern in qualitative research is given to the meaning.

Referential Strategies in CDA for the Classification of Social Actors:

For representing social actors Van Leeuwaan(2006), presented comprehensive index to classify individual. To be more ordered when explaining referential choices, he gave a thorough invention of methods through which we can divide people and notice the ideological impressions they have.

a. Predictional strategies:

 These are the inherent and expressive assumptions in linguistics for the stereotypical, evaluative attribution of negative and positive traits. (Wodak and Reisigl, 2000)

b.   Argumentation strategies

These are the strategies through which power holders rationalize the positive and negative qualities. These strategies consider the justification or reasoning about a person facing any political or social discrimination. (Wodak and Reisigl, 2000)

c. Exclusion of Actors in Critical Discourse Analysis

The process of exclusion of social and is one of the crucial strategies in critical discourse analysis. It includes array of strategies used to exclude certain people by discriminating them.

d. Linguistic exclusion

It is the strategy that predominantly studies the syntax in discourse, and it has clear discriminatory effects which extent from minute exclusion of actors by ignoring, less representing of minorities or actors with low power. Exclusion can be of two different types: suppression or backgrounding.

e. Suppression

When a social actor is oppressed by the authorities, the power holding hands vanish all the traces of the representation of an actor who is involved in the matter. It refers to the pertinent fact that the actors that are directly affected by the event are not presented in the discourse of linguistic. This strategy affects both linguistically and ideologically and mainly because they are systematic and recurrent.

f. Backgrounding

A less comprehensive and influencing way of excluding any social actor is backgrounding. It is not done by totally omitting the actor, the powerful one's de-emphasis the actors in question. The strategy in backgrounding is that the author does not mention the actors directly in text, they show them somewhere else. Although, there is no possibility to provide a complete reasoning of a referent, this strategy is linguistically realized through passivation or in infinitival clauses.

g.   Inclusion of actors in Critical Discourse Analysis

Another classification for representing linguistic is linguistic inclusion. Although it often considers a fair and equal treatment of individuals, the linguistic inclusion of actors may serve "impersonating, reckoning or averting function" (Reisigl and Wodak, 2001, p. 47).

h. Collectivization:

The category in which the actors are represented as group entities, without quantifying them, by means of:

1. deictic (e.g., we, us, they) or
2. collectives (e.g., the people, the race, the nation, family, group)

It helps to build the idea of alike individuals who possess uniformity which can be artificially produced or manufactured homogeneity.

i.   Spatialisation:

In this type of linguistic inclusion, the author represents the actor with reference to the where he dwells and also which is closely related to the given context.

j.   De-Spatialisation
It is a category which is realized linguistically by means of:

1. de-toponymic anthroponyms (including reference based on local orientation) (e.g., Englishman, African, foreigner, outlander)
2. De-adverbial anthroponyms (e.g., Outsider, insider).

k. Explicit dissimilation

The lexical element through which the explicit dissimilation is realized is xenonyms. Alien strangers are the examples of this category. These are categories through which actors are categorized as" non belongers" as a member of otherness.

l. Actionalisation/ professionalisation

It is the strategy of representing social actors in term of their social activities. Our social roles are somehow attached to the identities we are assigned, it creates a link between who the person is and what the person does. This strategy is called actionalisation.

m. Somatisation

It is a vast category, which is divided into twelve subcategories. It represents the social actors through their physical traits, parts of their body. This discrimination is unquestionably extremely disparaging and degrading leaves alienating impressions.

n. Politicization

It uses the referential elements that recognize the actors from their political relations, attachments, roles or attachment to any political organization at different levels and assessing or depriving of political rights.

o. Professionalisation

In this category actors are recognized through their professions such as artist, policeman or teacher.

p. Negation

Actors are expressed based on what they are not. Unskilled and unemployed are the lexical terms which are used to express negation

q. Pathologisation

Sometimes actors are represented for their pathologies i.e., psychopath, schizo, schizophrenic, nymphomaniac. They are referred for their mental illness.

r. Victimization

In this type of categorization actors are describe as victims of events they face, or situation being narrated.

s. Rationalisation:

This category includes the division of actors based on relationship they have with each other. The relation can be complementary, opressor-opressed, victim-victimizer. It can be in the form of social association like friends and neighbours.

Triangulated approach to manipulation; by van Dijk

Van Dljk in his book, Discourse & Society, Vol. 17, No. 3 (MAY 2006, pp. 359-383) proposed triangulated approach towards manipulation. This approach studies manipulation in social, cognitive, and discursive aspects. According to him the process of manipulation is:

   a. A social phenomenon: Since it includes inter connection and power abuse between groups and social actors, manipulation is predominantly a social phenomenon. Manipulation and society are studied parallelly to understand and examine manipulative discourse. Firstly, it is important to explore its social surroundings and environment. We assumed that the characteristics of manipulation involve power and domination. This power dimension is involved with the kind of control that some social actors or group imply on others (Clegg 1975; Luke 1989; Van Dijk 1989; Wartenberg, 1990). Moreover, it is assumed that the first control is the control of mind, that includes the beliefs of recipients of manipulation, and indirectly this control is based on such manipulated beliefs and ideologies.

   b. A cognitive phenomenon: it is because the very act of manipulation always entails the manipulation of the minds of recipients. Manipulating people involves influencing as well as altering the mind set of people towards their ideologies, beliefs opinions which ultimately control their deeds and actions. We have seen that many forms of discourse shape or change people's knowledge or opinions by informing, teaching, or persuading. This claim implies that manipulation must be kept separated from other forms of mind management, such as we considered in social terms. The need is to be more explicit about how discourse affects the mind to differentiate between legitimate and illegitimate manipulation and mind control. Since the mind is extraordinarily complex, we need to apply efficient strategies.

   c. A discursive-semiotic phenomenon: Manipulation is also considered as a discursive-semiotic phenomenon since it is exercised through text talk and visual messages. This type of manipulation through discourse includes non-verbal characteristics, such as pictures, texts, gestures, music and so on. The structures of discourse are not manipulative, but they only have functions and effect in some communicative instances, and it depends on the way the recipients interpret them in their respective contextual models. For instance, manipulation is a social practice of power abuse, it intricates powerful and submissive groups. This implies that the same discourse could be experienced to be manipulative in one situation and not in other. Hence it can be concluded that the manipulative discourse

commonly occurs in public communication controlled by power holding and dominant political, bureaucratic, or media. This supports the view that situational constraints restrictions prevail on the recipients' participants. Furthermore, it is dependent on participants' roles, as well as on their relations, actions, and thoughts.

Data Analysis

With the help of the transcripts of both the animated films, the paper discusses how the people in the dystopian society become the victim of severe discrimination and unacceptance by the rule governing authorities. In addition to the transcripts', selected screenshots are also used as supporting detail. In these dystopian shorts, the society is governed by an artificial robotic government, which deliberately segregates the society in three groups; pretties, uglies and the one who are exceptional. This categorization is done based on abilities and dis-abilities of the masses. So, now let's analyze the transcript, in the light of selected theoretical frameworks.

Application of Van Dijk (2006) Triangulated Approach towards Manipulation

The abuse of power and violation of social rules entails practice of manipulation which is entailed in a broader semiotic sense. This illegitimate influence may be exercised through pictures, movies, illustrations or other form of visual images and media. The multidisciplinary framework to explore discursive manipulation given by van Dijk in his book, Discourse & Society, Vol. 17, No. 3 (MAY 2006, pp. 359-383), analyzes manipulation with relation to society, cognition, and discourse. So, for the application of this model; the language and other semiotic features of the selected dystopian animated shorts: 'Being Pretty' and Children's Toys have been explored and analyzed. To investigate the themes of brainwashing of children and manipulation of the society in a dystopian society is done through the analysis of the talk which is taken in the form of transcription of both the animated shorts along with some selected visual images which are taken in the form of screenshots are used as supporting detail of the argument. Thus, according to the opted theoretical framework it is claimed that manipulation is categorized as a social, cognitive, and discursive phenomenon. Link between these three different dimensions of manipulation is established below:
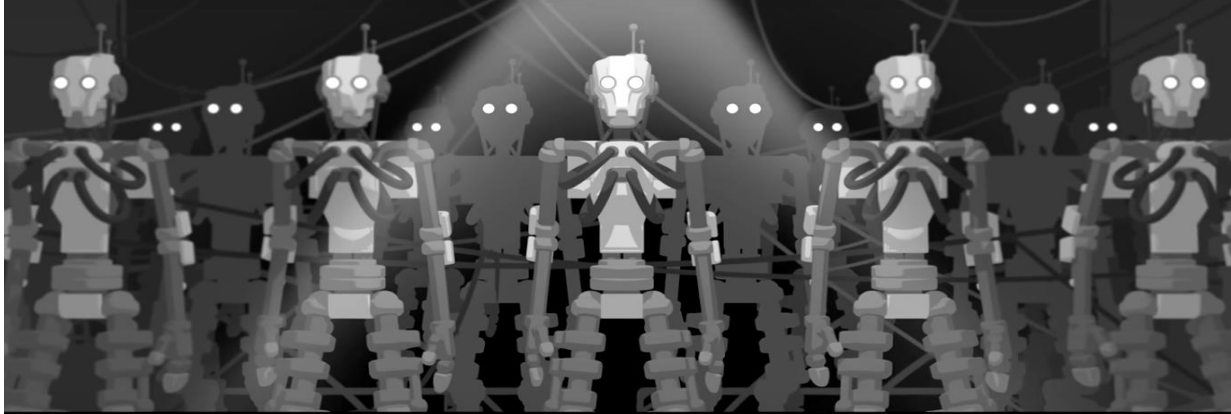
Manipulation and Society

Figure 1: Dead Sound. (2017). "Being Pretty" | Dystopian Animated Short Film,Retrieved from: https://www.youtube.com/watch?v=44Vh_w_Qb1A&t=1s

Figure 4.2: Dead Sound. (2017). "Being Pretty" | Dystopian Animated Short Film,

Retrieved from: https://www.youtube.com/watch?v=44Vh_w_Qb1A&t=1s

Societal conditions and circumstances of manipulation is structured and formulated at the macro level of the analysis. Power of components of authority in the dystopian society, depicted in the selected shorts, named as 'Auto dale', is exercised by an empress 'robot lady' who has a force of robotic intelligent, presented as handymen (see figure 2). Auto dale's society is home of sufferings and unfairness, where robotic force has imprisoned and enslaved the people by manipulation their mind. This manipulation is done by using the tool of media in the form of public service announcements presented by a handyman who is an agent and serves the empress lady (figure 1).

Figure 3: Dead Sound. (2017). "Being Pretty" | Dystopian Animated Short Film,

Retrieved from: https://www.youtube.com/watch?v=44Vh_w_Qb1A&t=1s

Figure 4: Dead Sound. (2017). "Being Pretty" | Dystopian Animated Short Film,

Retrieved from: https://www.youtube.com/watch?v=44Vh_w_Qb1A&t=1s

Figure 5: Dead Sound. (2017). "Being Pretty" | Dystopian Animated Short Film,

Retrieved from: https://www.youtube.com/watch?v=44Vh_w_Qb1A&t=1s

Social actors that play pertinent role in this dystopian society of Auto dale are categorized in three groups. The act of this segregation is also a form of power abuse and violation of societal rules which entails the sense of manipulation. This categorization and discrimination are based on mental and physical abilities and inabilities of the citizens of Auto dale. Followings are those three categories of the social actors:

- 'Pretties' are those members of the society who abide by the laws of the authority and comply with all the standards set by the prevailing rule. They are beneficial for securing the interests of the dominant power holding figure, since they maintain uniformity in the society by only paying attention to their allocated roles i.e., a father is supposed to be exemplary if he has a secure job and can prove the best provider of his family, while the mother is acceptable in the role of a hardworking housewife who manages household chores actively. This notion is stated in a public service message in the short "Being Pretty", in these words.

"Children look around the room, look at your father; he likes to read the newspaper and kick his feet up after a hard day's work, he provides for your family, your father is pretty. And then children look at your mother. Isn't her cooking splendid? She also keeps the house clean, and she reads you bedtime stories every night, your mother is pretty."

This shows Auto dale demands a father to be the breadwinner whereas the mother to be a housewife, see figure 3 and 4. To sustain the uniformity and suppress the sense of individuality people are manipulated and especially children are brainwashed to become confirmative and compliant beings just like their parents. Losing the sense of individuality is presented as the only way to stay safe in the Auto dale's society.

The figure 5 illustratrates the idea of the perfect family; where there is a hardworking father providing for his family, having a secure job and a perfect house in the suburbs, a mother cooking, cleaning, and taking care of the kids. Hence, they are categorized as the "pretties".
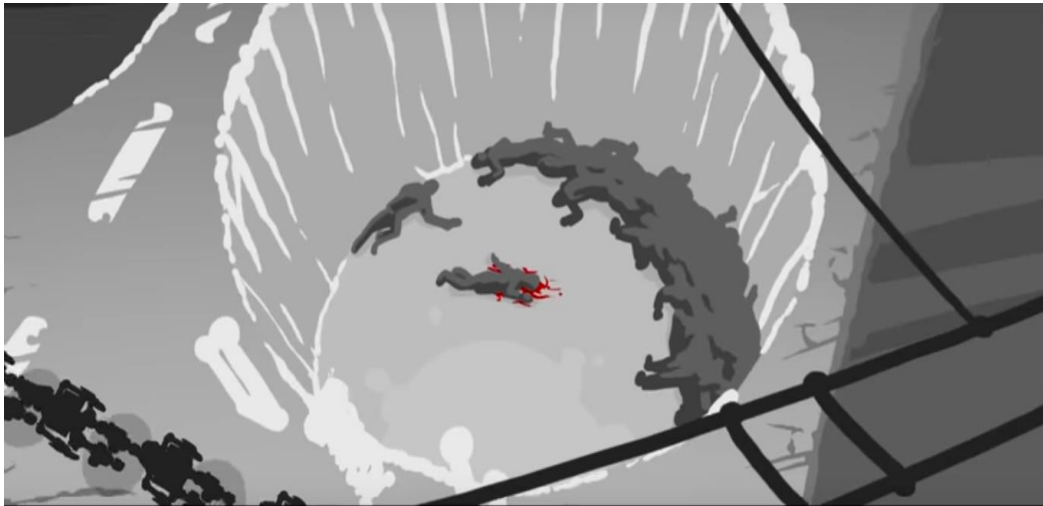

Figure 6: Dead Sound. (2017). "Being Pretty" | Dystopian Animated Short Film,

Retrieved from: https://www.youtube.com/watch?v=44Vh_w_Qb1A&t=1s

- 'Uglies' are the brutally victimized members of the society of Auto dale. They are the people who prove not to be useful for the maintaining and promoting interest of the authorities of the society. Uglies are mentally or physically not stable and are not able to function as advantageous beings. The people who possess threat to the uniformity of Auto dale are taken away and they are treated vivaciously. Uglies are attributed with certain qualities and characteristics which are considered inferior by the society; for instance, mental inabilities include being depressed, retarded, or sterile, while physical inabilities include being crippled, deaf, disfigured and even obese. Since this society is dystopian and it represents post-apocalyptic world where the society is run by machines, over here a force of handymen took over and filter out uglies to slaughter them maliciously. After slaughtering them vivaciously, their dead bodies

are thrown into the pits shown in figure 6. It is inculcated in children's mind that uglies are worthless and they are taken away because they are of no use. This is stated in these words:

"We don't want uglies, dearly children. We take the Uglies away. So that you and your friends and your neighbours and your family can stay pretty remember that children."

Figure 7: Dead Sound. (2018). "Children's Toys" | Dystopian Animated Short Film,

Retrieved from: https://www.youtube.com/watch?v=h2ByYKNXTsI&t=1s

Figure 8: Dead Sound. (2018). "Children's Toys" | Dystopian Animated Short Film,

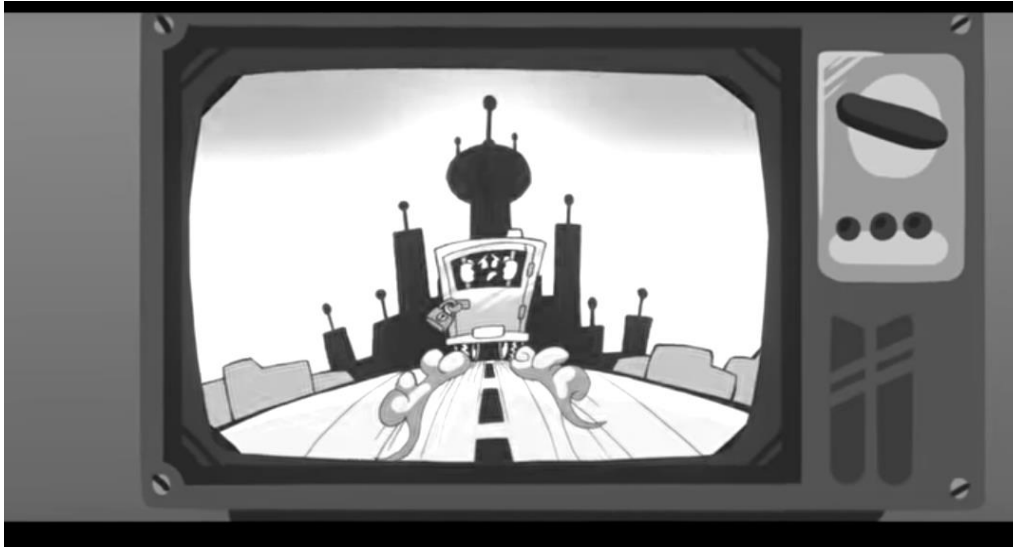Retrieved from: https://www.youtube.com/watch?v=h2ByYKNXTsI&t=1s

Figure 9: Dead Sound. (2017). "Being Pretty" | Dystopian Animated Short Film,

Retrieved from: https://www.youtube.com/watch?v=44Vh_w_Qb1A&t=1s

- 'Exceptionals' are the third and last category of the people who have the courage to revolt towards the discriminatory norms and question their existence. They are highly intelligent, and they can point out flaws of the society in which they live. They to get rid of it try to escape this brutal world but fate unfolds to be drastically upside down. Exceptionals, just because they posit threat to the sustainability of the society, are imprisoned and it is shown that their brains are attached with the head of the robotic lady who is the mega mind behind this vivacious existence of the Auto dae's society. The brain of the robot lady is attached with the exceptionals to drain all the intelligence and creativity from their mind. As a result, the robotic lady gains all the brain power which is needed to run the society.

In the short film 'Children's Toys', it is predicted that the young girl will grow up to be exceptional since she has extraordinary power of imagination which makes her ponder upon the details which signal danger and unsafety in the premises of Auto dale. Children for her type are under observation of the robotic handymen who ensure that such extraordinary children never set any revolt against the working of the society. To make sure that they don't try to escape or stand up against them, children are being brainwashed from the very early age and in every single matter that is related to their brain feeding. In figure 7, it is the very first scene of this short where the girl is shown sitting on the chair and involved in drawing pictures, behind her on the wall there are a few hands drawn images by the young girl. Those pictures can be taken as the evident that how observant and imaginative she is. There are

the images of components that surround her in the society. For instance, handyman, robotic lady, and a smiling face which says that "I am pretty", shown in figure 8. This shows that children are told to stay as their parents are and to be pretty the only need is to be compliant to the authorities. If they are pretty and only then they are safe in Auto dale. In the one of the selected shorts, 'Being Pretty', a handy man in a public service announcement on the television says "We don't want uglies, dearly children. We take the Uglies away." This act of taking uglies away is again shown the PSA's reporting, see figure 9.

The significance of toys especially dolls; can be considered regarding their influence over children, by stating that they are designed to represent social actor and their identities. The characteristics of toys are a complete package including dominant accessories which suggest preferred activities. These characteristics of toys are defined not only regarding the physical and cultural attributes they refer to, but also by their activities. That is how toys influence children's social as well cultural approach towards the society. In addition to this, toys also play crucial role when it comes to address the question of individual identity. Toys are characterized as providing resources for specific or generic designations to the identity. Toys offer blurred or even no distinction between unique individual and the specimen produced on large scale. That is why 'handyman doll' is used to suppress the sense of individuality among the children and to limit their imagination, which is taken as a threat to the authorities. This can be postulated as a valid reason to the question that why children are targeted to manipulation in dystopian societies.

Figure 11: Dead Sound. (2018). "Children's Toys" | Dystopian Animated Short Film,

Retrieved from: https://www.youtube.com/watch?v=h2ByYKNXTsI&t=1s

Manipulation and Discourse

The destructive and negative consequences of manipulation generally occur when the ones' who are being manipulated are unable to detect and understand the actual intention of the manipulator. Manipulation meets its intended desire when the recipient lacks critical knowledge and understanding of the specific beliefs or actions which are advocated by the manipulator. This lack of knowledge leaves the recipients with no other choice than obeying

every rule and norm set by the authorities although those are just or not. The present article also aims to explore the theme of 'compliancy' prevailing in the selected dystopian animated shorts; Being Pretty and Children's Toys. Throughout the short films it is seen that the citizen's safety and security is in danger if they try to divert from the set standards of being pretty.

Figure 12: Dead Sound. (2017). "Being Pretty" | Dystopian Animated Short Film,

Retrieved from: https://www.youtube.com/watch?v=44Vh_w_Qb1A&t=1s

In the chosen animated shorts, everyone is wearing mask on his face. This is the symbol of lack of individuality. Along with this, it also symbolizes manipulation in way that all pretties wearing masks are living their lives cluelessly and they are not conscious of what is happening around them. While the children are the only who do not wear masks, this is because they are not yet manipulated completely (see figure 5). A few screenshots are taken from the selected animate short films, 'Being Pretty' and Children's Toys, for the purpose of using them as a supportive detail, elaborating the theme of manipulation and discrimination presented in the present dystopian animated shorts. By the means of selected screenshots, it is illustrated that how those who are imperfect and different in their own ways are sorted into categories and they are labeled by their respective inabilities which are written on their face masks. This act highlights the theme of discrimination among people based on their abilities and disabilities.

Figure 13: Dead Sound. (2017). "Being Pretty" | Dystopian Animated Short Film,

Retrieved from: https://www.youtube.com/watch?v=44Vh_w_Qb1A&t=1s

Both films are in black-and-white, no extra colors are used anywhere throughout the film. This is a deliberate strategy to draw focus of the viewers on the content and the storyline of the animated shorts; it proves to be effective technique since keeping the films black and white concentrates one's attention on what's in the frame. Colors sometimes may act as distraction, whereas black-and-white imagery is more related to the balance between the light and shade in the frame of the story. Thus, because of minimum distraction conveying story points becomes easier and less changing task. The only color used except black and white is 'red'; this colour is used at the places where is blood (see figure 13). This fact undoubtedly refers to the brutality and extreme violence.

Application of Referential Strategies by van Leeuwen (2006)

Theo van Leeuwen (2006) in his book Discourse and Practice: New Tools for Critical Discourse Analysis, presented a tool of representing social actors, he offers a comprehensive inventory of the ways in which social actors can be classified through, which indirectly shows or represents the ideological effect they produce.

a. Classification of social actors: Van Leeuwen has put forward the technique of 'linguistic exclusion' in which actors are analyzed by the broad identification of whether the social actor has been includes or excluded (2001, pp.48-52)

b. Exclusion of Actors in CDA

According to Theo van Leeuwen, exclusion is the process of omitting actors by some linguistic mechanisms. It can be of two types: suppression and backgrounding.

Suppression:
It is a form of radical exclusion; the exclusion that leaves no traces in the representation, excluding both the social actors and their activities. It is the act of ignoring actors intentionally by deleting the passive agent.

We see, in the chosen animated film that during PSA the speaker does not directly mention who are those ugly, he is talking about? He just simply says that 'some are ugly', so over here by using the implicit pronoun 'some', the identity of those ugly people is suppressed. In the announcement children are being told that the people surrounding them; their parents, their neighbors all are pretty but not everyone is pretty some are ugly, and they are taken away. Hence, we see that using language, nowhere in the film it is directly defined that who those ugly people are? Why are they categorized as being ugly? Thus this is how their identity is suppressed.

Backgrounding
It is the techniques of referring the actor(s) without giving any kind of emphasis to their identity and their activities. In the selected short film, we come to an instance where the announcer in the PSA explicitly says that 'We don't want uglies, dearly children. We take the Uglies away.' Here using paratactic clauses i.e 'uglies', the agents are explicitly referred but saying so that we don't want them show their insignificance and it implies negative representation of their identity.

c. Inclusion of Actors in CDA Linguistic inclusion is the other main category for linguistic representation and categorization of social actors. Linguistic inclusion of actors may serve a 'disguising, relativizing or averting function' (Reisigl and Wodak, 2001, p.47). It may be represented through several strategies.

Collectivisation:

It is the process of representation of actors as group entities without quantifying them. It also helps to construct the idea of masses of undistinguishable individuals who constitute consensus. It can be used by means of:

- Deictics: It refers to the use of pronouns e.g., we, us, they etc. Now, in the present short film, 'Being Pretty', we see that the speaker of the PSA says that "we don't want uglies, dearly children. We take the Uglies away." So, this is how by using the personal pronoun 'we' the speaker has detached the uglies from them.

- Collectives: It refers to donating actors with the words like the people, the race, the nation, family, group etc. So, we see here in this short film the speaker while addressing to the children uses the collective like your family, your friends and your neighbors.

Actionalization/ Professionalisation:

It refers to the act of representing social actors in terms of social activities. Society has attached the role that every person plays to refer a certain identity. This strategy explains the idea of associating a person with his activities or profession.

So, over here in the animated short Being Pretty, it is clearly depicted that the society has assigned certain roles to its members; the father is supposed to be the provider of the family, hardworking and having a secure job, while the mother is supposed to take care of the house, managing household chores actively. So, this is how a father needs to be the breadwinner whereas the mother must be a housewife.

Somatisation:

Figure 14: Dead Sound. (2017). "Being Pretty" | Dystopian Animated Short Film,

Retrieved from: https://www.youtube.com/watch?v=44Vh_w_Qb1A&t=1s

7232 | Amna Shahid Lecturer   Exploring The Conceptions Of Subjugation And Compliancy Under The Notion Of Linguistic Manipulation By Analyzing Dystopian Animated Short Films By David Arms By

Figure 15: Dead Sound. (2017). "Being Pretty" | Dystopian Animated Short Film,

Retrieved from: https://www.youtube.com/watch?v=44Vh_w_Qb1A&t=1s

Figure 16: Dead Sound. (2017). "Being Pretty" | Dystopian Animated Short Film,

Retrieved from: https://www.youtube.com/watch?v=44Vh_w_Qb1A&t=1

Figure 17: Dead Sound. (2017). "Being Pretty" | Dystopian Animated Short Film,

Retrieved from: https://www.youtube.com/watch?v=44Vh_w_Qb1A&t=1
Figure 18: Dead Sound. (2017). "Being Pretty" | Dystopian Animated Short Film,

Retrieved from: https://www.youtube.com/watch?v=44Vh_w_Qb1A&t=1s

It includes the representation of social actors by means of reference to a part of their body or some other physical characteristic, with clearly derogatory and alienating effect. In the chosen animated short film, it is very explicitly shown that how people on the basis of their

physical or mental disabilities are disowned from the society and are categorized as the uglies. These are the

   people who do not conform to the standards of being pretty. In above, there are certain pictures taken from the selected short film, indicating that how based on their uniqueness and individuality they are shun from being the part of the society of Autodale, which is dystopian in nature. Somatisation is a vast category of twelve sub-categories. Following are the instances of somatisation used in the selected short film:

- Engendering: It is indicated by using genderonyms; e.g in an image a person was labelled as 'gay'.
- Enageing: It is indicated by using gerontonyms e.g., aged, youngsters, and youth. In this film the person who are old are also killed and thrown into the pits because they are of no use to the government, see figure 4.18.
- Specific body fragmentation: It is indicated by using conspicuous body meronyms e.g., blonde, fat etc. Now here, in this film people who are crippled, fat, disfigured and even deaf are also categorized as uglies illustrated in figure 4.14.
- Reference in terms of the state of health: It is indicated by using anthroponyms e.g., healthy/ sick person. There are also some pictures in which people, who are depressed, retard or sterile are killed by the authorities, see figure 4.16.

Classification:
 Items in this category are the part of econonyms; e.g. proletarians, poor, rich, high society etc. So, in this short film the idea of perfect family is drawn where the father has well established status having a good job.

Granting or deprivation of Political Rights: -

Here the persons are identified based on political rights they have or lack; such in the case of citizens, non-citizens, voters etc. In the selected dystopian film, we see that how people who do not fit into the set standards of being pretty, are brutally exploited till death. Here they are even deprived of the right to live, which is the most fundamental right of every human being.

Social Problematisation:-

It is a very frequently used linguistic phenomenon, used for synecdoches that represent actors as a source of social problems.

- Negation negative**:** Actors are depicted based on what they are not. The lexical items that describe them are negationyms such as illegals, unemployed, unskilled. In the selected film, the people who are labeled as unemployed are considered useless to the government, hence they are shunned (figure 4.17).
- Pathologisation: Actors are depicted as carriers of pathologies. For instance, psychopath, chauvinist, fascist, extremist etc. Here, in the present dystopian film some persons are labelled as depressed and some as retard as illustrated in figure 16.

By applying selected frameworks for the analysis of chosen short films it has been analyzed that the government in a dystopian society tends to make its citizens compliant and submissive. In the selected dystopian animated shorts, Being Pretty and 'Children's Toys', the social actors involved are an artificial robotic intelligence. By using inclusion and exclusion strategies given by van Leeuwen (2008), in his book Discourse and Practice: New Tools for Critical Discourse Analysis; the phenomenon of accepting or detaching people by the government has become clearer. In addition to this, the other linguistic strategy chosen for the analysis is the use of referential strategies for naming people and representation of social actors, proposed by Reisigl and Wodak (2001). There is array of the strategies that authors choose for naming people, which conveying their evaluative and ideological stance.

Findings & Conclusion

The present research has explored the attributes of a society pertaining to dystopia. The notions of subjugation of malleable members of the society, and compliancy and conformity with the exercising rule in the society are studied by analyzing two dystopian animated short films; Being Pretty and Children's Toys. The textual analysis of the language of both the animated shorts is analyzed by using theoretical frameworks given by Van Leeuwen (2008),

in his book Discourse and Practice: New Tools for Critical Discourse Analysis, model for the representation as well as classification of social actors; and the other framework is a multidimensional approach to manipulation proposed by van Dijk (2006) in his book Discourse and Manipulation. Other than conducting analysis of transcripts, selected screenshots from the selected animated shorts are used as a supporting detail of the argumentation.

In the dystopian societies, the thought or the idea of becoming completely compliant towards the government, is induced in people's mind. They are treated in such a way that the only way to live life is left with the very notion of surrendering themselves in front of every single order of the ruling figure. One cannot survive having the urge to pursue his life according to his own will and up to his own standards of livelihood, the conception which is named as free-will seems to be non-existent in the dystopian society. Other than this, the act of categorizing people in accordance with their physical or mental inabilities and then treating them inhumanely posit danger to the survival of the people in the society. So far, it is concluded that the hegemonic figures of a society, to make a perfect society set certain norms and want each member of the society to be compliant and obeying. This limits their choices to live according to their will and it itself is a form of violence. Therefore, it is deduced that the element of power plays crucial role in limiting people's choices and that is how they suffer to the extreme.

The findings also highlight the reasons behind targeting children to exercise brainwashing and manipulation. Children are strongly influenced by toys, which is the reason why the hegemonic figures of the society use them as weapon to inculcate and feed beliefs, in children's minds, which affirm their interests. The analysis has also contributed to identify the fact that the characteristics of toys are a complete package including dominant accessories which suggest preferred activities. These characteristics of toys are defined not only in regard to the physical and cultural attributes they refer to, but also by their activities. That is how toys influence children's social as well cultural approach towards the society. In addition to this, toys also play crucial role when it comes to address the question of individual identity. Toys are characterized as providing resources for specific or generic designations to the identity. Toys offer blurred or even no distinction between unique individual and the specimen produced on large scale. That is why 'handyman doll' is used to suppress the sense of individuality among the children and to limit their imagination, which is taken as a threat to the authorities. This can be postulated as a valid reason to the question that why children are targeted to manipulation in dystopian societies.

References

Bogdan, R. C., & Biklen, S. K. (1992). Qualitative Research for Education: An Introduction to Theory and Methods. Boston: Allyn and Bacon.

Bolinger, D. (1980). Language, the loaded weapon: The use and abuse of language today. Longman.

Control and resistance in the dystopian novel: A comparative analysis. A thesis. Presented. To the faculty of. California state university, chico - pdf free download. (n.d.). Retrieved March 3, 2022, from https://docplayer.net/31328479-Control-and-resistance-in-the-dystopian-novel-a-comparative-analysis-a-thesis-presented-to-the-faculty-of-california-state-university-chico.html

Fairclough, N. (1989). Language and power. Longman.

Fairclough, N. (Ed.). (1992). Critical language awareness. Longman.

Fatma, M. F. (2016). A systemic linguistic analysis of process types, participant roles and modality types in Obama's speeches on Muslim world issues / Fatma M .Farhat [Masters, University of Malaya]. http://studentsrepo.um.edu.my/6481/

Fowler, R., Hodge, B., Kress, G. R., & Trew, T. (2019). Language and control. https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=1892394

(Pdf)Power and media: A critical discourse analysis of pro-government and independent press in pakistan. (n.d.). ResearchGate. Retrieved March 3, 2022, from https://www.researchgate.net/publication/328346443_Power_and_Media_A_Critical_Discourse_Analysis_of_Pro-Government_and_Independent_Press_in_Pakistan

Keltner, D., & Goetz, J. L. (2007). Compassion. In R. F. Baumeister & K. D. Vohs (Eds.), Encyclopedia of social psychology (pp. 159-161). Thousand Oaks, CA: Sage.

Schnee wind, K. A., & Gerhard, A.-K. (2002). Relationship personality, conflict resolution, and marital satisfaction in the first 5 years of marriage. Family Relations, 51(1), 63–71.

Taylor, M., & Taylor, M. (1987). The possibility of cooperation. Cambridge University Press.

Van, D. D. E. (1966). Systematic and field keys to the families, genera and described species of Southern African Anuran tadpoles. Annals of the Natal Museum, 18(2), 231–286. https://doi.org/10.10520/AJA03040798_751

van Dijk, T. A. (1993). Principles of critical discourse analysis. Discourse & Society, 4(2), 249–283. https://doi.org/10.1177/0957926593004002006

Wodak, R. (1996). Disorders of discourse. Longman.

Wodak, R. (2006). Mediation between discourse and society: Assessing cognitive approaches in CDA. Discourse Studies, 8(1), 179–190. https://doi.org/10.1177/1461445606059566

Wodak, R., & Meyer, M. (Eds.). (2001a). Methods of critical discourse analysis. SAGE.

Wodak, R., & Meyer, M. (Eds.). (2001b). Methods of critical discourse analysis. SAGE.