

**A Contrastive Stylistic Analysis of
Dehumanization in English and Arabic Novels****Researcher. Abdulla Hakim Serhan****Prof. Dr. Qasim Abbas Dhayef****University of Babylon / College of Education for Human Sciences****تحليل أسلوبى تقابلي لظاهرة التجريد من الإنسانية في الروايات الإنجليزية والعربية
الباحث. عبد الله حكيم سرحان
أ.د. قاسم عباس ضايف
جامعة بابل / كلية التربية للعلوم الإنسانية****الملخص**

تتناول هذه الدراسة البناء الأسلوبى لمفهوم نزع الإنسانية في رواية "مزرعة الحيوان" لجورج أورويل و"يوتوبيا" لأحمد خالد توفيق، من خلال منهج أسلوبى تقابلي يستند إلى نظريات اللسانيات التقابلية، والأسلوبية، ومفهوم نزع الإنسانية. تستكشف الدراسة كيفية استخدام كل مؤلف لتقنيات لغوية وأدبية محددة، مثل الاستعارة، والسخرية، والرمزية، ونبرة السرد، لتصوير تآكل الهوية الإنسانية، وذلك في سياقات ثقافية وأيديولوجية مختلفة. تُظهر التحليلات أن أورويل يصور نزع الإنسانية من خلال آليات منهجية أيديولوجية مدمجة في الرمزية السياسية والسيطرة النفسية، بينما يعرض توفيق هذا المفهوم عبر صور جسدية وحسية مشبعة، تبرز الانهيار الوجودي والأخلاقي في مجتمع عربي ديستوبى، وقد تم تحليل ثمانية مقتطفات من كل رواية نوعياً باستخدام تحليل الخطاب النقدي للكشف عن أنماط القمع والتهميش والانفصال العاطفي، وتشير النتائج إلى أن الاختيارات الأسلوبية ترتبط ارتباطاً وثيقاً بالاستراتيجيات السردية الثقافية؛ حيث تعكس "مزرعة الحيوان" التقاليد الغربية في النقد السياسي من خلال اللغة الرسمية والرمزية، بينما تكشف "يوتوبيا" عن التفكك الاجتماعي والأخلاقي من خلال صور حسية مجزأة وقوية، ويسلط هذا التباين الضوء على أن اللغة والأسلوب لا ينفلان المعنى فقط، بل يعكسان أيضاً الظروف المجتمعية الأوسع، تسهم هذه الدراسة في مجالى الأسلوبية التقابلية واللسانيات الأدبية، من خلال تقديم فهم عميق لكيفية التعبير عن نزع الإنسانية لغوياً وتأثره بالعوامل الأيديولوجية في كل من التقاليد الأدبية الإنجليزية والعربية.

الكلمات المفتاحية: الأسلوبية التباينية، نزع الصفة الإنسانية، الروايات الإنجليزية والعربية، مزرعة الحيوان، اليوتوبيا، التحليل اللغوي، تقنيات السرد.

Abstract

This study examines the stylistic portrayal of dehumanization in George Orwell's *Animal Farm* (English) and Ahmed Khaled Towfik's *Utopia* (Arabic), focusing on how each author uses linguistic and narrative techniques to depict the loss of human dignity. Employing Leech and Short's (2007) stylistic framework, the research analyzes textual excerpts to identify the construction of dehumanization, highlighting similarities and

differences in the novels' stylistic approaches. *Animal Farm* uses allegory, passive constructions, and ironic metaphors to critique political oppression, while *Utopia* employs vivid imagery, active verbs, and grotesque realism to portray moral and societal decay. Despite these differences, both novels converge thematically, illustrating the universal erosion of humanity under exploitative systems. The findings reveal how cultural and linguistic contexts Western satire versus Arab dystopian fiction shape distinct yet complementary expressions of dehumanization. This comparative analysis underscores literature's role in critiquing oppression and defending human values across diverse traditions.

Key words: contrastive stylistics, dehumanization, English and Arabic novels, *Animal Farm*, *Utopia*, linguistic analysis, narrative techniques.

1. Introduction

1.1 The Problem

This paper explores the stylistic variation in depicting the concept of dehumanization in two selected novels: George Orwell's *Animal Farm* and Ahmed Khalid Tawfiq's *Utopia*. They investigate how each author uses stylistic devices to construct and communicate dehumanization, shaped by the cultural, linguistic, and ideological contexts of their communities, although dehumanization has been extensively studied in literature, there is a notable gap in contrasting stylistic analyses linking English and Arabic literary traditions, particularly in how the subject is constructed linguistically and culturally. The problem lies in a limited understanding of how stylistic choices influenced by different languages and cultural backgrounds shape the reader's perception of dehumanization. This study aims to address this problem by shedding lights on how stylistic devices work differently across English and Arabic texts in articulating the same topic. The paper tries to answer the following questions:

1. How is the theme of dehumanization stylistically constructed in *Animal Farm* and *Utopia*?
2. What are the main stylistic similarities and differences between the English and Arabic texts in representing dehumanization?
3. How do cultural and linguistic contexts influence the stylistic portrayal of dehumanization in each novel?

1.2 The Aims

This paper aims to:

1. Showing the stylistic construction of the theme of dehumanization in *Animal Farm* and *Utopia*.
2. Identifying the main stylistic similarities and differences between the English and Arabic texts in representing dehumanization.
3. Finding out the influence of cultural and linguistic contexts on the stylistic portrayal of dehumanization in each novel.

1.3 The Procedures

To achieve the objectives of the research, the following procedures will be followed:

1. Presenting a theoretical framework on stylistics, contrastive analysis, and the literary concept of dehumanization.
2. Extracting stylistic instances of dehumanization from *Animal Farm* and *Utopia*.
3. Analyzing the stylistic and thematic functions of these instances within the narratives based on Leech and Short's (2007) model of stylistics.
4. Drawing comparative conclusions and verifying the findings based on the analysis.

1.4 The Limit of the Study

The present study is limited to the stylistic analysis of dehumanization in the novels *Animal Farm* and *Utopia*.

1.5 The Value of the Study

This study represents a guide to stylistics, contrastive stylistics, and the concept of dehumanization, and holds great value to those interested in these aspects.

2. Literature Review

2.1 Introduction

This paper is built around three key ideas: Contrastive Linguistics, Stylistics, and Dehumanization. Each one offers a different lens for understanding how language works and what it reveals. Contrastive Linguistics is about comparing two or more languages to spot where they align and where they differ mainly in their structure and how they function. Originally shaped by structuralist thinking in the 1950s, it has since evolved into a more data-based, practical field that supports better language teaching and learning. Stylistics, by contrast, looks at how people use language in creative and meaningful ways, whether in literature or everyday communication. It dives into things like word choice, tone, and the effects of style on interpretation. Finally, dehumanization is the process of portraying people as somehow less than human. It's a powerful idea that touches on language, psychology, and society. Taken together, these three concepts help us explore not just how language is used but why it matters.

2.2 Contrastive Linguistics

Contrastive Linguistics is a focused area within Applied Linguistics that began to take shape in the United States in the mid-1950s. It was heavily influenced by the structuralist approach to language and developed in response to a growing need to improve how foreign languages were taught. At its core, CL aimed to compare two languages side by side to highlight their similarities and differences. The idea was simple but powerful: by understanding where two languages align and where they don't, teachers and learners could better anticipate the challenges of learning a new language. Respective commonalities and distinctions. This field was founded on the

belief that methodically analyzing two languages could assist in forecasting the obstacles that learners might face when studying a new language (James, 1980:2)

The core ideas of CL were largely shaped by Robert Lado, especially in his groundbreaking 1957 book *Linguistics Across Cultures*. In it, Lado suggested that the hardest parts of learning a new language usually come from the differences between the learner's native language (L1) and the new one (L2). On the other hand, when the two languages share similarities, it often makes learning easier. His analytical framework consistently involved examining two languages referred to as the source language (SL) and the target language (TL) although additional languages could be included if necessary (James, 1980:8)

CL is a practical and analytical linguistic approach that examines structural and functional differences and similarities between two languages, often from a synchronic perspective to aid language teaching. Unlike comparative linguistics, which is diachronic and historical, CL focuses on present language forms. After a period of decline, CL regained interest due to growing multilingualism in Europe and the rise of Corpus Linguistics in the 1980s, which introduced empirical methods that revitalized its role in linguistic research (Granger & Leech, 2014).

2.3 Stylistics

Stylistics is a part of linguistics that focuses on the distinct ways in which language is used in different situations. Stylistics looks at how and why people use language the way they do. It tries to uncover the patterns behind the choices individuals or groups make when they speak or write, shaped by the situations they're in. It's a wide-ranging field with many branches, each focusing on different aspects of language and how it's used (Jeffries and McIntyre, 2010)

At its core, stylistics is the process of expressing meaning through language in literature and other forms of text. Stylisticians describe and analyze how a text works and why it works in a certain way, using analytical tools such as language models, theoretical frameworks, and stylistic concepts. Typically, both qualitative and quantitative focus are placed on the phonological, lexical, grammatical, semantic, pragmatic, or discourse elements of texts, as well as on the cognitive processes involved in the interpretation of these elements by the reader (Nørgaard et al., 2010).

Stylistics can be divided into two primary branches: literary stylistics and non-literary stylistics. While these branches may focus on different types of texts, the methods used in both are grounded in linguistic insights and terminology. Furthermore, stylistics includes specialized areas such as pragmatic stylistics, which applies principles from theoretical pragmatics to the analysis of language style (Fabb, 2002).

General stylistics examines non-dialectal language varieties, analyzing how language shifts based on the situation or communicative context. In contrast, literary stylistics focuses on the unique language features found in literary texts, exploring the

stylistic tendencies and choices of individual authors to uncover the creative function of language (Crystal, 2008:460).

Leech and Short (2007, p.11) define stylistics as “the linguistic study of style.” According to them, stylistic analysis is rarely done for its own sake; rather, it serves to explain how language is used to express certain meanings and effects. In literary stylistics, the primary goal is to explain the relationship between language and artistic function. This involves addressing fundamental questions of "why" and "how" language is used by particular writers, as opposed to simply identifying "what" is used. Thus, a writer's style becomes a subject of study only when it reveals something meaningful about the author as a literary artist.

Stylistics started with an interest in the way people spoke, which appeared in the field of rhetoric. However, it became more successful in the 1960s in Britain and the U.S. This development was influenced by Russian thinkers like Roman Jakobson, who wanted to study literature in a more scientific way. They shed light on the special features of language in texts, like sounds, word choices, and grammar patterns. Their main interest was in what made a text feel like literature, especially poetry, by looking at things like repetition and unusual language use (Nørgaard et al., 2010).

2.3 Dehumanization

Dehumanization is broadly defined as the act of perceiving, treating, or representing individuals or groups as less than human. It involves stripping people of their essential human attributes such as dignity, empathy, individuality, and moral worth and can manifest linguistically, psychologically, socially, or politically (Hamby, 2023; Dictionary.com, 2025). According to Vocabulary.com (2025), to dehumanize someone means "to make them either feel or appear somehow less than human," and this process may lead to emotional detachment, loss of empathy, and moral disengagement. The term stems from the Latin *humanus*, which means both “human” and “humane,” reflecting the deep connection between humanity and moral sensibility (Vocabulary.com, 2025).

Historically, dehumanization has served as a key enabler of systemic violence, including slavery, colonization, apartheid, genocide, and war (ECPS, n.d.; Mathabane, 1986). In political science and law, it is often defined as the alienation or denaturalization of human rights those considered inherent based on one’s shared humanity rather than social or national identity (ECPS, n.d.). The process is often divided into two types: animalistic dehumanization, which likens groups to beasts and is commonly seen in the intergroup conflict; and mechanistic dehumanization, which reduces people to emotionless machines, often in interpersonal or bureaucratic contexts (Hamby, 2023).

Modern political rhetoric frequently reinforces dehumanization through inflammatory language and metaphors. Sherry Hamby (2023) highlights how terms like "animals" and "infestation" that used by public figures to depict marginalized

groups, thereby justifying violence, exclusion, or abuse. This language not only dehumanizes its targets but also numbs public empathy and enables harmful policies. Joanna Hellström (2023) observes that dehumanization, once studied primarily in the context of war, is now entrenched in democratic societies, particularly due to the rise of right-wing populism. She warns that such rhetoric promotes discrimination and undermines the principles of equality and human rights.

Culturally, dehumanization appears in various spheres technology, education, and digital media included. Journalistic accounts describe a rise in online hostility and social media behaviors that strip others of their dignity. For example, Cox notes that dehumanization is now "rampant" in internet culture, where online platforms often facilitate anonymous abuse (Los Angeles Times, 2025). Likewise, Ginsberg (Salon, 2025) reflects on dehumanization as "a funny kind of enlightenment," noting that society has begun to justify cruelty under the guise of normal life.

Stories and real-life accounts remind us that dehumanization isn't just an abstract idea—it deeply wounds the heart and mind. In *Kaffir Boy*, Mark Mathabane (1986) reveals how apartheid made Black South Africans feel invisible, stripping them of power and worth. Jon Katz's *Geeks* (2000) shares the pain of those who live on the margins, misunderstood and cast aside by society. Harlan Coben's *Shelter* (2011) highlights how even well-meaning systems, like forced team-building, can feel cold and demeaning, pushing people to suppress their individuality. Elizabeth Partridge (2018), in *Boots on the Ground*, shows how American soldiers in Vietnam avoided calling Vietnamese people by name an act that created distance, dulled empathy, and allowed cruelty to flourish. Dehumanization doesn't just live in words it lives in systems, in silences, in the way we treat others. It feeds prejudice, excuses violence, and chips away at the basic dignity every human being deserves. To stand against it is not only a moral duty but a vital step toward a world built on empathy, justice, and human connection.

3. Methodology

3.1 Data Collection

This paper uses a qualitative method, selecting excerpts from George Orwell's *Animal Farm* and Ahmed Khaled Tawfik's *Utopia*. The intentional sampling method was used to extract five passages from each narrative depicting the concept of dehumanization. These passages are objectively important and are enriched with stylistic features of oppression, marginalization and power.

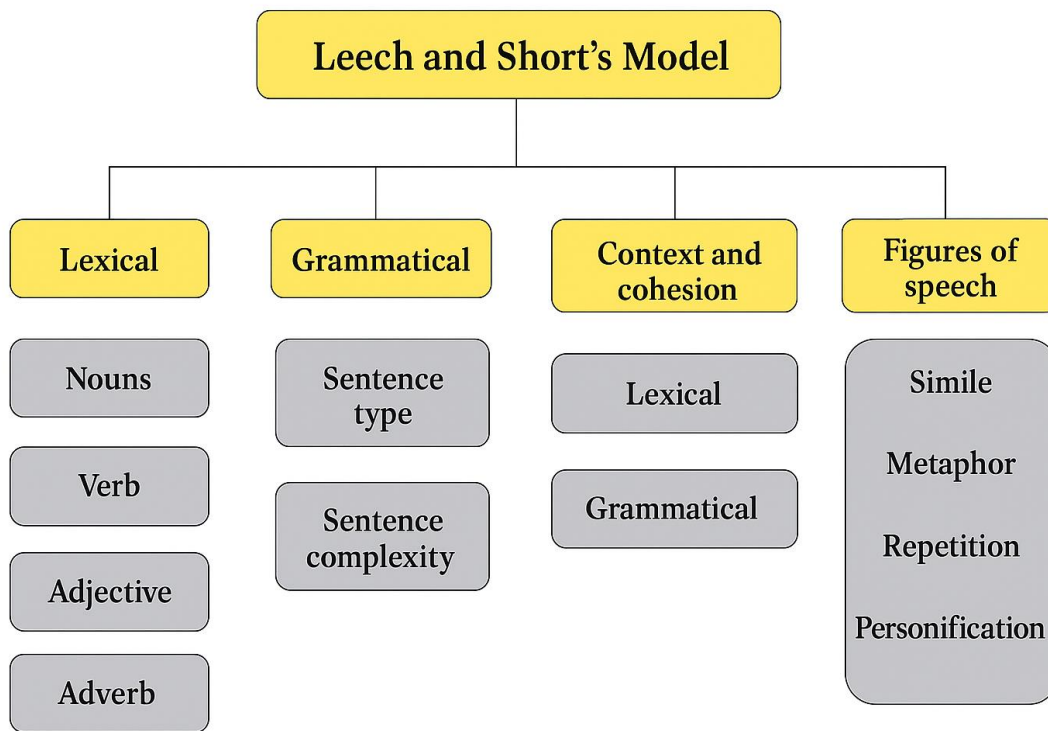
3.2 Data Description

The data consists of narrative extracts from both accounts. In *Animal Farm*, dehumanization is shown through symbolism, metaphors, and political symbolism. In *Utopia*, however, it is manifested through a dystopian depiction of the breakdown of society and the loss of human value. The extracts vary in length, and have been selected from different narrative locations to ensure a wide stylistic diversity.

3.3 Methodology

This study adopts a contrastive qualitative stylistic approach, drawing on the Short and Leech (2007) model of stylistics. Leech and Short's Model is a stylistic framework used to analyze how language is used in literary texts. It is divided into four main categories: lexical (word choice, including nouns, verbs, adjectives, and adverbs), grammatical (sentence types and complexity), context and cohesion (how ideas are linked using repeated words or grammar), and figures of speech or stylistic devices (such as metaphor, repetition, simile and personification). This model helps to understand how an author's use of language affects meaning, tone, and the overall style of a text.

Figure (1) Leech and Short's Model of Stylistic Analysis Framework



4. Data Analysis

4.1 Analysis of English Novel (Animal Farm)

Text 1:

“Our lives are miserable, laborious, and short. We are born, we are given just so much food as will keep the breath in our bodies... and the very instant that our usefulness has come to an end we are slaughtered with hideous cruelty.”

Analysis:**1. Lexical Categories:**

1. Nouns: “lives,” “food,” “breath,” “bodies,” “usefulness,” “cruelty” – a mix of abstract (lives, usefulness, cruelty) and concrete (food, bodies).
2. Adjectives: “miserable,” “laborious,” “short,” “hideous” – evoke suffering and brutality.
3. Verbs: “are born,” “are given,” “keep,” “are slaughtered” – passive verbs emphasize animals’ lack of agency.
4. Lexical Fields: Suffering (miserable, laborious, cruelty), survival (food, breath, bodies), and death (slaughtered).
5. Word Associations: “Hideous cruelty” and “slaughtered” intensify the dehumanizing treatment of animals as mere resources.

2. Grammatical Categories:

1. Sentence Types: Declarative, conveying the grim reality of animal existence.
2. Verb Tense: Present (“are miserable,” “are given”) and future (“are slaughtered”) – suggests ongoing and inevitable suffering.
3. Passives vs. Actives: Heavy use of passives (“are born,” “are given,” “are slaughtered”) underscores animals’ powerlessness.
4. Nominalization: “Usefulness” (from “use”) abstracts the animals’ purpose, reducing them to tools.

3. Figures of Speech:

1. Metaphor: “Keep the breath in our bodies” implies bare survival, likening animals to machines sustained minimally.
2. Irony: The phrase “just so much food” highlights the deliberate deprivation by humans, contrasting with animals’ labor.
3. Symbolism: “Slaughter” symbolizes the ultimate dehumanization, reducing animals to disposable objects.

4. Contextual and Discourse Categories:

1. Narrator Type: First-person plural (“we”), creating a collective voice of oppressed animals.
2. Point of View: Internal focalization through animals’ perspective, emphasizing their suffering.
3. Tone/Mood: Bitter and despairing, reflecting the animals’ plight.
4. Cohesion: Repetition of “we are” reinforces the shared experience of dehumanization.

Text 2:

“No animal in England knows the meaning of happiness or leisure after he is a year old. No animal in England is free.”

Analysis:**1. Lexical Categories:**

1. Nouns: “animal,” “happiness,” “leisure,” “freedom” – abstract nouns highlight absent ideals.
2. Verbs: “knows,” “is” – simple verbs underscore the universal condition.
3. Adjectives: None, emphasizing starkness.
4. Lexical Fields: Oppression (happiness, leisure, freedom – all negated).
5. Word Associations: “Happiness,” “leisure,” and “freedom” contrast with their absence, reinforcing enslavement.

2. Grammatical Categories:

1. Sentence Types: Declarative, stating a universal truth about animals’ lives.
2. Verb Tense: Present (“knows,” “is”), indicating ongoing deprivation.
3. Passives vs. Actives: Active verbs, but negated (“no animal knows”), emphasizing absence of agency.
4. Nominalization: None, keeping the focus on direct statements.

3. Figures of Speech:

1. Irony: The expectation of “happiness” or “freedom” for animals is negated, exposing human exploitation.
2. Repetition (Scheme): “No animal in England” repeated for emphasis, highlighting universality of suffering.

4. Contextual and Discourse Categories:

1. Narrator Type: Third-person, omniscient, generalizing animals’ condition.
2. Point of View: External, presenting a collective truth.
3. Tone/Mood: Bleak and accusatory, condemning the system of oppression.
4. Cohesion: Parallel structure (“No animal...”) creates rhythmic emphasis on dehumanization.

Text 3:

“Man is the only real enemy we have... Remove Man from the scene, and the root cause of hunger and overwork is abolished forever.”

Analysis:**Lexical Categories:**

1. Nouns: “Man,” “enemy,” “scene,” “cause,” “hunger,” “overwork” – abstract and concrete mix, focusing on oppression.
2. Verbs: “is,” “remove,” “is abolished” – active verbs suggest agency in rebellion.
3. Adjectives: “only,” “real,” “root” – intensify the blame on humans.
4. Lexical Fields: Conflict (enemy, cause) and suffering (hunger, overwork).
5. Word Associations: “Man” as “enemy” dehumanizes humans in return, flipping the power dynamic.

Grammatical Categories:

1. Sentence Types: Declarative, with an imperative undertone (“Remove Man”).
2. Verb Tense: Present (“is”) and future (“is abolished”), projecting hope.
3. Passives vs. Actives: Mix of active (“remove”) and passive (“is abolished”), balancing agency and outcome.
4. Nominalization: “Overwork” (from “work”), abstracting animals’ labor.

Figures of Speech:

1. Metaphor: “Root cause” likens human oppression to a plant’s root, suggesting deep systemic issues.
2. Symbolism: “Man” symbolizes all oppressors, not just individuals.
3. Hyperbole: “Abolished forever” exaggerates the solution’s permanence.

Contextual and Discourse Categories:

1. Narrator Type: First-person plural (“we”), aligning with animals’ collective struggle.
2. Point of View: Internal, focalized through animals’ revolutionary zeal.
3. Tone/Mood: Defiant and hopeful, rallying against dehumanization.
4. Cohesion: Causal link (“Remove... and...”) ties problem to solution.

Text 4:

“He sets them to work, he gives back to them the bare minimum that will prevent them from starving, and the rest he keeps for himself.”

Analysis:**1. Lexical Categories:**

1. Nouns: “work,” “minimum,” “rest” – concrete and abstract, focusing on exploitation.
2. Verbs: “sets,” “gives,” “prevent,” “keeps” – active verbs emphasize human control.
3. Adjectives: “bare” – underscores deprivation.
4. Lexical Fields: Exploitation (work, minimum, starving).
5. Word Associations: “Bare minimum” and “starving” highlight animals’ marginal survival.

2. Grammatical Categories:

1. Sentence Types: Declarative, describing human greed.
2. Verb Tense: Present, indicating ongoing exploitation.
3. Passives vs. Actives: Active verbs (“sets,” “gives,” “keeps”) show human agency over passive animals.
4. Nominalization: None, maintaining directness.

3. Figures of Speech:

1. Irony: “Gives back” implies generosity, but the “bare minimum” reveals exploitation.

2. Metaphor: Animals as tools “set to work,” dehumanized as labor machines.

4. Contextual and Discourse Categories:

1. Narrator Type: Third-person, omniscient, exposing human behavior.
2. Point of View: External, critiquing human greed.
3. Tone/Mood: Accusatory, condemning exploitation.
4. Cohesion: Sequential structure (“sets... gives... keeps”) outlines the cycle of dehumanization.

Text 5:

“You cows... how many thousands of gallons of milk have you given...? Every drop of it has gone down the throats of our enemies.”

Analysis:

1. Lexical Categories:

1. Nouns: “cows,” “gallons,” “milk,” “drop,” “throats,” “enemies” – concrete (milk, throats) and abstract (enemies).
2. Verbs: “have given,” “has gone” – emphasize animals’ labor and its theft.
3. Adjectives: “thousands,” “every” – quantify exploitation.
4. Lexical Fields: Exploitation (milk, given) and conflict (enemies).
5. Word Associations: “Enemies’ throats” links milk to human greed, dehumanizing animals as resources.

2. Grammatical Categories:

1. Sentence Types: Interrogative (“how many...?”) and declarative, accusing humans.
2. Verb Tense: Present perfect (“have given”) and past (“has gone”), showing ongoing theft.
3. Passives vs. Actives: Active verbs, but animals are passive recipients of exploitation.
4. Nominalization: None, keeping focus on action.

3. Figures of Speech:

1. Metaphor: “Down the throats” portrays humans as voracious consumers.
2. Hyperbole: “Every drop” exaggerates the totality of exploitation.
3. Irony: Animals’ labor benefits “enemies,” not themselves.

4. Contextual and Discourse Categories:

1. Narrator Type: First-person plural (“our”), rallying animals.
2. Point of View: Internal, focalized through animals’ resentment.
3. Tone/Mood: Indignant, highlighting injustice.
4. Cohesion: Question-to-statement structure builds outrage.

2. 4.1 Analysis of Arabic Novel (Utopia)

Text 1:

“A series of shots through a lost city... dead rats at every corner, trash, grayish smoke erupting from burnt cars, as if a battlefield has taken place a while ago.”

Analysis:

1. Lexical Categories:

1. Nouns: “city,” “rats,” “trash,” “smoke,” “cars,” “battlefield” – concrete, dystopian imagery.
2. Verbs: “erupting,” “has taken” – vivid, active verbs.
3. Adjectives: “lost,” “dead,” “grayish,” “burnt” – evoke decay and desolation.
4. Lexical Fields: Decay (rats, trash, smoke) and destruction (battlefield, burnt).
5. Word Associations: “Dead rats” and “battlefield” dehumanize the environment, likening it to a war zone.

2. Grammatical Categories:

1. Sentence Types: Declarative, describing a scene.
2. Verb Tense: Present (“erupting”) and past (“has taken”), blending ongoing decay with past violence.
3. Passives vs. Actives: Active verbs emphasize the scene’s vividness.
4. Nominalization: None, focusing on sensory details.

3. Figures of Speech:

1. Simile: “As if a battlefield” compares the city to a war zone.
2. Metaphor: “Lost city” implies abandonment and dehumanization of its inhabitants.
3. Symbolism: “Dead rats” symbolize neglected life.

4. Contextual and Discourse Categories:

1. Narrator Type: Third-person, omniscient, cinematic.
2. Point of View: External, observing desolation.
3. Tone/Mood: Bleak and apocalyptic, reflecting dehumanized society.
4. Cohesion: Listing (“rats... trash... smoke”) builds a cumulative effect.

Text 2:

“There lay broken-down carriages like lifeless beasts... glue-sniffing men grouped together at a single carriage.”

Analysis:

1. Lexical Categories:

1. Nouns: “carriages,” “beasts,” “men,” “carriage” – concrete, degraded imagery.
2. Verbs: “lay,” “grouped” – static, passive actions.

3. Adjectives: “broken-down,” “lifeless,” “glue-sniffing” – evoke decay and addiction.
4. Lexical Fields: Degradation (broken-down, lifeless) and addiction (glue-sniffing).
5. Word Associations: “Lifeless beasts” and “glue-sniffing men” dehumanize both objects and people.

2. Grammatical Categories:

1. Sentence Types: Declarative, describing a scene.
2. Verb Tense: Past (“lay,” “grouped”), suggesting stagnation.
3. Passives vs. Actives: Active but static verbs reflect inertia.
4. Nominalization: None, emphasizing direct imagery.

3. Figures of Speech:

1. Simile: “Like lifeless beasts” compares carriages to dead animals.
2. Metaphor: “Glue-sniffing men” reduces humans to their addiction.
3. Symbolism: “Broken-down carriages” symbolize societal collapse.

4. Contextual and Discourse Categories:

1. Narrator Type: Third-person, omniscient, observational.
2. Point of View: External, detached from the scene.
3. Tone/Mood: Desolate and degrading, highlighting dehumanization.
4. Cohesion: Juxtaposition of carriages and men links objects and humans in decay.

Text 3:

“On the ground lies Safya, Gaber's sister, a rather animal-looking creature... wild silken hair and torn dirty clothes.”

Analysis:

1. Lexical Categories:

1. Nouns: “ground,” “Safya,” “sister,” “creature,” “hair,” “clothes” – concrete, degrading imagery.
2. Verbs: “lies” – passive, static verb.
3. Adjectives: “animal-looking,” “wild,” “silken,” “torn,” “dirty” – evoke savagery and neglect.
4. Lexical Fields: Degradation (animal-looking, torn, dirty).
5. Word Associations: “Animal-looking creature” explicitly dehumanizes Safya.

2. Grammatical Categories:

1. Sentence Types: Declarative, describing Safya's state.
2. Verb Tense: Present (“lies”), emphasizing current degradation.
3. Passives vs. Actives: Passive verb (“lies”) reflects Safya's powerlessness.
4. Nominalization: None, focusing on description.

3. Figures of Speech:

1. Metaphor: “Animal-looking creature” reduces Safya to a beast.
2. Symbolism: “Torn dirty clothes” symbolize societal neglect.

4. Contextual and Discourse Categories:

1. Narrator Type: Third-person, omniscient, judgmental.
2. Point of View: External, objectifying Safya.
3. Tone/Mood: Derogatory and pitiful, reinforcing dehumanization.
4. Cohesion: Descriptive adjectives (“wild... torn... dirty”) build a vivid image.

Text 4:

“The three boys beat him till death.”

Analysis:**1. Lexical Categories:**

1. Nouns: “boys,” “death” – concrete and abstract.
2. Verbs: “beat” – active, violent verb.
3. Adjectives: None, emphasizing starkness.
4. Lexical Fields: Violence (beat, death).
5. Word Associations: “Till death” underscores brutal finality.

2. Grammatical Categories:

1. Sentence Types: Declarative, reporting a brutal act.
2. Verb Tense: Past (“beat”), indicating completed violence.
3. Passives vs. Actives: Active verb emphasizes boys’ agency.
4. Nominalization: “Death” (from “die”), abstracting the outcome.

3. Figures of Speech:

1. Metaphor: “Beat till death” portrays humans as merciless predators.
2. Irony: Boys, typically innocent, commit extreme violence.

4. Contextual and Discourse Categories:

1. Narrator Type: Third-person, omniscient, detached.
2. Point of View: External, observing violence.
3. Tone/Mood: Brutal and matter-of-fact, reflecting dehumanization.
4. Cohesion: Concise structure mirrors the abruptness of the act.

Text 5:

“Alaa... has sex with the African maid, pukes on the carpet, pees on the floor, dances naked on his parents' bed.”

Analysis:**1. Lexical Categories:**

1. Nouns: “Alaa,” “maid,” “carpet,” “floor,” “bed” – concrete, domestic imagery.
2. Verbs: “has sex,” “pukes,” “pees,” “dances” – active, degrading actions.
3. Adjectives: “African,” “naked” – specific and exposing.

4. Lexical Fields: Degradation (pukes, pees) and debauchery (sex, dances naked).
5. Word Associations: "Pukes" and "pees" reduce Alaa to animalistic behavior.

2. Grammatical Categories:

1. Sentence Types: Declarative, listing depraved acts.
2. Verb Tense: Present, suggesting ongoing behavior.
3. Passives vs. Actives: Active verbs emphasize Alaa's agency.
4. Nominalization: None, focusing on raw actions.

3. Figures of Speech:

1. Metaphor: Alaa's actions liken him to an uncontrolled animal.
2. Irony: The "parents' bed" contrasts with Alaa's disrespect.

4. Contextual and Discourse Categories:

1. Narrator Type: Third-person, omniscient, judgmental.
2. Point of View: External, exposing Alaa's degradation.
3. Tone/Mood: Disgusted and chaotic, reflecting dehumanization.
4. Cohesion: Listing verbs creates a relentless pace.

4.3 Contrastive Findings

Both George Orwell's *Animal Farm* and Ahmed Khalid Tawfiq's *Utopia* portray human dehumanization and the breakdown of society, but they address these themes through fundamentally different linguistic and stylistic strategies shaped by their narrative contexts and cultural backgrounds. In *Animal Farm*, Orwell employs a political metaphor by personifying animals to reflect the oppression and manipulation of totalitarian regimes, while *Utopia* presents a dystopian society through a visceral and visual style that uses raw, concrete imagery. Orwell's language is characterized by its elaborate structure and reliance on abstract terms such as "utility," "cruelty," and "freedom" to critique systemic dehumanization, whereas Tawfiq's descriptions rely on sensory-rich nouns like "rats," "trash," and "smoke," and vivid adjectives like "lifeless," "dirty," and "naked" to paint a decaying world.

Unlike Orwell's repeated use of unknown concepts such as "born", "giver", and "slaughtered" to highlight the powerlessness of animals, Tawfiq's narrative favors active actions and statements that expose the aggressive and open nature of human decadence. While Orwell's lexical fields hover around suffering, control, and deprivation in a bitter, accusatory tone, the tone of compromise is even more chaotic and brutal, reinforced by ugly symbolism and harsh realism that reduce people to "creatures" or "monsters." Furthermore, Orwell uses spoken summative forms and deeper focus to build empathy for the oppressed, while adapting a third-person, all-knowing novel that creates observation distance, often judgmental.

Stylistically, Orwell draws on tools of expression such as sarcasm and metaphor to deepen a sense of exploitation, and uses repetition and parallel structure to maintain

a collective perspective. Conversely, he confronts the reader with an unpurifying view of collapse, and uses metaphor and symbolism to compare humans to garbage, addicts, or animals, thereby enhancing emotional impact through traumatic images. So, while Orwell's *Animal Farm* embodies a political metaphor story in restrictive but powerful language, the utopian City of Toufiq creates a dystopian nightmare with its image-oriented discourse of confrontation.

5. Conclusions

The present paper has arrived with the following conclusions:

1. *Animal Farm* and *Utopia* present a powerful view of dehumanization through their contrasting yet complementary stylistic and rhetorical approaches. Orwell uses allegory and symbolic restraint to expose the mechanisms of political oppression, inviting readers to engage in rational critique. Tawfiq, on the other hand, adopts a visceral, dystopian realism that confronts readers with the harsh, chaotic reality of moral and societal collapse. These differing methods reflect not only the authors' individual artistic choices but also their engagement with specific literary traditions Western political satire and contemporary Arab dystopian fiction.
2. Despite these stylistic divergences, both works converge thematically on the erosion of humanity under repressive systems. The characters in *Animal Farm* and *Utopia* are stripped of identity, dignity, and agency, becoming tools or beasts within corrupt structures of power. Through these portrayals, both Orwell and Tawfiq underscore the universality of human vulnerability in the face of exploitation, injustice, and social decay.
3. Together, the two novels affirm the enduring power of literature to critique and resist dehumanization. Through reflecting how linguistic and cultural contexts shape narrative expression, Orwell and Tawfiq not only depict the consequences of oppression but also demonstrate the vital role of literature in preserving human values. Their works employ s compelling reminders, despite different voices and traditions, literature remains a potent medium for defending human dignity in the face of collapse.

References

- Coben, H. (2011). *Shelter (Book One): A Mickey Bolitar Novel*. G.P. Putnam's Sons.
- Crystal, D. (2008). *A dictionary of linguistics and phonetics* (6th ed.). Blackwell Publishing.
- Dictionary.com. (2025). *Dehumanization*. Retrieved from <https://www.dictionary.com>
- ECPS. (n.d.). *Dehumanization*. European Center for Populism Studies. Retrieved from <https://www.populismstudies.org>

- Fabb, N. (2002). *Language and literary structure: The stylistic analysis of text*. Cambridge University Press.
- Granger, S., & Leech, G. (2014). *Contrastive linguistics: Theory and practice*. John Benjamins Publishing
- Hamby, S. (2023). *The Psychology of Dehumanization: Why Words Matter*. Psychology Today.
- Hellström, J. (2023). *Dehumanization in Political Discourse: The Rise of Right-Wing Populism and Its Dangers*. European Political Science Review.
- James, C. (1980). *Contrastive analysis*. Longman.
- Jeffries, L., & McIntyre, D. (2010). *Stylistics*. Cambridge University Press.
- Katz, J. (2000). *Geeks: How Two Lost Boys Rode the Internet Out of Idaho*. Random House.
- Leech, G., & Short, M. (2007). *Style in fiction: A linguistic introduction to English fictional prose (2nd ed.)*. Pearson Longman.
- Los Angeles Times. (2025). *Dehumanization in digital culture and political discourse*.
- Mathabane, M. (1986). *Kaffir Boy: An Autobiography*. Macmillan.
- Nørgaard, N., Busse, B., & Montoro, R. (2010). *Key terms in stylistics*. London. continuum
- Partridge, E. (2018). *Boots on the Ground: America's War in Vietnam*. Viking Books for Young Readers.
- Salon. (2025). *Ginsberg on the philosophical dimensions of dehumanization*.
- Vocabulary.com. (2025). *Dehumanize*. Retrieved from <https://www.vocabulary.com/dictionary/dehumanize>