

**Equating CONTROL with ‘containment’: Justifying the equation via *Animal Farm***

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**Abstract**

Unless they are expressed in more concrete manners, concepts, which are abstract in nature, are rather difficult to be appreciated. Thus, concepts such as CONTROL, are normally expressed using more concrete means, such as through the *hierarchical* and the *front-back image schemas* (Khazriyati 2002a & 2002b). Apart from the use of the word ‘control’ per se to manifest the concept, other metaphorical expressions such as *in front of*, *behind* and *towards*, are widely employed to realise the concept (ibid. & 2003). Though in terms of forms, those expressions are in no way similar to that of the word ‘control’, careful analysis via the cognitive semantics approach would enable one to be aware of the fact that the use of such expressions are not at all arbitrary in describing CONTROL. This paper looks at how the *container image schema* – one of the theoretical frameworks in cognitive semantics – is utilised to interpret the concept of CONTROL in *Animal Farm*.

**Introduction**

The ability of metaphors to convey concepts, that are abstract, in a more dramatic, effectual and persuasive manner makes it tempting for language users to use them. Metaphors are claimed as having the potential to “**bridge the gaps** between experience and thought, between imagination and concept, and between the new and the known” (Debatin 1995). They are described as a way of expressing something by saying something else that has the qualities that one is to describe. The term “metaphor” owes its origin to the Greek term *metaphora*. In Greek, *meta* and *pherein* each means “over” and “to carry” respectively (Hawkes, 1986). Metaphors are not only referred to as a mechanism that enables men to say “less than what they mean, more than what they mean, or opposite of what they mean, or something other than what they mean” (Perrine 1988: 564), but as a matter of fact, metaphors are also referred to as a set of linguistic processes in which one, or in some cases, some of the characteristics of one subject are “‘carried over’ or transferred to another object, so that the second object is spoken of as if it were the first” (Hawkes 1986).

Metaphors, together with other figurative languages such as allegory, personification and symbol, were traditionally thought as arbitrary. The construction of metaphors was often thought as arbitrary due to the fact that the meanings carried by metaphors

were usually understood and memorised as if they were large chunks of words. However, research in cognitive semantics have shown that, where most metaphors are concerned, special kinds of links involving the human beings' conceptual system as well as the encyclopaedic knowledge (i.e. knowledge of the world) that the speakers of a particular language share could be established between the metaphors and their meanings. Rohrer (1995: 5), among others, describes the links as involving the mapping between "areas of the brain, such as between affect and sensorimotor areas". Because of the belief that links such as the ones mentioned above do exist, metaphors are no longer seen as a "mere semantic decoration, ornament, or rhetorical device" but as

fundamental tools of thought and reasoning – so much a part of the deep structure of our mentality that ... can reveal a great deal about us, both as individual and as members of a broader culture (Hibbits, 1994: 2).

It is not really a phenomenal phenomenon why a person who comes across a metaphor for the very first time can roughly make sense of the meaning of the metaphor in question. This is because, as stated earlier, the construction of metaphors actually involves various kinds of cognitive mechanisms that enable man to relate an idiomatic meaning of a metaphor to a domain of knowledge in an indirect manner (Kövecses & Szabó, 1996).

### **The concept of CONTROL (\*)**

CONTROL is, according to Quirk (1995), a concept that involves the idea of an agent possessing the power to make, change, or stop something, without giving room (or perhaps, very little freedom) to the things or people affected, to do anything about it. The concept revolves around the ideas of POWER, ABILITY, INFLUENCE and RIGHT/AUTHORITY. Like those concepts, CONTROL is relational in nature as it requires the participation of at least two parties: the senders (the people or the entity in CONTROL) and the receivers (the people or the entity being controlled).

CONTROL is actually a form of 'constrain'. The WordNet®, an on-line lexical reference system developed by the Cognitive Science Laboratory of Princeton University, presents eleven (11) different senses of CONTROL and one of the senses is "a relation of CONSTRAINT of one entity by another". The term *constraint*, on the other hand, can be further defined as "a form of restriction that limits one's freedom to do what one wants" (WordNet®).

### **Animal Farm**

CONTROL is a concept that pervades *Animal Farm*, a well-known political allegory, written and published in 1945 by George Orwell as a satire on the Russian governmental revolution, in various forms. This is due to the fact that the notion of a *governmental revolution* refers to "a time of great, usually sudden, social and political change that is usually by force" (Quirk, 1995). The theme revolution dominates *Animal Farm* so strongly that revolution could be sensed even at the opening chapter of the novel. Such a phenomenon ultimately makes this world-famous classic of English prose heavily condensed with bountiful descriptions of power-hungry

characters such as Napoleon, Snowball and Squealer, who dominate the lives of those who are weak and less fortunate.

In view of the fact that this novel is a satire of the Russian revolution, this prose is therefore full of symbolism. Thus, many of the characters in this book are identifiable as historical figures. Old Major, to begin with, is a metaphor for Karl Marx. Napoleon, on the one hand, is a direct representation of Joseph Stalin while Snowball, on the other hand, Leo Dawidowitsch Trotsky, Stalin's arch-rival. Boxer and Clover are used by Orwell to represent the unskilled labour (lower) class of the Russian society, who, to Napoleon (Russian's Stalin), would benefit most from his new system. Even the inanimate things in *Animal Farm* symbolise the historical events of Russia. The windmill for example stands for the Russian industry built by the working-class (Clover and Boxer) while the farm itself stands for the Kremlin, the residence of Stalin (Classic Notes on *Animal Farm* 1999).

Generally, *Animal Farm* concerns the rebellion of the animals in Jones's farm, the Manor Farm, and is told entirely from the perspective of the animals. The animals are inspired by Old Major's dream to live in peaceful and plentiful coexistence with each other, free from the cruel tyranny of Man, which has been propagated as the *raison d'être* of their misery. The "Beasts of England," song becomes their revolutionary anthem and battle cry. After Old Major's death, two pigs, Snowball and Napoleon emerge as leaders to materialise the animals' revolutionary ideology, beginning with the overthrow of Mr. Jones. Together with Squealer and other pigs, they begin imparting "Animalism" to the less-intelligent animals such as the sheep, or the blithe animals, like Mollie, the white mare.

Upon the overthrow of Mr. Jones, the animals destroy all whips, nose rings, reigns, and all other instruments that have been used to suppress them. Snowball and Napoleon then introduce the animals to The Seven Commandments, which form the tenets of their "Animalism". "Animalism" begins very encouragingly. All the animals work industriously to better the farm and Boxer, the horse, becomes the most admired of all the animals for his extremely enthusiastic commitment to "Animalism".

Despite the help of some townsmen, Mr. Jones's attempt to reclaim his farm fails. Soon after that, Snowball, much to Napoleon's disagreement, wants the farm animals to build a windmill to increase their productivity in winter. Moments after Snowball is driven off the farm, Napoleon announces that they will, in spite of everything, proceed with the building of the windmill. Thus, the animals begin working like slaves to complete the harvest, and at the same time, to build the windmill.

Life becomes more difficult for the animals as they realise that the pigs are more and more behaving like human beings. More and more animals are oppressed and some are even executed. Food supplies continue to be reduced for the animals, except for the pigs, who seem to be gaining weight and enjoying many privileges. The Seven Commandments are replaced with a single commandment: "All animals are created equal, but some animals are more equal than others". This story finishes off with the "common" animals realising with horror that they can no longer distinguish the pigs' faces from the human ones.

From the summary of *Animal Farm* above, several deductions can be made. Since the Russian governmental revolution concerns with the period of a great and sudden social and political change that took place by force as a result of unnecessary constraints felt by the victims, and that *Animal Farm* is a satire on the revolution, the concept of CONTROL permeates *Animal Farm* in an assortment of manners. This paper is developed to look at the concept of CONTROL in *Animal Farm* using a framework that propagates the notion that human beings do use some kind of mental images in understanding and making sense of new experiences in more meaningful ways, known as the kinesthetic image schemas (Lakoff, 1987).

### **Theoretical Framework**

Kinesthetic image schemas are actually the mental images of our past experiences that we store in our minds. Such images act as a means of helping man to understand and make sense of things in more meaningful ways. Mental imagery functions as the “anchor” that enables human beings to make use of their cognitive mechanisms. This is due to the fact that human beings subconsciously “structure” their experiences in “a rather small number of images” (Taylor, 1995: 134). These images, however, are not limited to those that are related to sight, sound, smell, taste, touch and internal sensation only. Lakoff (1987: 45) describes the mental images as kinesthetic in nature, in the sense that “they have to do with the sense of spatial locations, movement, shape, etc., independent of any particular sensory modality”. Besides that, one can select a particular image of one entity at any one time without the need to consider the other images that are related to the same entity at the same time. To illustrate, when the sentence “She is a diamond” is uttered, we know that the image that one wishes to put forward when the word “diamond” is mentioned is the value of this priceless hard stone; not its hardness.

Lakoff (1987) argues that it is rather common for metaphors to take image schemas as input and that many metaphorical models use spatial domains such as containers, journeys, vertical impediments etc. as the source domains. He identifies at least seven image schemas that are involved in the construction of metaphors. This paper, however, looks only at the *container image schema*, which Johnson (1987: 21) terms as *in-out orientation*, in the manifestation of CONTROL.

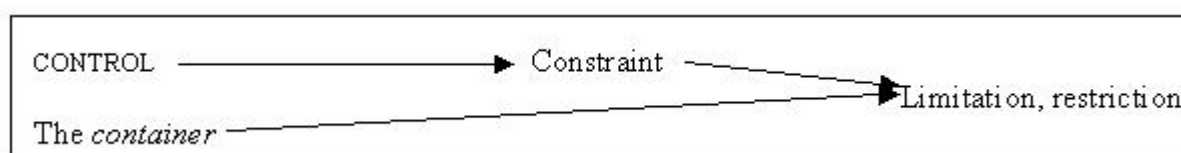
### **The container image schema**

Johnson (1987: 21) puts forward the notion that “our encounter with containment and boundedness is one of the most pervasive features of our bodily experience”. Such a notion is true because, the world is being seen as having boundaries that separate what is *in the container* vis-à-vis what is *outside* the container. In other words, the presence of the boundary puts forth the idea that things are either inside a container or out of it (Lakoff 1987: 271). The majority of the human beings regard the world as a three-dimensional container to a great extent that, the container-based linguistic expressions such as *put ideas into words*, *the contents of an essay*, *empty words*, *be in love*, *fall out of love* etc., are used time and again in everyday conversation (Taylor 1995: 134). Hence, the name *container image schema*, coined in cognitive semantics as one of the means of expressing and interpreting the world, is the most appropriate term to describe how human beings express certain experiences.

Linder (1981), as cited in Lakoff (1987: 272), claims that our body-based understanding of things as containers, especially via the use of metaphors, helps us to formulate and understand a large range of abstract concepts.

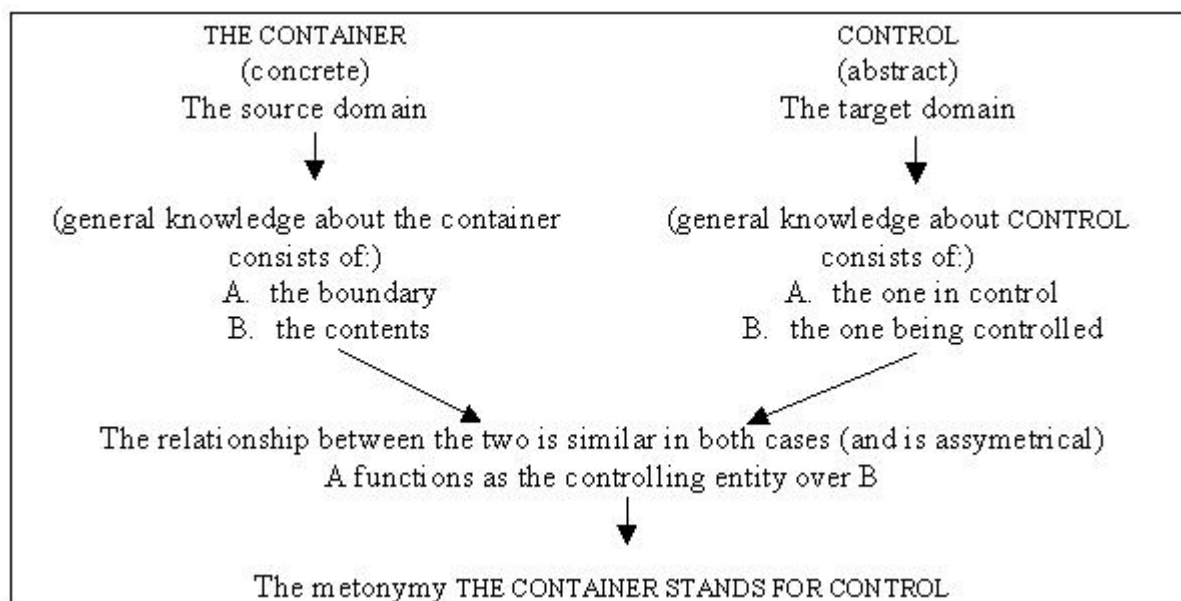
According to Johnson (1987: 22), the use of the *container image schema* is not limited to three-dimensional enclosures only. Though three-dimensional enclosures seem to be the “most experientially salient sense of boundedness”, it is important to note that two-, or even one-dimensional containment is equally important (Johnson 1987: 22). He stresses that a point that lies *on* a line (a one-dimensional object) could be treated as a point *contained in* a circle (a two-dimensional object). Thus, it can be concluded that a point *in* a three-dimensional sphere, where the sense of boundedness is concerned, is no better than a point *on* a line.

As mentioned earlier, one of the eleven senses of CONTROL is *constraint* and that constraint is a form of restriction that limits one’s freedom to do what one wants. Johnson (1987: 22) points out further that “physical in-out orientation (in the *container image schema*) involves separation, differentiation, and enclosure, which implies restriction and limitation”. Based on the definitions of CONTROL, as well as the notion of the *container image schema* above, it is possible to say that CONTROL can be established within the *container image schema*. This is due to the fact that the notion of ‘restriction’ and ‘limitation’ can be implied in the *container image schema* and that constraint, as suggested by the WordNet®, is also one of the senses of CONTROL. The following summarises how the two are interconnected.



**Figure 1: *The Container* and CONTROL performing the same function**

Apart from using the definitions above to establish the concept of CONTROL in the *container image schema*, the relationship between the concept and the schema can be established by referring to our general knowledge about the two entities. Our general knowledge about the container and the concept of CONTROL makes it possible for us to see how the former can be used to stand for the latter. This is due to the fact that both the container and CONTROL can be used to constrain other entities. On the one hand, our general knowledge about a container tells us that a container consists of two components – the boundaries and what is contained within the boundaries. On the other hand, our knowledge about the concept of CONTROL tells us that the concept, like the container, consists of two components – the one in CONTROL and the one being CONTROLLED. The relationship between the boundaries and what is contained (in a container) is as asymmetrical as the relationship between the one in CONTROL and the one being CONTROLLED (in the concept of CONTROL). As a result of this, it is possible for one to say that the container can be used to represent CONTROL due to the “CONTROLLing” function that the boundaries of a container perform over the contents. Figure 2 illustrates the justification to the metonymy THE CONTAINER STANDS FOR CONTROL.



Adapted from Khazriyati (2003: 59)

**Figure 2: How THE CONTAINER can be used to STAND FOR CONTROL**

### The analysis

The metonymy the container stands for CONTROL presupposes the *container image schema* for CONTROL metaphors. Sentences like “They want him to be in CONTROL” and “The situation got out of CONTROL” are examples of expressions that are products of the metonymy. As pointed out by Johnson (1987: 35), the concept of CONTROL, like the concept of ARGUMENT, AGREEMENT, CONTRACT etc., can be regarded as bounded entities, i.e. entities that are confined within a physical or metaphorical space. This is due to the fact that the concept of CONTROL is made up of two entities: the one in CONTROL (the container) and the one being CONTROLLED (the contained object). Johnson stresses that “where there is a container, there can be forces internal to it that are limited and constrained by the boundaries of the container. Once an object is removed from (taken *out of*) the container, it is no longer influenced by those forces” (1987: 35).

On the one hand, the quotation above shows that the object contained, if were taken out of the boundaries of the container, will no longer be subject to the forces of the container. As a result, entities that used to be the subjects of the container will now be free and independent entities. On the other hand, if the object remained within the boundaries of the container, the forces of the latter will continue to act upon the object and hence exert CONTROL over the object. Thus, it could be said that the contents of a container is subject to the CONTROL of the container itself.

The concept of CONTROL manifested via the container image schema occurs quite a number of times in *Animal Farm*. The use of such a schema is observed at the very moment the revolution takes place in the second chapter.

(1) The situation was quite out of their control (p. 12)

The instance presented in (1) above refers to the situation when the animals attack Jones and his men. Prior to the above event, things were considered as to be in order since the animals' emotions were the subjects of the forces of Jones's "control". However, the emotions of the animals 'take control' over the situation as Jones and his men can no longer contain their emotions. The word "out" carries the meaning of "not being inside something" while the word "inside", on the other hand, refers to a situation "in a container or other closed space that completely covers or surrounds something". The fact that the word "control" co-occurs with the preposition "out" in (1) shows that CONTROL can be regarded as an entity with a three-dimensional enclosure with an established sense of boundedness.

(2) I had known that tune in my infancy, but it had long since passed out of my mind (p. 7).

(3) Somehow or other, the last two words had slipped out of the animals' memory (p. 60)

(2) and (3) refers to Old Major not remembering the tune for "Beasts of England" and animals not remembering the last two words in the sixth commandment that read "No animal shall kill any other animal *without cause*" respectively. A closer look at them shows that the two instances are also manifestations of CONTROL via the *container image schema* with the lexical items "mind" and "memory" seen as a body with metaphorical boundaries. In these instances the metonymy THE MIND AND THE MEMORY STAND FOR CONTROL is applied, following the conceptual metaphor OUT OF CONTROL IS OUT OF MIND OR MEMORY. Thus, where instances (2) and (3) are concerned, "the tune" and "the last two words" are no longer under the CONTROL of Major's and the animals' "mind" and "memory" respectively that neither of them could no longer remember them.

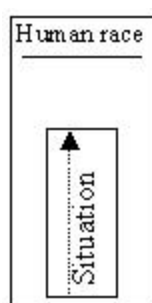
(4) If she could have spoken her thoughts, it would have been to say that this was not what they had aimed at when they had set themselves years ago to work for the overthrow of the human race. (p. 58).

The above quotation refers to what Clover, a mare, thinks about the whole situation in her farm since the human race no longer controls it. The presence of the noun *overthrow* in sentence (4) actually manifests CONTROL via the *container image schema*. This is due to the fact that the whole sentence refers to a particular situation, i.e. the instance when the human beings (at the Animal Farm) lose their domination over the animals. As mentioned earlier, Johnson (1987: 34) propogates the idea that a situation can be regarded as a bounded entity that is confined within a physical or metaphorical space (hence, *a container*). This results in the metonymy A CONTAINER STANDS FOR A SITUATION. But how can 'overthrow' be related to the *container image schema*?

The word *over*, by definition, refers to a "situation above or higher than something". This, at one glance, makes the noun phrase "the human race" be at a higher level than the said container (i.e. the situation). This phenomenon, however, is not related to the *hierarchical image schema* (Lakoff, 1987: 276 and see Khazriyati 2002) because the

levels argued in the *hierarchical image schema* concerns with the levels within the walls of a container. The level argued for here is the level beyond the boundaries of a container (i.e. entity outside a container). Since a situation, as argued by Johnson, can be taken as a container, and that “the human race”, where instance (4) is concerned, is placed in a position higher than the container, “the human race” is, by logic, actually in a position *out of* the boundaries of the situation. This is due to the fact that, if an entity is higher than a second entity, it is impossible for the first entity to be in the second. Figure 3 illustrates how the higher level than the *container image schema* is taken as a position out of the container.

The metonymy A CONTAINER STANDS FOR A SITUATION. The conceptual metaphor OUT OF THE BOUNDARIES IS OUT OF CONTROL. Since the human race is out of the boundaries of a container, the human race is no longer in CONTROL of the situation.



**Figure 3: A level higher than a container means out of the container**

Instances (5) – (9) below are regarded as manifestations of CONTROL via the *container image schema* since they all collocate with the preposition ‘in’, i.e. a preposition that describes a position within enclosures. In addition, Khazriyati (2003: 23) mentions that the word “hand” can be metonymically used to STAND FOR CONTROL due to the fact that the ability of one’s hand to perform tasks is indeed a manifestation of one’s ability to *control* one’s bodily activities.

(5) The whole of the big pasture, including the windmill, was in the hands of the enemy (p. 68).

(6) Except for Mollie and Snowball no other animal had ever left the farm, and they did not like to think of their sick comrade in the hands of the human beings (p. 80).

Instances (5) and (6) refer to the situation that makes Jones proceed with his attempt to regain control over the farm and how the animals feel about Boxer when the latter falls ill respectively. Thus, the expressions “in the hands of the enemy” and “in the hands of the human beings” as in (5) and (6) are manifestations of CONTROL given that the two can be regarded as alternatives to expressing the idea of “in the enemy’s control” and “in the human beings’ control” respectively. (See Khazriyati 2003: 23-25 for further discussions).

The same principle can be applied to instances (7) through (9) with “the trotters” in (9), being regarded as an entity similar to “the hand”. (For further discussions on the



significance of “whips”, and “guns” along with “hand” and “trotters”, see Khazriyati (2003)).

(7) The next moment he and his four men were in the store-shed with whips in their hands, lashing out in all directions (p. 12).

(8) They were all carrying sticks (\*\*), except Jones, who was marching ahead, with a gun in his hands (p. 26).

(9) After that it did not seem strange when next day the pigs who were supervising the work of the farm all carried whips in their trotters (p. 90).

Excerpt (7) refers to how cruel Jones’s men were in treating the animals while (8) refers to Jones’s attempt to defend the Manor Farm. Citation (9) on the other hand, refers to the pigs supervising the “lower” animals in carrying out their duties. Since ‘hands’ and ‘trotters’ can be used to STAND FOR CONTROL, “in their hands” and “in their trotters” are actually two of the various manifestations of the notion IN CONTROL.

The instances presented earlier are the manifestations of CONTROL metaphors as containers with the physical aspect of the metaphorical container standing for the notion of CONTROL via the metonymy THE CONTAINER STANDS FOR CONTROL. The manifestation of the concept of CONTROL in the *container image schema* does not only stop at the physical structure of the container. Johnson (1987: 21) points out that there are five possible consequences to the recurring experiential image-schematic structures for the *container image schema*. The five consequences are as follows:

- (i) The experience of containment typically involves protection from, or resistance to, external forces
- (ii) Containment also limits and restricts forces within the container
- (iii) Because of this restraint of forces, the contained object gets a relative fixity of location
- (iv) This relative fixing of location within the container means that the contained object becomes either accessible or inaccessible to the view of some observer
- (v) Finally, we experience transitivity of containment

(Johnson 1987: 22)

**The first consequence: “the experience of containment typically involves protection from, or resistance to, external forces”**

The metonymy THE CONTAINER STANDS FOR CONTROL is appropriate for this situation due to the ability of the walls or the boundaries of the container in ‘containing’ its content. The boundaries of the container can control the contents by keeping the latter safely *in* them and at the same time *protect* them from the forces

from the outer side of the container. Instance (10) below, for example, shows both “the strong” and “she” (Clover, “a stout motherly mare” (Orwell, 1985:1)) function as the *containers* that protect their respective subjects (the contents) which are “the weak” and “the lost brood of ducklings” respectively from unwanted external forces, whatever they might be.

(10) If she herself had any picture of the future, it had been of a society of animals set free from hunger and the whip, all equal, each working according to his capacity, the strong protecting the weak, as she had protected the lost brood of ducklings with her foreleg on the night of Major’s speech (p. 58).

The *external forces* mentioned earlier refer to the outside entities that the contents of the container need to be protected from. Thus, physical as well as metaphorical boundaries such as “fences” (structures that surround pieces of land), verbs like “wipe” and “turn”, together with the use of adverbs such as “out” and “off” (*away* or *out* of something), help protect the contents from any external forces.

(11) Their first act was to gallop in a body right round the boundaries of the farm, as though to make quite sure that no human being was hiding anywhere upon it; then they raced back to the farm buildings to wipe out the last traces of Jones’s hated reign (p. 12).

(12) Rumours of a wonderful farm, where the human beings had been turned out and the animals managed their own affairs, continued to circulate in vague and distorted forms, and throughout that year a wave of rebelliousness ran through the countryside (p. 25).

(13) And again, since no animal now stole it was unnecessary to fence off pasture from arable land, which saved a lot of labour on the upkeep of hedges and gates (p. 42).

To further explain instances (11) through (13), both (11) and (12) refer to the condition of the animals soon after they gain control over Manor Farm, while (13) refers to the situation some time after that. In terms of their meanings, the expression “wipe out” results in the animals being protected from “Jones’s hated reign” in (11), the phrase “turned out” results in the animals being protected from “the human beings” in (12), while the expression “fence off” results in the farm being protected from “arable land” in (13).

CONTROL would no longer exist should the boundaries of the container fail to protect the contents from external forces. A situations such as *a break in*, is considered as an out of CONTROL situation given that such a situation allows external forces to meddle into one’s territory. An example of the use of “in” as “out of CONTROL” is evident in the following:

(14) One of the cows broke in the door of the store-shed with her horn and all the animals began to help themselves from the bin (p. 12).

Instance (14) refers to how the “revolution” at the Manor Farm breaks. On the one hand, ‘the cows’ and ‘the animals’ are seen as the external forces which are now ‘in

control' of the situation. On the other hand, the 'break in' is seen as an 'out of control' situation as the container ('the store-shed') could no longer protect its contents from the external forces.

**The second consequence: "Containment also limits and restricts forces within the container"**

The fact that the borders of a container have a containment function which includes restricting and controlling the content of the container, enables the container to determine or restrict (hence control) the shape, movement, etc. of the content. The boundaries of the container appear as the entities that trap the contents within the boundaries of the container. All the atomic or kinesthetic motions that the 'contained' have are 'confined' to the four walls of the container. The shape of pan pizzas, for the purpose of illustration, is circular only by virtue of the container. The action of 'locking' an already 'closed' ('shut') area also ensures that a particular space is securely protected so that whatever is within the enclosed area is within the *control* of the person who locks it.

Instance (15) below refers to the Manor Farm before all the animals meet up with Old Major. As presented in (15), the "hens" are said to be under Mr. Jones's control due to the fact that the boundaries of the "hen-houses" restrict and limit the activities of the "hens" to within the boundaries of the container (the "hen-houses").

(15) Mr. Jones, of the Manor Farm, had locked the hen-houses for the night, but was too drunk to remember to shut the pop-holes (p. 1).

(16) When captured, he said, Frederick should be boiled alive (p. 68).

Instance (16) refers to Napoleon's vow on how Frederick should be treated when the latter is captured. Semantically, a person who is "captured", by definition, refers to a person who is taken as a prisoner. A prison, on the other hand, is a kind of a *container* where people are kept for their wrong doings. Thus, a person who is captured can be considered as the entity *in a container*, due to the boundaries that exist in the make-up of a prison. As a result of this, a person who is captured experiences the notion that their activities are limited and restricted to activities within the walls of a prison. Thus, for (16), where the *container image schema* is concerned, the metonymies THE CONTAINER STANDS FOR THE PRISON and THE CONTENTS STAND FOR THE CAPTURED can be applied.

It has been discussed that the presence of the boundaries of a container limits and restricts forces within the container – making the contents be *under the subject of one's CONTROL*. However, situations may become *out of CONTROL* when the boundaries of the container could not limit the forces (such as "rage" in instance (17)) within *the container* (the human beings' physical bodies). (In this case, the conceptual metaphor THE CONTAINER ARE THE HUMAN BEINGS can be applied). The following instance refers to how angry the human beings are when they hear the *Beast of England* song that they can no longer control their feelings.

(17) The human beings could not contain their rage when they heard this song, though they pretended to think it merely ridiculous (p. 25).

**The third consequence: due to the restraining forces, the “contained object gets a relative fixity of location”**

The law of physics states that the forces that an entity has enable it to move from one point to another. However, if there were to be boundaries that restrain it from doing so, the entity would no longer be able to move around. In other words, the boundaries *control* the contained by constraining their movements. Similarly, the entity contained in a container would appear *in* a container as a result of the restraint that the boundaries put over the entity. Instances in (18), (19), and (20) below illustrate the sense of *immobility* of the contents (“admiration”, “invisible influence” and “the Beasts of England song” respectively) via “filled”, “pervading the air” and “into”, within their respective situations.

(18) The blackbirds whistled it in the hedges, the pigeons cooed it in the elms, it got into / the din of the smithies and the tune of the church bells (pp. 25-26).

(19) To see him toiling up the slope inch by inch, his breath coming fast, the tips of his hoofs clawing at the ground and his great sides matted with sweat, filled everyone with admiration (p. 41).

(20) The animals were thoroughly frightened. It seemed to them as though Snowball were some kind of invisible influence pervading the air about them and menacing them with all kinds of dangers (p. 52).

Instance (18) refers to how the *Beast of England* song has controlled the animals’ thoughts. Instance (19) refers to how the admiration on Boxer in Boxer’s attempt to make “Animalism” a success fills the animals’ thought and instance (20) refers to how the thoughts of Snowball have controlled the animals.

**The fourth consequence: “this relative fixing of location within the container means that the contained object becomes either accessible or inaccessible to the view of some observer”**

Johnson states that the content of a container “is either held so that it can be observed, or else the container itself blocks or hides the object from view” (1987: 22). Khazriyati (2003) mentions that the act of *holding* the content itself is a manifestation of CONTROL via the metonymy HOLDING STANDS FOR CONTROL. Instance (21) however, illustrates how “this fact” (i.e. the shortage of food at ‘Animal Farm’ after the ‘revolution’) is controlled by ‘concealing’ (or hiding) it from “the outside world” (i.e. the human beings outside Animal Farm) so that the human beings will not know how bad the situation at Animal Farm is.

(21) It was vitally necessary to conceal this fact from the outside world (p. 50).

The absence of boundaries, on the other hand, allows the contents of a container be accessible to the observer as the observer can have access to the contents of the container by *entering* the container and moving freely *through* it. Such movements illustrate *uncontrollable* situations as depicted in the following instances. In (22) and (23), the situation seems to be in the control of “Jones and his men” and “Frederic and his followers” (the observers) with “Jones and his men” and “Frederic and his

followers” both entering and coming through “the five-barred gate” (the boundary of the container) in their attempts to regain the farm.

(22) Jones and all his men, with half a dozen others from Foxwood and Pinchfield, had entered the five-barred gate and were coming up the cart-track that led to the farm (p. 26).

(23) The animals were at breakfast when the look-outs came racing in with the news that Frederic and his followers had already come through the five-barred gate.

An example of the fifth consequence i.e. the transitivity of the *container image schema* on CONTROL is, however, not evident in *Animal Farm*. This could, perhaps, be due to Orwell's style of writing, which is “plain, spare, and simple, ... by using minimalist language and short, simple sentence structure” ( Classic Notes on *Animal Farm*, 2003).

### **Limitations and suggestions**

This paper uses only *Animal Farm* as its source for examples of the containment theory. This is, however, deliberately done to show that despite being a relatively new field in Linguistics, the study on Cognitive Semantics could be carried out on a text that is decades older than the field. *Animal Farm* is used as the corpus of this study as it is loaded with the concept of CONTROL due to the fact that the majority of the characters are the farm animals that symbolise various revolutionary figures or political ideologies of Russia.

This research is written to complement two previous papers (Khazriyati 2002a, 2002b) that look at the manifestation of CONTROL in *Animal Farm* from the perspective of the *hierarchical and front-back image schemas*. Future research could, perhaps, be carried out to look at how CONTROL is manifested in *Animal Farm* from the perspective of other image schemas mentioned in Lakoff (1987). Future research could also be conducted using usage-based (spoken / written corpus) samples in isolation or in a particular context to see how the concept of CONTROL or any other concepts like LOVE, TERROR and HUMILITY, to name a few, are manifested in those corpus.

### **Conclusion**

Though the notion of CONTROL and POWER have, for a long time, been discussed by critical linguists, New Critics and Formalists, Cognitive Semantics offers a different perspective to the study of CONTROL and POWER. This study has illustrated that, despite being ‘discovered’ by cognitive semanticists only two-to-three decades ago, the *kinesthetic image schemas, conceptual metaphors* and *metonymy* have indeed been widely used in prose long before its discovery to convey abstract concepts. This discovery enables cognitive semanticists to explain how concepts are conveyed rather effectively by creative language users. This discovery also enables creative language users to come up with new expressions that would appeal to their audience, hence, making their works be more interesting to the latter. The analysis conducted in this study shows that the concept of CONTROL can indeed be equated with the *container image schema* and that all the 23 instances put forward in this

paper show that the concept of CONTROL could be grasped better by using more concrete and tangible means.

(\*) The convention adopted here follows Taylor (1995) where all concepts, conceptual metaphors and metonymies are written in small caps.

(\*\*)“Carrying sticks”, by elision and allusion, is related to “hand”. This also shows that the men are, to some extent, in control over the situation. However, these men are not as powerful as Jones, who has “a gun in his hand”, as “sticks” are seen as relatively less powerful than “guns”.

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