

Cohesive Devices in George Orwell's *Animal Farm*

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Abstract

This study is a linguistic stylistic analysis of cohesive devices in George Orwell's *Animal Farm*. It hinges on the fact that cohesion is crucial to the subject of writing and this creates connection of ideas in both language and literature. Writers employ cohesive devices in different styles to send meaning across the world. One of such writers is George Orwell, a literary writer, who has employed cohesive devices in a style peculiar to his work, *Animal Farm*. Hence, this study carries out a linguistic stylistic analysis of cohesive devices in *Animal Farm*. The study adopts Halliday and Hasan's (1976) Taxonomy of Cohesive Devices as its theoretical model. This theory centres on cohesion. Data for the study were extracted from the text, *Animal Farm* and the analysis covers both the grammatical and lexical cohesive devices. Consequently, the study reveals the linguistic stylistics of representing cohesive devices in *Animal Farm*. Thus, major findings of the work include the fact that it is through the cohesive devices that the reader is made to see the thematic thrust of the text, which is the literary meaning that can be deduced from the text. *Animal Farm* is all about the use of power at all levels of relationship. The animals fight to get power which will give them their freedom from humans and this is explicated in the repetition of the mention of dream in the text. These, to a large extent, reveal how writers in the world of literature deploy cohesive devices in passing across their messages to the entire global village.

Keywords: Animal Farm, Cohesive Devices, Cohesion, George Orwell, Linguistic Stylistics, Style

Introduction

Language plays a pivotal role in the world of literature. Literature searches for a means of expression through language and language on the other hand, prepares the linguistic tools with which literature hinges upon. Literature relies on the elements of language for its appreciation and exploration. Language and literature are therefore complementary to each other. Thus, language is the chalk which literature uses to explore and paint the world.

Even though literature is essentially creative relying most times on the

spontaneous flow of thought from the imagination of the writer, such creativity and flow of thought must be organized into words, sentences and paragraphs which should be logically linked to one another. This textual feature of writing generally and literature in particular is what is known as *cohesion*. Among all elements of language at the literary writers' disposal, it can be arguably asserted that cohesive devices are the most preponderantly deployed. Thus, Halliday and Hasan (1976) consider it as one of the criteria of textuality. The use of cohesion in any literary work or text presents a logical

relationship in the text in terms of meaning explication or literary appreciation. These devices show the link from one part of the text to the other.

Cohesion is used in all genres of writing whether it is religious, media, political, social or literary writing. In literature, cohesive devices help to link linguistic structures in the text bringing about the understanding of that text. This can basically occur in the prose and drama genres of literature because of the form and structure of these genres. In prose, the understanding of the text is prompted by the cohesive devices used by the writer. These devices help the reader to connect "what is said to what was said and to whom or what "the said" refers to". Prose is one major genre of literature which employs the use of cohesive devices and this is evident in the text, *Animal Farm* in this study. George Orwell in his text, *Animal Farm*, has tried to employ cohesive devices in his work.

Aksan (1999) posits that cohesion defines the grammatical links between the sentences that form the text. This would mean that cohesion relates to the connectedness of a text and how the grammatical links or connectors relate the ideas of the sentences to make grammatical sense. The grammatical links which can also be referred to as cohesive devices, play out in every writing connecting one linguistic structure to the other for the purpose of linguistic harmony. A good understanding of any text would invariably spring from the connectedness of the linguistic structures. Every text requires this linguistic unity that cohesive devices provide in a text. Hence, a non-cohesive text can pose linguistic perplexity for the reader.

Cohesion however, varies in its use in any work of art. This means the pattern or style with which the cohesive devices are presented in one text could differ from

another. "Style", in this context, is the distinctive use of language in any work of art. In linguistics and literature, style and stylistics are separate entities of the same world of knowledge. In essence, style is inherently the platform of stylistics; the preoccupation of stylistics and the basis for any stylistic analysis. Stylistics on the other hand, is devoted to the study of style or linguistic choices made by writers in the domain of both literary and non-literary texts.

Stylistics is a relatively modern branch of linguistics which is categorised under Applied Linguistics. Stylistics is a borderline discipline between language and literature. According to Wales (2001) "the goal of most stylistics is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text; or in order to relate literary effects to linguistic "causes" where these are felt to be relevant". This indicates the concern of stylistics to be "what", "how" and "why", the linguistic choices are made. In essence, every work, whether literary or non-literary, differs from any other in terms of its content, how the content is expressed and its effect in the writing. Stylistics employs linguistic tools in an attempt to characterise the linguistic features and devices present in a work.

Generally, stylistics is studied under two disciplines: Literary and Linguistic stylistics. Literary stylistics describes the elements of language used in conveying a certain subject matter while, linguistic stylistics deals with a stylistic study that relies heavily on the scientific rules of language in its analysis. The former operates on values and aesthetics while, the latter presents a scientific analysis, working with language tools. The focus of this study is thus, inclined to a linguistic approach to stylistics, based on a literary text.

Linguistic stylistics approaches a text from a linguistic point of view with no or little reference to the thematic function. This is to say that the focus of the linguistic stylistician is form-based, structure-based, and function-based. Linguistic stylistics directs its analysis to the language features expressed in the text. As a scientific discipline, linguistic applicability to a text would infer the description of linguistic choices at the various levels of linguistic analysis in such a way that validates objectivity and verification. Hence, linguistic stylistics concerns itself with elements peculiar to linguistics alone.

It is against this background that this study attempts to investigate the cohesive devices in George Orwell's *Animal Farm*. The focus of the study is on the linguistic stylistic nature of the author's use of cohesive devices in the text. Hence, the study explicates the linguistic stylistics of cohesion of the selected text.

Synopsis

The story takes place on a farm in England. The story is told by an all knowing narrator in the third person. The novel begins with old major, a Boar, who gathers the animals of the Manor Farm for a meeting in the big barn. He tells them his dreams he had which all the animals live together without human beings. He tells the animals to work towards this dream and teaches them the "Beasts of England song". Three nights later, old Major dies. After his death, three pigs; Snowball, Napoleon, and Squealer coin his principles into a philosophy which they call "Animalism". Late one night, the animals engage in a fight with the Manor farm owner, Mr Jones and send him packing renaming the Manor farm, "Animal Farm".

At this stage, the Animal Farm succeeds. The animals are taught how to read and write. After sometime, Mr Jones reappears to take his farm but he is

defeated in what is called the Battle of the Cowshed in which the animals take his gun as a show of their victory. Time passes and then, Napoleon and Snowball begin to quibble over the future of the farm. They argue over the windmill which sends snowball into a forever exile. In his absence, Napoleon takes over the farm and begins to act like a human. He gets himself entitled to body guards (the dogs). He pronounces death sentence to his offenders at will.

At the end of the novel, all the principles of "Animalism" has been turned upside down to suit Napoleon and the other pigs. Napoleon entertains a human being, Mr Pilkington and then allies himself with the human beings. Finally, he changes Animal Farm back to Manor Farm. Thus, the other animals find it difficult to relate the dream of Old Major and the revolution of the animals with the things happening in their farm as they could not distinguish the pigs from the humans.

The Problem

Since linguistic stylistics became an area of intellectual enquiry, many studies have been carried out in an attempt to examine linguistic stylistic features in many areas of language use. Some of such studies are Nnadi (2010) which involves a rigorous analysis and synthesis that examines how a special configuration of language has been used in the novels in focus, Akindele (2011) which examines the various lexical and grammatical cohesive devices used in his selected paper and Behnam (1986) that helps a pedagogically directed step-by-step approach to the analysis of literary prose texts in terms of their cohesive features.

From the literature available to this study, no significant study has been done on the use of linguistic stylistics of cohesive devices in *Animal Farm*. The use of cohesive devices in the novel generally and the role

such devices play in the structure and meaning of this aspect of literary discourse makes this gap very significant. Thus, this study has made effort to look at cohesive devices from the perspective of linguistic stylistics.

The study is interested in examining the linguistic stylistic features of cohesive devices in *Animal Farm*. The choice of the text is informed by the preponderant use of cohesive devices in the text, hence, the novel tends to enjoy wide readership from lovers of literature across the world. Thus, the cohesive devices used in the novel will not only enhance a comprehension of this text but will also unveil the variability of style in linguistic studies.

Cohesion

The concept of "cohesion" was introduced by Halliday and Hasan (1976) whose major concern is to investigate how sentences are linked in a text. For them, the various parts of a paragraph are connected together by cohesive ties. They define cohesion "as the set of possibilities that exist in the language for making text hang together: the potential that the speaker or writer has at his disposal".

According to Halliday and Hasan (1976), the writer is able to hold together meanings in the related sentences in a number of ways, and cohesion is created to establish the structure of meaning. They also claim that cohesion is a factor that indicates whether a text is well-connected or merely a group of unrelated sentences. It should, however, be noted that though involved with meaning between sentences, cohesion may not necessarily deal with the content of a text. They explicitly state that "cohesion does not concern what a text means; it concerns how the text is constructed as a semantic edifice". That is, although cohesion usually plays a role in a paragraph, it does not lead to the global flow of a text across paragraphs.

Also, they affirm that "the concept of cohesion is a semantic one; it refers to relations of meaning that exist within the text, and that define it as a text and like other semantic relations, cohesion is expressed through the stratal organization of language". Furthermore, Halliday and Hasan (1976) opine that texts achieve their status and communicative events through the use of cohesive devices. According to them, "the primary determinant of whether a set of sentences do or do not constitute a text depends on the cohesive relationships within and between the sentences, which create texture".

According to Halliday and Hasan (1976), "our use of the term COHESION refers specifically to these non-structural text-forming relations". They point out that the cohesive ties are semantic relations, and the text is a semantic unit. Also, they relate the concept of cohesion to a more general notion, and one that is above considerations of structure. To them, "cohesion is a general text-forming relation, or set of such relations, certain of which, when incorporated within a sentence structure, are subject to certain restrictions". Also, they affirm that "cohesion refers to the range of possibilities that exist for linking something with what has gone before". The assertions of Halliday and Hasan point to the fact that cohesion is a linking element that is meaning intrinsic, however, cannot be dependent on for the meaning of a text.

Brown and Yule (1989) assert that the aforementioned authors explain that cohesive relationships within a text are set up where the interpretation of some element in the discourse is dependent on the other. The one presupposes the other in the sense that it cannot be effectively decoded except by recourse to it. Bex (1996) views cohesion as residing in the semantic and grammatical properties of the language. Toolan (1996:23) sees

cohesion as “the linguistic means by which sentences are woven together to make texts”. Osisanwo (2003) posits: “COHESION is the linguistic means by which a text functions as a single unit”. These scholars assert the connective function of cohesion.

Halliday and Matthiessen (2014) assert that there are four ways by which cohesion is created in English. In their postulation, there are: conjunction, reference, ellipsis and lexical organization. Also, Toolan (1996) says that there are four kinds of cohesion: reference, ellipsis, conjunction and lexical cohesion. Furthermore, Bloor and Bloor (2004) assert that cohesive ties can be classified into four main types: reference, ellipsis and substitution, conjunction, and lexical cohesion. Osisanwo (2003) represents these devices in same way. All these classifications of cohesive devices build from Halliday and Hasan's (1976) taxonomy of cohesive devices. These devices are categorised into grammatical and lexical devices. Thus, Halliday and Hasan (1976) classify cohesive ties into the following.

- i. Reference (grammatical device)
- ii. Substitution (grammatical device)
- iii. Ellipsis (grammatical device)
- iv. Conjunction (grammatical device)
- v. Lexical cohesion (lexical device)

Theoretical Framework

The publication of *Cohesion in English* by Halliday and Hasan (1976) is the symbol of establishment of cohesion theory. They postulated the Taxonomy of Cohesive Devices, and this theory would be the basis for the analysis of this research work. In their work, cohesion is described as a semantic concept referring to relations of

meaning that exist within a text. Their definition of cohesion emphasizes the relationship between the meanings of linguistic units. Their study of cohesion is by far the most accepted and systematic one. Halliday and Hasan outline taxonomy of types of cohesive relationships which can be formally established within a text and bind a text together.

Thus the concept of cohesion accounts for the essential semantic relations whereby any message of speech or writing is enabled to function as text. They systemized this concept by classifying it into a smaller number of distinct categories-reference, substitution, ellipsis, conjunction, and lexical cohesion; categories which have a theoretical basis as distinct TYPES of cohesive relation, but which also provide means of describing and analyzing texts. Each of these categories is represented in the text by particular features-repetitions, omissions, occurrences of certain words and constructions-which have in common the property of signalling that the interpretation of the passage in question depends on something else. If that ‘something else’ is verbally explicit, then there is cohesion. There are, of course, other types of semantic relation associated with a text which are not embodied in this concept; but the one that it does embody is in some ways the most important, since it is common to text of every kind and is, in fact, what makes a text a text.

Presentation of Data and Analysis

S/No	Text	Reference	Substitution	Ellipsis	Conjunction	Lexical Cohesion
1.	MR. JONES , of the Manor Farm, had locked the henhouse.... he lurched across the yard....	Anaphoric reference (personal reference)				
2.	Benjamin was the oldest animal on the farm.... He seldom talked....	Anaphoric reference (personal reference)				
3.	Comrades , you have heard about the strange dream.... I do not think, comrades Now, comrades There, comrades That is my message to you, comrades .					Repetition
8.	All the animals were now present except Moses.... Comrades , you have heard already....					Synonymy
9.	Never listen when they tell you that Man and the animals have a common interest....					Super-ordinate
10.	In a moment; he said, he would ask the present company to drink a toast. But before doingso		Substitution (verbal substitute)			
11.	Noanimal in England knows the meaning of happiness.... Noanimal in England is free.... But noanimal escapes the cruel knife....					Repetition
12.	Even the stupidest of them ...and as for the clever ones		Substitution (nominal substitute)			
13.	...Squealer that he could turn black into white .					Collocation
14.	...those ribbons that you are so devoted to are the badge of slavery liberty is worth more than ribbons.					Collocation
15.	The solution, as I see it, is to work harder.				Conjunction (temporal)	

	From now onwards I shall get up a full hour earlier in the mornings.					
16.	These two disliked each other.... Nevertheless , they were both....				Conjunction (adversative)	
17.	...he was talking to you and you were allowing him to stroke your nose.... He didn't ! I wasn't ! It isn't true!			Ellipsis (Verbal ellipsis)		

Discussion

For the reason of space and length, on the table of analysis above, only two (2) examples of each of the cohesive devices have been represented, except for ellipsis that appeared only once. However, sixty-three (63) cohesive devices were identified in the text and these devices have been classified according to the taxonomy of cohesive devices by Halliday and Hasan (1976). In this categorisation, reference has been realized twelve (12) times; substitution, three (3) times; ellipsis, one (1) time; conjunction, nineteen (19) times and lexical cohesion, twenty-seven (28) times. In the final analysis, lexical cohesion is the most preponderantly used cohesive device.

Lexical Cohesion

This type of cohesion deals with selection of words or vocabulary. This is inclusive of same item repetition or reiteration, collocation, synonymy, superordinate items etc. A word could be selected for any of these purposes.

Repetition

Orwell uses repetition as essential, emphasis and status. The linguistic stylistic feature explored in the use of repetition is the **explicit use of words**.

As essential, the repeated items play a cohesive role of referencing what has been

said to what will be said. This also has a meaning role to play in the text. Orwell uses repetition as essential in these ways:

...had had a **strange dream**.... ...the **strange dream** that I had last night.

At one end of **the big barn**.... ...when the animals had assembled in **the big barn**.

The words in the above examples have been repeated for the sake of an understanding of the text.

Emphasis in repetition is often referred to as reiteration. This type of repetition is for the sake of emphasis. Orwell uses this to make statements about what he intends to be heard. For instance,

No animal in England.... No animal in England....

It could therefore be argued that one of the linguistic stylistic features of Orwell's *Animal Farm* is the **explicit use of words**. The linguistic stylistic relevance of the use of this feature reveals the simplicity and unambiguity that Orwell attempts to display. From this, we can deduce that Orwell's language is plain and clear devoid of any complexity or complications which may cause any form of confusion for the reader. Orwell uses this device in such a way that his ideas are made overt. This repetition shows that Orwell creates chances of understanding such that if the reader does not understand the use of a word or idea in the first instance, a repetition of such word or idea in a second

instance would help the reader understand the idea. In essence, Orwell creates explication using repetition as much as possible. Thus even though the text is allegorical, it seems direct and straightforward.

Reference

Reference is the direct referent of a preceding or aforementioned word or idea. Reference can be "cataphoric or anaphoric". When this reference points forward it is cataphoric; when it points backwards, it is anaphoric and it is this anaphoric reference Orwell explores throughout his text. This is represented in the examples from the text below.

*...there was a knoll that commanded a view of most of the **farm**. The animals rushed to the top of **it**...*

*Its owner, **Mr. Pilkington**, was an easy-going gentleman farmer.... Its owner was a **Mr. Frederick**, a tough, shrewd man.... **These two** disliked each other so much....*

*...between **Snowball** and **Napoleon**. **These two** disagreed.....*

*And yet the **song**.... The blackbirds whistled **it**....*

From the above, it is clear that one of the linguistic stylistic features of Orwell's writing is the **total use of anaphoric reference**. Orwell does not employ the use of cataphoric reference which is forward pointing; rather he uses the anaphoric reference which is backward pointing. The use of anaphoric reference creates a linguistic stylistic import on the historical nature of Orwell's thematic thrust. This refers to what has happened in the Russian Revolution. From the foregoing, one can also infer that Orwell's constant use of the anaphoric presupposes the backward movement of the animals in *Animal Farm*. In the text, the animals seem to be progressing; however, the end of the novel shows the regression in the life of the

animals from "Animal Farm" to "Manor Farm".

Substitution

In linguistics, substitution is a nominal, verbal and clausal replacement of an item. Orwell uses this as a subconscious effort to minimize language use or vocabulary of words in his text. For instance:

*...they might make another and more determined attempt to recapture the farm and reinstate Mr. Jones. They had all the more reason for **doing so**....*

The substitution done here is a verbal substitution. The items "doing so" have been substituted for the first part of the expression. The second sentence if not substituted, would have become: *They had all the more reason for making another and more determined attempt to recapture the farm and reinstate Mr. Jones*. Here, the author uses substitution to create a shorter sentence.

The linguistic stylistic feature explored here, is the **minimal use of substitution**. This shows that Orwell uses substitution minimally to suggest his explicit use of language. Orwell's aim is not to create any replacement that may suggest another meaning or extend meaning. His aim is to reach his audience and he does this through the use of explicit ideas. Furthermore, the minimal use of substitution shows that Orwell is solely interested at sending his message to everyman whether highly educated or lowly educated. This is because the ordinary man may find it a bit difficult to link substitutes and this may affect Orwell's message. Hence, the linguistic stylistic import of this linguistic stylistic feature is not only relevant to the text but the reader as well. In addition, Orwell's aim is to create clarity to its minimum and the minimal use of substitution hampers this ideology. Thus, this linguistic feature

which has been used minimally reveals its limitation to Orwell's idea.

Ellipsis

As reviewed, ellipsis is a total and full elimination of an item. Ellipsis could occur as nominal, verbal or clausal elimination. Orwell uses ellipsis to show economy of words in language use. An instance of this is drawn from the text.

*...he was talking to you and you were allowing him to stroke your nose.... He **didn't!** I **wasn't!***

This example is a verbal ellipsis. Here, the author has fully eliminated the responses to: *talking to you and allowing him to stroke your nose*. The response in full form would have been, *He didn't talk to me and I wasn't allowing him to stroke my nose*.

Just like substitution, Orwell employs the linguistic stylistic feature of the **minimal use of ellipsis**. This "minimalism" is as a result of Orwell's interest in explicit use of words. The extensive use of ellipsis will imply that ideas are left unsaid and the reader is expected to connect these ideas and then, deduce meaning from the elliptical idea. The linguistic stylistic significance of this is seen in Orwell's plainness in his ideas. Orwell leaves nothing hidden to imagination. He represents his ideas apparently. This device and a related device, substitution, are the least used because their linguistic nature which is that of elimination and replacement does not suit Orwell's ideas. Hence, Orwell uses ellipsis minimally to show that he is not interested in economising his ideas.

Conjunction

Conjunction is a cohesive device that relates what has been said to what is to be said. This can be used in the additive, adversative, causal, temporal or continuative types.

As additive, the conjunctive cohesion can be simple, complex (emphatic and de-emphatic), appositive and comparative. As simple, the item can be additive, negative or alternative. For instance:

*The advantage of only having to feed themselves.... **And** in many ways the animal method of doing things was more efficient....*

The example above is a simple additive. Orwell uses this type of additive to show that his idea is neither negative nor alternative additive but a simple one.

As adversative, the conjunctive cohesion can be adversative, contrastive, corrective or dismissal. As adversative, the item can be simple or emphatic. Orwell uses conjunction in this light both as simple and emphatic. For instance:

*...a sufficient store of stone had accumulated and then the building began.... **But** it was a slow, laborious process.*

The "but" used in this example is a simple adversative because the "but" is a marker used to oppose what has been said in a simple way. As emphatic, the conjunctive marker used by the author lays emphasis on the sentence before. Examples of such include:

*This was what came of rebelling.... **However** these stories were never fully believed.*

*All the pigeons to the number of thirty-five, flew to and fro....**However**; this was only a light skirmishing manoeuvre*

*These two disliked each other.... **Nevertheless**, they were both....*

*He was deceived....**Nevertheless**...it became obvious....*

In the examples above, Orwell uses "however" and "nevertheless" to emphasise the ideas in a somewhat opposing way. As contrastive, the conjunctive cohesion can also be simple and emphatic. A contrastive often has a marker(s) of contrast. As used by Orwell in his text, there are contrastive markers. For instance:

...the applause having come to an end, the company took up their cards and continued the game....**But** they had not gone twenty yards when they stopped short

Rations, reduced in December, were reduced again in February.... **But** the pigs seemed comfortable enough, and in fact were putting on weight if anything

The examples above are simple contrasts. The underlined words are markers of contrasts.

The foregoing shows that in terms of linguistic stylistics, Orwell has a penchant for the use of conjunction. Hence, the linguistic stylistic feature explored here, is the **elaborate use of conjunction**. This is because out of the five types of conjunction in linguistics, the analysis reveals his use of four of these types: additive, adversative, causal and temporal. A more critical evaluation of the analysis further reveals that out of the four conjunctions used in the text, the author preponderantly uses the adversative conjunction. The linguistic stylistic significance of the extensive use of adversative conjunction shows the contrast between the human and animal characters in the text. This has a copious linguistic relevance because the thrust of the text centres on the contrast between these characters, such that, both characters are on opposite sides. Orwell's usage of this device portrays the contrast between the characters in the text, as he explicates. This device is the second most used cohesive device as its use explores the idea conveyed by the author.

Collocation

Orwell uses collocation to show how wording functions in English language use. In this sense, the use of one word could initiate the use of its opposite form or correlate, that is, an opposite word or an associative word. These types of words often co-occur. The examples below show

a relationship of opposite words. For instance:

...Squealer that he could turn **black** into **white**

...those ribbons that you are so devoted to are the badge of **slavery**. ...**liberty** is worth more than ribbons

Weak or **strong**, clever or simple, we are all brothers

Comrade Snowball will **lead** the way. I shall **follow** in a few minutes

The linguistic stylistic feature used here is the **use of collocation**. This relationship in the text presents a linguistic stylistic import that shows antonyms which could be interpreted thus, that Orwell places this kind of relationship to show the antagonism that exists between man and the animals. Furthermore, Orwell uses associative words to show a correlation in his ideas. For instance:

...somewhere up in the **sky**, a little distance beyond the **clouds**...

The **winter** was as **cold** as the last one had been...

These examples present the idea that in the text some words are closely related and are often used together. When the word "sky" is mentioned "clouds" quickly come to the mind, so also, the words "winter" and "cold".

Synonymy

Synonymy operates in the text to show Orwell's representation of his characters; man and animal. For instance:

All the **animals** were now present except Moses.... **Comrades**, you have heard already...

Orwell uses the linguistic stylistic feature of the **use of synonymy** to equate the animals with human beings, as the nomenclature "comrades" is often known with humans and not animals. In this, "comrades" become a synonym for "animals".

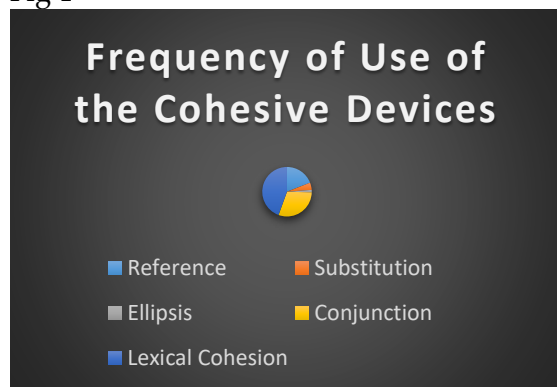
Super-ordinate

This refers to a word that covers associative items. For instance:

*Never listen when they tell you that **Man** and the **animals** have a common interest...*

In this example, "Man" refers to all human beings both male and female while "animals" refers to all the animals; pigs, cats, dogs etc. Orwell uses this cohesive device as a linguistic stylistic device to show a metaphor for what happened in the Russian Revolution. Hence, the linguistic stylistic feature explored in the text is the **metaphoric use of super-ordinate**. Also, as part of the linguistic stylistic feature in this example is the **use of capitalisation**. The "M" in "Man" written in capital letter refers to the oppressor in a greater capacity while the "a" in "animals" written in small letter refers to the oppressed in lesser capacity. This shows that "man" is an oppressor of "animals". This linguistic stylistic feature portrays a friendless society.

Fig 1



Lexical Cohesion: 40% Conjunction: 25%
Reference: 20% Substitution: 10% Ellipsis
5%

Findings

Although cohesion is textual, it has a lot to add to the overall understanding of the text. It is through the cohesive devices that the reader is made to see the thematic thrust of the text, which is the literary

meaning that can be deduced from the text. *Animal Farm* is all about the use of power at all levels of relationship. The animals fight to get power which will give them their freedom from humans and this is explicated in the repetition of the mention of dream in the text. For instance: *...had had a **strange dream**.... ...the **strange dream** that I had last night (2) and...I will tell you about my **dream** of last night. I cannot describe that **dream** to you (12).* The mention of "dream" creates unity of ideas in the text as this repetition coheres in such a way that the reader will understand the idea explored. Also, the pigs reside power in their territory in their treatment of the other animals. This can be seen from the text when the pigs keep saying: *...I hope, that **we pigs** are doing this in a spirit of selfishness and privilege? **We pigs** are brain-workers. ...if **we pigs** failed in our duty? (29).* The constant repetition of "we pigs" indicates that the pigs command more power than the other animals. The coherence this repetition creates is that of progression into the idea explored in the text. Hence, there is a logical correlation that connects the ideas or these repetitions in the text. Furthermore, amongst the pigs there is still a hierarchical relationship that exists. For instance in the text, the animals hail Napoleon: *...**Long live Comrade Napoleon!** ...**Long live Comrade Napoleon!** (62).* This reveals to the reader that Napoleon has got more power than the other pigs and is a leader to the animals. There is a sense relation that the reader pictures in his mind as he reads along. The text is coherent in that, the ideas are logically linked together. In essence, the reader can relate the ideas explored in the text as he continues to interact with the text. Thus, the use of these cohesive linkers helps to connect items that will help the reader to comprehend and flow with Orwell's idea.

The understanding and meaning of a text is known as the coherence of a text. In the text, cohesion has played the linguistic role of connecting the items. For instance, the understanding of the text relies greatly in the referencing as there is need to understand what the aforesaid is referring to or how the preceded words relate to what will be said. For instance in the text, the use of the anaphoric reference guides the reader away from confusion. This can be seen in this example: *...there was a knoll that commanded a view of most of the farm. The animals rushed to the top of it...* (18). The use of "it" refers to what has been mentioned before. This can also be seen in this example: *...they might make another and more determined attempt to recapture the farm and reinstate Mr. Jones. They had all the more reason for doing so....* (40). The use of "doing so" connects to the idea that has been said by way of minimising words. Furthermore, the use of conjunctions helps to link ideas together in the text. For instance: *This was what came of rebelling.... However these stories were never fully believed.* (32). The use of "however" connects what has been said before to what will be said. Cohesion as a whole is a concept that links elements in the text to arrive at coherence.

Hence, cohesion is necessary for the creation of meaning in the text. This means that the thematic thrust or the issues explored in the text relies on the connectedness of these linkers. This is to say that no matter how viable Orwell tries to explore his ideas, if there exist a disconnection in his use of cohesive devices, there will be a meaning lost to his idea. In essence, wrong use of cohesive devices or non-cohesiveness can hamper and change the meaning of a text. It can therefore be argued that the cohesive devices constitute the foundation of coherence. Apparently, without the cohesive devices in the text, it would be obvious how misunderstanding the text

may be. Hence, the role of cohesion in coherence cannot be underestimated. Thus, coherence is confirmed by cohesion in the text.

Conclusion

This study identified sixty-three (63) cohesive devices in the text. The cohesive devices were analysed based on their taxonomy. The study focused on the linguistic stylistics of representing these cohesive devices in the text, *Animal Farm*. In identifying the cohesive devices, it was observed that the author, George Orwell, employs the five cohesive devices: reference, substitution, ellipsis, conjunction and lexical cohesion, with a difference of frequency of use. An overview of the study revealed that lexical cohesion has been preponderantly used amidst others. This indicates the style of the choice of words that Orwell employs. As preponderantly as lexical cohesion has been used by Orwell, a linguistic stylistic import was still achieved on the other cohesive devices used. This indicates that we can deduce Orwell's linguistic stylistics in his use of all the cohesive devices. However, he does this more through lexical cohesion. In conclusion, therefore, Orwell uses his linguistic style of representing cohesive devices to express his view of the animals and humans which is relatively, a view of the Russian Revolution. Thus, linguistic stylistics embodies features that express the state of mind of a writer.

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