**RHETORICAL CHOICE ANALYZED FOR THIS SAMPLE OREO WAS AUTHOR’S VIVID DICTION**

*(TOPIC SENTENCE)* Orwell’s knack for painting vivid pictures with words comes at a price; the graphic descriptions can unsettle the steadiest of readers. *(CD)* In the second paragraph Orwell describes the Burmese locals as “in cages...wretched...gray...and scarred,”*(CV)* causing *(CM)* the reader to feel shock that a civilized country such as England would treat is prisoners inhumanely—the skin colored gray *(CV)* connotes death and decay, and the scars *(CV)* suggest perpetual torture that is disturbing to Orwell who witnesses it firsthand and serves as a social criticism of oppressive regimes in general. *(TRANSITION)* Furthermore,these grim words *(CV)* establish that *(CM)* imperialistic abuse by the British perpetrated upon oppressed citizens reduces those citizens to helpless and abused animals in their own home country, perhaps causing his readers to reflect on their own countries’ past interactions with foreign countries. *(EXTRA CM about why the writing is persuasive)* Orwell’s persuasiveness comes in the form of graphic images of suffering human beings at the hands of British invaders who should not even be there in the first place. *(CD)* Orwells’ conflicting emotions are described with precision as he enduresthe “hideous laughter…sneering yellow faces, and insults hooted after me” while at the same time admitting that “secretly, of course – I was all for the Burmese and all against their oppressors, the British,” which includes himself as a British police officer. Such conflicting emotions have placed Orwell in a lose-lose situation wracked by personal guilt and frustration which functions as a criticism of universal oppression everywhere. *(CV)* In addition, *(CM)* Orwell’s inner turmoil is what ultimately prompts him to kill the elephant out of pride and a desire to avoid ridicule from the Burmese villagers watching him, who despite their subordination to British rule still hold sway over Orwell’s choices. *(EXTRA CM about why the writing is persuasive)* Part of the strength of Orwell’s writing is his ability to draw the reader into his dilemma—we can see ourselves giving into pride in order to prove ourselves superior and avoid looking weak or indecisive. Orwell’s discomfort becomes our own. We have all done or said something to please the crowd rather than stand alone and face mockery for our beliefs. *(CD)* Finally, the haunting descriptions of shooting the elephant are the stuff of nightmares as “the thick blood welled out of him like red velvet, but still he did not die…the tortured breathing continued without a pause.” The seemingly endless details in the last paragraphs *(CV)* capture *(CM)* the reader’s deepest sympathy and horror, both toward Orwell and the elephant. By using “he” and “him” as pronouns referring to the elephant humanizes this great beast, which in turn, *(CV)* accentuates *(CM)* the agony of his slow death even more. *(EXTRA CM about why the writing is persuasive which also serves as a CONCLUDING SENTENCE TO THIS OREO PARAGRAPH)* Undoubtedly, Orwell’s uncensored diction is the perfect vehicle to elicit pity for the Burmese living under British rule and to sympathize with young Orwell’s encounter with his worst self that resulted in one of his greatest regrets.

HOPEFULLY YOU NOTICED THAT I ANALYZED EXTENSIVELY FOR AUTHOR AND AUDIENCE (READERS) AND INCLUDED A VARIETY OF OTHER CM STRETCHERS TOO.