STYLISTICS (LINGUISTICS) IN THE NOVELS OF WILLIAM GOLDING

ABSTRACT
THESIS
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BY

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Abstract

Stylistics (Linguistics) in the novels of William Golding

The present research is an attempt to make a stylistic study of selected works of William Golding from linguistic point of view. Therefore, center of our attention is on finding out the stylistic devices that present linguistic peculiarity in the writings of the concerned author. Golding's language is aimed to make verbal communication wealthy. The use of literary resources is marked in the works of Golding. In addition to that, Golding's style is different from other writers because Golding has exceptional skills in writing such as: resourcefulness, power of imagination and his experiments in life. Golding's stylistic devices are formed at different linguistic levels. Golding mixes imagination with reality because his novels are his reactive experiments.

All the stylistic devices which are used by Golding in his works create cohesion and coherence i.e., they make a text sensible. He uses stylistic devices in such a way that make his style deviant from the language norms and different from the style of other writers as well. This study makes an attempt to analyze Golding's texts at different linguistic levels namely; phonological level, syntactic level, semantic level and discourse analysis. It comprises seven chapters.

CHAPTER ONE:

It is well known that William Golding is as a famous writer who took Noble prize for literature. Golding's fictions are affected through the use of literary resources, his skills in writing and his experiments in life. In his first novel 'Pincher Martin' the use of events, time and place is
displayed because of Golding's experience in the Royal Navy. In the second novel 'The Lord of the Flies' is based on Golding's experience in war and in teaching ten years small boys. Furthermore, he describes what the Nazis did. The third novel 'Free Fall' is a reactive experiment for Golding. This chapter also briefly outlines the scope of the study.

CHAPTER TWO:

The relation between linguistics and stylistics is that linguistics is a scientific device to the study of language while stylistics studies the elements of language or the art of communication. Therefore, language is a vital instrument for speech, meaning and has special significance for stylistics. On the other hand, literature without language is non-literature. In stylistics, we find that meaning plays the vital role of attracting the reader/listener's attention to the context. For that reason, stylistics without meaning is non-stylistics. Stylistics is an applied branch of linguistics. So, the study of literary language takes stylistics as a scientific approach.

It is well accepted that style is created when there is deviation or when there is choice between alternative expressions. In linguistic analysis, the study of style of a literary text is an important instrument by which linguistics, pragmatics and rhetoric can be related. Hence, the correlation between linguistics and stylistics is can not be denied. This correlation can be highlighted with Chomak's sentence

'Colorless green ideas sleep furiously'.
This sentence, above, contains NP (colorless green ideas) and VP (sleep furiously). Therefore, its order is structurally correct. However, it breaks the rules which are governing the co-performance of words; for instance, the expression ‘sleep’ is a verb which is not with its subject ‘ideas’ because the verb requires animate object while the subject of sentence is an abstract noun. Also, the alteration of the word order in the above sentence is not allowed grammatically.

We find a similar situation in Golding’s sentence cited below:

“My yesterdays walk with me.”
We see that the sentence is structurally well formed, but the verb 'walk' appears with the subject 'my yesterdays' which is not animate.

**CHAPTER THREE:**

This chapter deals with the stylistic devices which Golding uses play a vital role in his novels. It is seen that the expressions Golding uses in his fictions have multiple meanings; for example, transferred and lexical meaning, emotive and logical meaning, explicit and implicit meaning, extended and face-value meaning and the like. Golding's style show that the words are put together to show the rhetorical expressions through the use of an allegorical meaning which is derived from the literal
meaning. We have noted that metaphor, simile, irony, symbolism are used as semantic stylistic devices which dominate the literary work in Golding's novels. For example, the sentence ‘I should be awfully pleased’ is formed to display the mixture of contrary emotion between the adverb ‘awfully’ and the verb ‘pleased’. Here, it is a stylistic device taken from Golding's work as ‘oxymoron’. Another sentence ‘She was the sun and moon for me’ is formed to give us the similarity between the tenor and vehicles of metaphor. Consequently, the second concept is materialized in the first concept powerfully.

Further, other sentences are used to show yet another stylistic device, i.e. ‘simile’. For example, the sentences ‘a tree exploded in the fire, like a bomb’ and ‘my voice falling dead at my mouth like a shot bird’ give us an explicit comparison between two things ‘tree and bomb’ and ‘voice and a shot bird’. From the works of William Golding, we find that the correspondence between linguistic form and stylistic devices give an additional meaning in the context.

CHAPTER FOUR:

In this chapter, we find that the use of stylistic devices is displayed structurally. The style of William Golding is taken into consideration with reference to the structural design of utterances. As a writer, William Golding's resourcefulness, experiences in life and power of imagination emerges clearly in his works. Hence, there is the difference between the syntactical patterns of English language and the special structural arrangement which Golding uses in his literary works. It is well-known that the concordance between Generative Grammar ‘deep structure and surface structure’ and syntactical stylistic devices, by which unlimited sentences are generated within the given patterns, has been established in Golding's context. For example, the sentence, cited from Golding's
fiction, 'her body I painted' is cited to show the placement of the object before the subject. Here the speaker's emotion is brought forth without changing the meaning of sentence. However, we find that the word order is changed in the expression 'guilty was I'. Accordingly, the placement of link-verb and predicate of the above case is remarked before its subject.

The repetition of word or phrase and other syntactical stylistic devices are noticed in Golding's style. Moreover, the parallel constructions are used to give musical effect to the discourse. For instance, the sentences 'Here is thought. Here is man!' are observed as complete parallel constructions. And the quick change from passive to active or vice versa is taken as a stylistic device 'chiasmus'. As seen in the example, taken from the work of William Golding, 'Not where he eats but where he is eaten' is used to show a stylistic structural device 'chiasmus'.

In his works, Golding uses another syntactical stylistic device 'ellipsis' for displaying the speaker's feeling such as 'Worse than madness. Sanity'. There is a stylistic effect by which the two meanings are put at the same time as shown by the directive expression and transferred expression in the sentence, 'The sexual acts are not unconnected'. Consequently, in the sentence 'Couldn't a fire out-run a galloping horse?' the rhetorical effect is materialized by the speaker's passion as a doubt or challenge. There are other devices that are used in the works of William Golding, for example, the peculiar linkages 'polysyndeton' and 'asyndeton' and the like.

**CHAPTER FIVE:**

In this chapter, we deal with the stylistic devices at the phonological level. Also, we have remarked that poetic devices are used in the works of William Golding to make successive words or sentences in the discourse
phonologically cohesive. The use of poetic stylistic devices ‘onomatopoeia, alliteration, consonance and rhythm’ are taken into account as features of poetic language. Therefore, Golding uses these features to draw the attention of the reader/listener to his works through imitating aural expressiveness. However, the choice of words and structures determine a phonological aspect Golding uses in his novels. Consequently, we find that onomatopoeia can be used directly as ‘wubb wuff’, ‘Ptah! Ptah! Ptah!’ , ‘Rata tat tat tat tat tat!’ and indirectly as ‘Tick tick tick tick’, ‘Boom Boom’, ‘Flick flick flick flick’ in the narratives of Golding. In the sentence ‘kill the beast! Cut his throat! Spill his blood!’ , two stylistic devices ‘rhythm and alliteration’ are used to display the repetition of the sound [k] at the beginning of the successive expressions ‘Kill’, ‘cut’. There is rhythm because of the structural similarity ‘VP’ and the succession of stressed and unstressed syllables in the sentence. Therefore, Golding’s style is appreciated because of his ability to play with rhythm in the context.

CHAPTER SIX:

In this chapter, we deal with some aspects of the cohesion of literary text in the form of discourse stylistic features. William Golding in his fictions refers to objects, places, people and time to create the world of narrative and also to extend the literary texts to events that help the readers/listeners to live in a real world. Moreover, William Golding shows exophoric reference in his work as a linguistic device by which the events of the context are connected together to make the world of narrative real. Furthermore, it is well-known to us that endophora is used to make Golding’s novels cohesive and to make the texture of text understandable. Cataphoric references have been used at the beginning of first paragraphs in Golding’s novels under analysis. For example, the common name ‘boy’ or ‘fair boy’ and the pronoun ‘he’ are used to refer
forwards to the proper name ‘Ralph’ that will appears later in the novel ‘Lord of the Flies’ and the like. Additionally, William Golding also makes use of cataphora as a linguistic device to make readers/listeners familiar with the essential character of his novels.

There are many other important aspects through which the works of William Golding can be appreciated and analyzed. Golding uses connective ties to create cohesion and coherence within his fictions. We notice that the phrases and sentences are presented grammatically and coherently. Yet, the successive ideas are formed in order to make the meaning understandable for the readers/listeners. Hence, the coherent relations, or cohesive devices are used in the text to make it understandable in the context of use. These devices are tools that provide new information or add extra knowledge for the comprehension of the discourse.

**CHAPTER SEVEN:**

Chapter seven presents summary and conclusions of the thesis. We find that the skills of Golding in writing are appeared through the use of the stylistic features to give the wonderful figure of speech syntactically and semantically. However, Golding can attract listener/reader to his novels forcefully by the use of creativity and special language in his writings. Furthermore, the style of Golding shows the mixture of grammar with rhetoric. Yet, we find that one of the stylistic devices has multiple meanings. It is evidence that Goldings plays with forming sentences in order to make them more consistent and more understandable without missing their meaning on the discourse.

In this study, we have linguistically analyzed the language of Golding at semantic, syntactic, phonological and discourse levels. On the one
hand, we may say that Golding's expertise in writing and his contribution to literature is invaluable. On the other hand, Golding's works have immense linguistic relevance, and have opened avenues to the analysis at the different linguistic levels. Moreover, his works can also be further studied from the point of view speech acts also.
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ALIGARH MUSLIM UNIVERSITY
ALIGARH (INDIA)
2010
Fed in Computer
CERTIFICATE

This is to certify that the thesis entitled 'Stylistics (Linguistics) in the Novels of William Golding' submitted by Mr. AHMED ABDALLAH ABDULKARIM AL-MEHRABY for the award of the degree of Doctor of Philosophy in Linguistics has been completed under my supervision.

It is further certified that Mr. AHMED ABDALLAH ABDULKARIM AL-MEHRABY has fulfilled all the conditions laid down in the academic ordinances with regard to the Ph.D. degree, and that to the best of my knowledge the thesis contains his own original research.

Dr. Shabana Hameed
Dept. of Linguistics.
Dedicated to my loving RUSH
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I must admit that this thesis would not have seen the light of the day without the strong encouragement from my family members who extended to me their fullest cooperation to let me work on the thesis with full concentration. I will always remember the encouragement I received from my parents and my brother Mr. Abdulkarim Al-Mehraby.

AHMED A. A. AL-MEHRABY
# List of Abbreviations

## Word-Level:

<table>
<thead>
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<th>Abbreviation</th>
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<tbody>
<tr>
<td>N</td>
<td>Noun</td>
</tr>
<tr>
<td>Adj</td>
<td>Adjective</td>
</tr>
<tr>
<td>V</td>
<td>Verb</td>
</tr>
<tr>
<td>P</td>
<td>Preposition</td>
</tr>
<tr>
<td>Det</td>
<td>Determiner</td>
</tr>
<tr>
<td>Adv</td>
<td>Adverb</td>
</tr>
<tr>
<td>Conj</td>
<td>Conjunction</td>
</tr>
<tr>
<td>A</td>
<td>Adjective/Adverb</td>
</tr>
<tr>
<td>S</td>
<td>Sentence</td>
</tr>
<tr>
<td>Θ</td>
<td>Trace for Change/Omission</td>
</tr>
<tr>
<td>[E]</td>
<td>Ellipsis</td>
</tr>
<tr>
<td>Comp</td>
<td>Complementizer</td>
</tr>
<tr>
<td>S' or S^-</td>
<td>S-bar or (Comp) S/Inverted Sentence/Clause</td>
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## Phrasal:

<table>
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<tr>
<td>NP</td>
<td>Noun Phrase</td>
</tr>
<tr>
<td>AdjP</td>
<td>Adjective Phrase</td>
</tr>
<tr>
<td>VP</td>
<td>Verb Phrase</td>
</tr>
<tr>
<td>PP</td>
<td>Preposition Phrase</td>
</tr>
<tr>
<td>AdvP</td>
<td>Adverbial Phrase</td>
</tr>
<tr>
<td>AP</td>
<td>Adverbial/Adjective Phrase</td>
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## Novels:

<table>
<thead>
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<tr>
<td>LOF</td>
<td>Lord of the Flies</td>
</tr>
<tr>
<td>FF</td>
<td>Free Fall</td>
</tr>
<tr>
<td>PM</td>
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CHAPTER 1

INTRODUCTION

1.1 William Golding's Biography

William Golding was born in Cornwall on 19 September, 1911. Golding's future was planned to be a scientist by his father who was a schoolmaster. His mother was known as a suffragette. After two years at Oxford he was attracted to English literature. Also, a volume of poems was published in 1935 after five years at Oxford the period he spent there. Golding had taken up many professions in his life time, just as a soldier in the Royal Navy who was involved in the sinking of Germany's battleships, joined in the invasion of Normandy and then shared in a naval action at the island of Walcheren. When the war ended, Golding returned and began to write again.

As stated by Gindin (1988), Golding, as a schoolmaster, taught English and Greek literature, got married and had two children. In 1950s, Golding became anomaly among writers and immune from the dominant temper of the age. Moreover, his distance from the British literature is observed by Golding's strangeness, as an isolated figure to the literary public. We find that in the later part of the 1950s, his work appeared in public gradually after publishing his novel ‘Lord of the Flies’ in 1954. However, Golding is, like other writers of his age, was a visionary, dealt with human issues which were essential had a universal appear in the world of that day.

1.2 Golding's Achievement in Writing

As shown by the Nobel Committee, William Golding took the Nobel Prize for literature, in 1983, because his novels dealt “with the perspicuity of realistic narrative art and the diversity and universality of myth, illuminate the human conditions in the world of today.” In
1993, Golding died in Perranarworthal, Cornwall. Before his death, Golding wrote ‘Double Tongue’ in which the rise of Roman civilization and the fall of Hellenic culture are taken up in considerable details. His last incomplete work was published in 1995 posthumously.

Kulkarni (2003: 1) comments: “William Golding has achieved the unique distinction of being both a fabulist and a realist. His charm lies in the complex blend of seemingly irreconcilable polarities like spirit and flesh, good and evil, pleasure and pain, joy and grief in his novels.” According to Gregor and Kinkead-Weekes (1982), the novel ‘The Spire’ is one of his novels in which the events are clear and mysterious or realistic and mythical. Golding's earlier novels had displayed paradoxes which The Spire was bringing together and combining. In other words, the shift in the direction, especially in Free Fall from the following utterance “How did I lose my freedom? I must go back and tell the story over” (FF: 6), is like a motivation that takes the narrative forward. But Golding, in another novel The Pyramid, gives us details in which place, character and small society are shown as creations by his imagination. This work of Golding is considered as a realistic fiction. Furthermore, Devkota (1989: 29), writes: “Golding has quite successfully experimented with form and language. He has intentionally avoided writing two similar novels.”

Gindin (1988: 17) remarks: “Golding is, however, a believer and a writer with a unique and interesting mind, not a systematic theologian or a preacher.” Peculiar way that Golding uses for attracting our attention is made in order to intend power of a human consciousness in a world that is an allusion or not. So, Golding, in Pincher Martin, creates ‘a different world’ in which space is like a dead leaf and in which dimensionless moment of a death is occurred like agony. But, for Golding's real world is displayed by ‘hard facts’ such as: war, love, hatred and reality of others. Therefore, ‘real world’ is taken as a matter of measurable time and space of ‘hard facts’. (Whilehead and Golding: 1971)

As stated by Roper and Bird, the way which Golding uses in his work changes from the very good to the very bad and is not appropriate to understand easily. It is the novel Lord of the Flies in which Golding brought up not only general ideas about real society but his own observations on it. Also, Pincher Martin is written out of his inner feelings. Roper and Bird
(1967: 30) observe: “The readiest means for the allegorical novelist to bring his larger statement to the test of concrete experience is to develop the human and "realistic" the novelist, qualities of his fiction”

1.2.1 The Influence of William Golding's Father

Golding, during the interview with Baker James R. (1982: 130), describes his father as: “I think my father's mind was less rigid than I make it appear by talking about it as though it were a set thing. He lived to be eighty three: he was a man who went through great changes in the world and in his life, and one can't just sum him up like that.” So, William's father played the important role to develop the future of William Golding as a person and a novelist. Therefore, his father is a rationalist, always learning a logical person. We find that Golding's writing is influenced by the personality of his father, for example, the speaker speaks in Free Fall as:

“My heart was beating quickly and loud, not because I had seen her or even thought of her, but because in the walk along the pavement. I had understood at last the truth of my position. I was lost. I was caught.” (FF: 81)

The speaker, in the above example, explains his feelings according to what Golding wants to say in the utterance. William Golding, in the interview with James R. Baker, says about his father that he was not ‘talking about God’ but he was ‘talking about God-image in man's mind’ (Biles1982: 131). The formative influence, upon William Golding, may be significant and is found in Golding's writing. For example, the speaker in Free Fall gives us the thought of the writer that is presented by his experience in this discourse.

“Nick shut me up violently. Then he spoke, flushing, his eyes watching water boiling in a flash.
"I don't believe in anything but what I can touch and see and weigh and measure. But if the Devil had invented man he couldn't have played him a dirtier, wickeder, a more shameful trick than when he gave him sex!" .....”(FF: 231)
In addition to that the speaker ‘Sammy’, in the novel Free Fall, shows how he lost his freedom when he was forced to choose between the two worlds of science and religion in the following citation:

“I do not believe that rational choice stood any chance of exercise. I believe that my child’s mind was made up for me as a choice between good and wicked fairies. Miss Pringle vitiated her teaching. She failed to convince, not by what she said, but by what she was. Nick persuaded me to his natural scientific universe by what he was, not by what he said.” (FF: 217)

1.2.2 Literary Sources in the Novels of William Golding

The method of William Golding, in composition, is a different style from other writers because Golding depends upon literary sources. So, if anyone wants to understand his novels he should appreciate the nature of reaction of Golding to his sources. The most direct influence upon Golding was the Second World War as he served in the Royal Navy in 1940. In the following example, we notice this reaction of Golding on his writing in the novel Lord of Flies as:

“Not them. Didn’t you hear what the pilot said? About the atom bomb? They’re all dead.”
Ralph pulled himself out of the water, stood facing Piggy, and considered this unusual problem.”(LOF: 20)

In the above example, Golding alludes to the Second World War between America and its foes. Therefore, his knowledge is displayed by indicating to this source in the speech of the character in this situation. However, history, in the mind of Golding after the war and after the novel Lord of the Flies, is ‘really no more than a chronicle of original sin.’(Baker1982: 134). In addition to that, Golding refers to a man as a morally diseased creature. Moreover, the following example, in the novel Free Fall, shows the nature of Golding in his writing as:
“My mind flinched away from the possibilities of what might have happened if it had not been three times before we reached the church. Men were hanged but boys got nothing worse than the birch. I was with a sane and appreciative eye the exact parallel between the deed and the result. Why should I think of forgiveness? There was nothing to forgive.” (FF: 75)

According to Oldsey and Weintraub, cited in (Biles1972: 29), it is their assertion as: “all Golding’s novels .......... are reactive experiments’’ Also, Biles indicates to sources that the sources in Lord of the Flies, for example, are presented as Golding’s experiments: five years he served in war. He found out what the Nazis did and taught ten years small boys. Moreover, Golding added to them, cited in Biles (1972: 30), as: “that anyone can think more—or less than that was necessary as a genesis, makes me despair of the intelligentsia.” However, Kulkarni (2003: 11) comments: “human experience of evil, darkness, terror, can be felt, but inadequately described.” Coppinger, therefore, notices that all of Golding’s novels have a common theme of evil that makes a darkness that presents in the hearts of men. So, the darkness is visible to others. He remarks:

In Lord of the Flies, this darkness takes the form of inherent cruelty that civilized behavior generally keeps in bounds. For the New People of The Inheritors, fear of the darkness that represents the unknown drives them to eliminate the innocent Neanderthals. A study in evil, Pincher Martin examines personal darkness, that distasteful parts of Pincher’s character—an unbounded greed—that he refuses to acknowledge. In Free Fall, Sammy Mountjoy faces the literal darkness of a broom closet and the metaphorical blackness of his soul. Though he builds a spire that soars gloriously, Jocelin, in The Spire, must acknowledge the black cellarage of pride and desire that lies beneath his aspirations. The Pyramid is a more realistic study of the little everyday cruelties that can distort lives and lead to unhappiness. (Coppinger1981: 83)

So, the speaker, in Free Fall, Sammy Mountjoy, describes the state of humans in the following quotation:

“Our loneliness is the loneliness not of the cell or the castaway: it is the loneliness of that dark thing that sees as at the alarm furnace by reflection, feels by remote control and hears only words phoned to it in a foreign tongue. To communicate is our passion and our despair.” (FF: 8)
An interview with William Golding by Baker, Golding's cosmology represents as: “a tendency in man's mind, man's nature, to make the universe in the image of his own mind.” (Baker 1982: 131). As stated by Baker (1982), the darkness of egotism is presented because of turning away from God through the experience of a human being. It is a novel ‘Pincher Martin’ in which the cruelty is developed by the nature of mankind according to the false civilization. However, the nickname ‘Pincher’ is given to any sailor with the surname ‘Martin’ in the Royal Navy. For example, the speaker, in Pincher Martin, states this experience in the following quotation:

“I am poisoned. I am in servitude to a coiled tube the length of a cricket pitch. All the terrors of hell can come down to nothing more than a stoppage. Why drag in good and evil when the serpent lies coiled in my own body?” (PM: 163)

1.2.3 Golding's Skills in Writing

Inkead-Weekes and Gregor (1967, 1984) indicate to Golding's skills in writing by saying that the nature of imagination, for Golding, is evolved as shown in his different novels. Moreover, Golding's fiction changes from weakness to mightiness. Golding had the imaginative power and resourcefulness to write fictions. They are shown in his writings, for instance, by the following citations:

1. “I have seen people crowned with a double crown, holding in either hand the crook and flail, the power and the glory. I have understood how the scar becomes a star, I have felt the flake of the fire fall, miraculous and pentecostal. My yesterdays walk with me. They keep step, they are grey faces that peer over my shoulder.” (FF: 5)

2. “A thought was forming like a piece of sculpture behind the eyes but in front of the unexamined centre. He watched the thought for a timeless interim while the drops of sweat trickled down from blotch to blotch. But he knew that the thought was an enemy and so although he
saw it he did not consent or allow it to become attached to him in realization.” (PM: 161)

3. “He began to speak against the flat air, the blotting—paper.  
"Sanity is the ability to appreciate reality. What is the reality of my position? I am alone on a rock in the middle of the Atlantic." There are vast distances of swinging water round me. But the rock is solid. It goes down and joins the floor of the sea and that is joined to the floors I have known, to the coasts and cities. I must remember that the rock is solid and immovable. If the rock were to move then I should be mad.” (PM: 163)

4. “Ralph looked at Jack open—mouthed, but Jack took no notice.  
"The thing is—fear can't hurt you any more than a dream. There aren't any beasts to be afraid of on this island." He looked along the row of whispering littluns.” (LOF: 103)

5. “..."I don't like to hear my voice falling dead at my mouth like a shot bird." He put a hand up to either side of his window and watched two black lines diminish it. He could feel the roughness of bristles under either palm and the heat of cheeks.” (PM: 139)

Golding can combine imagination with reality because his novels are his reactive experiments and gives us the wonderful figures allegorically. He tries to make multiple stylistic features out of one stylistic feature, for example "my yesterdays walk with me.", "the thought was an enemy" and the like.

1.2.4 William Golding and his Works

The important novel *Lord of the Flies* was published in 1954. His other works are:

. Poems (1934)
. *The Inheritors* (1955)
. *Pincher Martin* (1956)
. *The Brass Butterfly* (play) (1958)
. *Free Fall* (1959)
1.3 The Works of Golding Used in this Study.

1.3.1 Pincher Martin

It is a novel in which a man is alone on a stone on a distant island in the North Atlantic. This man is called British sailor 'Pincher Martin' who tries to save his life on a rock after wrecking his ship. Moreover, he drinks rain water and eats something from the rock. His situation on the rock is deteriorated because of the bad weather. So, his life is reviewed. It is a storm, with 'black lightning', in which supernatural powers try to kill Martin who makes his protest against them. In other words, the novel is changed into allegorical purgatory and destruction after drowning actually Martin and his ship in the sea.
1.3.2 Free Fall

The novel Free Fall is the fourth work of William Golding, published in 1959. Samuel (Sammy) Mountjoy is a narrator who is a talented painter but he is not a happy man. During the Second World War, he is a prisoner of war because of some persons who escaped from his camp. It is an event in which Sammy is locked in a small room by Dr. Halde who wants to know about this escape but Sammy refuses to give any information about it. Therefore, Sammy is waiting tormented in this room and gradually breaks down due to isolation and darkness. According to the sequence of flashbacks, Sammy is wondering constantly how his freedom was lost. Throughout the novel, in which as a child, Sammy does not forget anything. His father whom he never knew, in a slum he lived, but he was happy. Sammy was a child of unmarried parents. However, the local saint took Sammy as his child and gave him the chance to learn in day school and grammar school. Sammy's nature is influenced by two teachers 'Nick Shale Rowena Pringle' who are opposed to each other and taught religious studies at grammar school; the first science master is Nick while the second religion teacher is Rowena. In addition to that Sammy fell in love with a beautiful girl in his class, Beatrice Ifor. Sammy managed to be her fiancé and her lover when Beatrice's attempts failed to attract his passion. So, he was bored with her and married another woman. Sammy found that Beatrice's insanity had been gone after some years. Finally, these flashbacks are alternated with the fears of Sammy that were increasing. Then, his self-control is lost and he cries for help. Abruptly, he is released by the camp commandant.

1.3.3 Lord of the Flies

An island is an isolated place where a plane has crashed and the fiction begins to display the events. From the first point, two English boys 'Ralph and Piggy' begin to make meanings of their existence. Soon, they find out a conch shell which Ralph uses to call any other children on an island as a horn. Thus, the first meeting is made by a conch on the island where all male children are gathered and all of them appeared to be no over the age of thirteen: 'Biguns' (older boys) and 'Littluns' (younger boys). Then, the election, between the
two dominant boys ‘Ralph and Jack Merridew’, is organized. Children chose Ralph as the chief whereas Jack obtained only the votes of his loyal fellows. Consequently, Ralph uses the conch to call children in a meeting for working together to achieve common goals. Children are divided into two groups; younger boys ‘Littluns’ go together to gather food and water and keep the fire going on and older boys ‘Biguns’, Jack's loyal fellows, create their own goals to hunt animals. Shortly, the conflict, between Ralph and Jack, is begun. Hence, Jack becomes a present threat to Ralph's leadership because he has a crime of envy against Ralph's ascent to the leadership of the children on the island obviously, empowers himself by becoming the unanimous commander of the hunters. However, among children, there are three supreme persons 'Ralph, Jack and Simon' on the island while Piggy is a castaway from his fellows. Among children the belief is spread that a monster is present in the island. Here, their nightmares are about the beast. Many of Littluns are busy with their anxiety about the beast. For the second time, Ralph’s authority is challenged as chief by Jack’s control on the meeting. When twins ‘Sam and Eric’ find a parachute of a pilot who landed on the island, they think it to be the beast. During the meeting, they describe it to other children. Consequently, Ralph and Jack attempt to find the beast. When they arrive at a part of the island that they named Castle Rock, they find the dead pilot on the top of the mountain. In the beginning they are fearful of it because they guess it to be the sleeping beast. After that, another meeting is called by Jack who blows the conch and tells the children about the existence of the beast. Children in the meeting are divided into two groups; Ralph's tribe and Jack's tribe. Simon belongs to Ralph's tribe. He finds a head of the pig that the hunters offer to the beast on a stick. In this event, Simon put in an unusual experience in which he sees the head of the pig as ‘Lord of the Flies’ and talks to it about itself as a real beast. However, when Simon tries to explain the truth about the beast, Jack's tribe, the first killing, attack and murder Simon because they guess that he was the beast. The savagery, between Ralph's group and Jack's group, increases strongly. Moreover, Jack's tribe attacks Ralph's camp in order to steal Piggy's glasses for making the fire. In this event, Ralph's tribe consists of himself, Piggy, Sam and Eric. All of them go to Castle Rock where the hunters are and try to get back Piggy's glasses. Through, it is a rock trap in which Piggy is killed. In addition to that, he is Roger by whom Sam and Eric are tormented. Consequently, Ralph flees for his own safety. The next day, Roger and Jack lead their group to murder Ralph. Secretly, Sam and Eric know
the place of Ralph but the twins could not keep this secret through Roger's torture. Here, Jack plays a demonic role, Ralph prevents from being captured skillfully. The officer lands on the island near Ralph, he finds fighting among children. In the final scene, Ralph is rescued and cries for his friend 'Piggy'. Also, he is not happy because he appreciates the false innocence and the darkness of the human nature.

1.4 The Scope of this Thesis

This thesis is divided into seven chapters. In the first chapter, the linguistic features are not alike to the stylistic features but we can find a relationship between them through getting on a meaning that is necessary in rhetorical. Therefore, the meaning plays an important role to attract leader/listeners' attention to the literary works. Golding's experiments are depicted in his writings cleverly and are presented in this chapter. In the second chapter, the interaction between stylistics and linguistics in the literary works and especially, the peculiar use of stylistic devices is presented in the works of William Golding for affecting rhetorically. The figures of speech allegorically, according to meaning, are displayed in the third chapter. Chapter four is a literary texture in which distinctive stylistic features are explained structurally at the functional analysis of sentences. Similarly, the stylistic devices, for example, sound patterns, are presented at the phonological level in the fifth chapter. In addition to that, the sixth chapter deals with features that are used within or between sentences in a text at the level of the discourse analysis. Finally, Summary is put about the scope of this research in the seventh chapter.
2.1 Introduction

The effects of language in a text are shown through literary or stylistic analysis because language is a powerful device for understanding different contexts. Birch points out that there are stylistician's insights into a text. Also, he indicates to the importance of language to the study of linguistics and literature when he writes, "linguistics does have considerable contributions to make to the study of literature simply because it, like literature, is concerned with language."(Birch 1985: 2)

Hodge gives us the distinction between language and consciousness, cited in Birch 1985, when he states that both consciousness and language come together through the need of intercourse with other. Therefore, a social product is a result to use consciousness with language. Hence, any text is the production of beliefs, knowledge and experiments as shown by a special historical period to which the text belongs. In other words, the written text is analyzed to display its achievement and a problem that is described socially and rationally.

Fishman suggests that language is a device to carry literary message. We quote his words:

Language is not merely a means of interpersonal communication and influence. It is not merely a carrier of content, whether latent or manifest. Language itself is content, a referent for loyalties and animosities, an indicator of social statuses and personal relationships, a marker of situations and topics, as well as, of the societal roles and large scale value-laden arenas of interaction that typify every speech community.(Fishman 1972: 4)

Rousseau considers writing as a dangerous device. He observes that speech and writing are vital roles of a language. Thought is represented by speech or writing through the use of
accepted symbols. Thus, he says, “the art of writing is nothing but a mediated representation of thought. (cited in Derrida 1998: 1211)

2.2 Linguistics

Linguistics is a scientific device which studies a language divided topically into structure (grammar) and meaning (semantics). Grammar consists of morphology (formation of words), syntax (the rules by which sentences or phrases are combined) and phonology (how sound systems and abstract sound units form in word or sentence.) In addition to that, we find that the importance of discourse analysis is comprehended because of studying the structure of texts and conversations. Moreover, it is pragmatics in which meaning bases on a combination of linguistic competence, non-linguistic knowledge and the context of the speech act. (Auwera: 2007)

2.2.1 General Aspects about Linguistics

Linguistic structures are taken into consideration as pairing of meaning and form are known linguistic signs which are used as static and dynamic aspects by Saussure's concepts: form-substance, la parole-la langue, synchrony-diachrony and syntagmatic-paradigmatic in linguistics. However, it is a language which we can treat from different aspects through the distinction between synchrony and diachrony. In synchronic linguistics, a language works at a given time while diachronic linguistics studies a language from the historical angle, i.e. through time.

The present form of a language is the result of historical events 'processes, changes and transformations'. If we want to understand a language we can concentrate on its structure at the present time. Hockett (1958: 303) remarks: "it is a mistake to think of descriptive and historical linguistics as two separate compartments, each bit of information belonging exclusively in the one or in the other. There are certain matters at a given time and also in connection with linguistic change"
The relation between form and content is that semantics, a branch of linguistics, deals with content while form can be treated from different places: morphological, syntactical, grammatical and phonological. As shown by Saussure's terms, the first term 'significant' is used for the linguistic element's form whereas the second term 'signific' is used for its meaning. For Saussure, sentence is the example of a syntagme that is a combination of distinct successive units, for example, 'he will arrive next week.' The elements of this sentence are occurring in a linear order: pronoun + auxiliary + main verb + adverb. Hence, this order can not be changed. There are syntagmatic relations in which we can identify linguistic units.

Moreover, we also find that words are connected to each other by paradigmatic relations. For example, the word 'write' is also associated with other related words like 'wrote', 'written' etc, that is to say, in linguistic texture, an item has the ability to bring other items.

Furthermore, De Saussure suggests other concepts: la langue, la parole and le langage. According to Leech and Short (1981), Langue is the code or system of rules that the writers or speakers of a language, such as English, have while parole is the selections from this code or system. However, there is a relation, between style and parole, which is displayed in writer's text. So, parole is considered as a selection from a linguistic supply that put a style that writers make in their particular uses. Rajimwale (2004: 24) defines le langage as: "a host of heterogeneous traits that a speaker possesses such as his ability to produce speech acquired through heredity, his inherent ability to speak the external factors that triggers and stimulate speech". Also, he gives us the distinction between la langue and la parole when he says that la langue is "a repository signs which each speaker has received from the other speakers of the community. It is passive. It is a set of conventions received by us all ready-made from the community. La parole is active and denotes the actual speech act of the individual." [Op cit] Thus, Hockett emphasizes:

Wittingly or unwittingly, Saussure has packed two intersecting contrasts into his single pair of terms: some of the time langue means "habit" while parole means "behaviour", but at other times langue means "social norm" while parole means "individual custom". (cited in Widdowson1973: 12)
Chomsky distinguishes between 'sentence' and 'utterance'. Thus, 'sentence' belongs to the theory of competence while 'utterance' belongs to performance. In other words, Chomsky calls attention to the native speaker's inherent knowledge of the language and his real use of it in concrete situations. According to Thakur (2008: 79), there are two ways in linguistic analysis; one of them is to concern how the construction of sentence is while another way is how sentences work together to produce a text in a language when he refers to language use in a linguistic perspective as: “...this phenomenon has emerged primarily as a result of the dissatisfaction with the versions of Transformative Generative Grammar leading to the attempts to incorporate into such grammars aspects of language use.”

2.2.2 Semio-Linguistic Approach

Gupta and Srivastava (1991: pp 17&18) discuss the relationship between literature and language in the following words:

A semiolinguistic approach, first of all, looks at literature as discourse. Viewed from this standpoint, the study of language in literature acquires utmost significance, since literary discourse speaks in more linguistic codes than one. Secondly, semiolinguistic approach rejects the formal linguistic approach which appears to suggest that there is some linguistic constant that can significantly characterize literature as a unified body of texts as distinct from a body of text that is non-literary. Thirdly, semiolinguistic approach also rejects the sentence-perspective for studying literary discourse/text which stresses that literary texts are structurally like sentences.

They further state that,

The semiolinguistic approach further emphasizes that the world which literature encapsulates in its text is a fictional reality which is created by the writer into a system of forms with significance through a channel of inter-subjective cultural codes that makes communication possible. This specific aspect of the semiolinguistic approach brings together and aligns the theory of communication with a theory of cultural perception.

The use of language in literature is not the same in common discourse because there are factors which change the nature and function of language in a literary work. So, language is a
vital device to create possible worlds through the fabrication of objects and events. According to Gupta and Srivastava (1991: 19), the style of writer, on the one hand, consists in choices chosen from the repertoire of language which writer is using in his literary work. Also, it is way in, on the one other, which writer uses language. Consequently, semiolinguistic approach takes verbal choice or code from the repertoire of the speech community when they comment: “this extension of the notion of choice is especially relevant in relation to writings in a multilingual context.”

2.2.3 Linguistic Approach: Literary Meaning

Bradford (1997: 90) offers an explanation to the difficult relationship between linguistic theories and their use in literary stylistics. Also, in terms of context, without choosing syntactical texture, we can not achieve functional and effective transference of meaning when he states, “the use of these theories as a model for literary-stylistic analysis is paradoxical because the context of, say, a real conversation is grounded in our knowledge of its actual circumstances whereas in a novel its context would be comprised of the stylistic keys and registers that constitute the fabric of the text.” Thus, Todorov (1983) says that the sentence has multiple meanings: indirect meaning and direct meaning.

However, Portner (2006: 139) proposes the two types of meaning when he remarks: "semantics focuses on the link between the lexicon and the grammar and semantic meaning, pragmatics focuses on the connection between context of use and both semantic and speaker meaning." According to Sharma (1991), the meaning is divided into two types: indirect meaning and direct meaning. We find that direct meaning belongs to the literal/linguistic meaning of a statement whereas indirect meaning belongs to the non-literal meaning of a statement as well as indirect meaning may also suggest implied meaning as in metaphorical usage. Thus, indirect meaning can be found in both literary and non-literary fields.

There are aspects in which we can formally distinguish between the two kinds of meaning. As stated by Sharma (1991) further states that the distinction between non-literary
discourse and literary discourse is known through the use of their linguistic meanings. On other words, we find that the linguistic meaning of non-literary discourse is found as its real meaning because the transparency of non-literary discourse whereas the linguistic meaning of literary discourse tries to display what it does not communicate due to the opaqueness of literary discourse. So, literary discourse is characterized by fictivity or the poetic (aesthetic) function.

A text has three dimensions: author, language and reader as shown by the approach to literary meaning. Consequently, we find that literary meaning is regarded in terms of the relationship of text with any of these three dimensions, which is diagrammatically presented below:

![Tree Diagram (2.1): Dimensional Text Relationship](image)

2.2.3.1 Author-Text

The relationship, between author and text, is represented through the revelation of pre-presenting meaning. The world of author is described by the use of analysis for ‘deep structures’. Hence, his intentional act focuses on meaning in a text that is composed themes and patterns of imagery. Furthermore, the meaning of speaker plays a vital role to the study of the real meaning in an utterance. As stated by Austin (1962), the pragmatic theories of meaning are based on intentionality.
2.2.3.2 Language-Text

The role of language is shown in the formation of text. There is a method of analysis and interpretation which language theories use focuses on the texture of the text. It is a main entity to explain an author's intentions. Thus, as stated by Shklovskij, defamiliarization serves as a means to force individuals to recognize artistic language when he states:

In studying poetic speech in its phonetic and [[lexical]] structure as well as in its characteristic distribution of words and in the characteristic thought structures compounded from the words, we find everywhere the artistic trademark – that is, we find material obviously created to remove the automatism of perception; the author's purpose is to create the vision which results from that deautomatized perception. A work is created “artistically” so that its perception is impeded and the greatest possible effect is produced through the slowness of the perception. (Shklovskij 1998: 21)

The process of selection and combination of words is characterized by both verbal and non-verbal activity. This process is guided by the topic of fiction or poem and is made from among different terms to form meaning sequence. Furthermore, our attention is drawn to the fiction or message not only through the communicative function of words but what words form, for example, aesthetic devices which belong to phonology¹, syntax², semantics³, and coherence⁴.

2.2.3.3 Reader-Text

The relationship between reader and text is a vital force showing the ability of reader to concretize a text due to the knowledge of his previous experience while the representation of literary work can be able to put meaning units, words-sounds and objects which are represented to display their aspects. The structure of text induces reader/listener to read/listen the text. However, the reader has literary competence to analyze and evaluate aesthetic text. For Scholes (1982), there are three interpretive components in the text: discursive syntax, semantic pattern and pragmatic situation.

1 - See phonology “(p. 178)”
2- See syntax “(p. 91)”
3- See semantics “(p.26)”
4- See cohesion “(p. 196)”
In the same context Sharma (1991: 44) expresses his view as:

It is the identification and correlation of these components that is necessary for interpretation. The identification virtually means the reader's recognition and application of three kinds of codes to the analysis of the text, viz, the linguistic, propositional and socio-cultural codes working on the syntactic, semantic and pragmatic components respectively of a text.

2.3 Stylistics (Linguistics)

As said by Taylor (1984), the disagreement about the definition of stylistics among stylisticians. As found in Thorne's review (page: 215), scholars like, Bally, Jakobson and Riffaterre, have defined stylistics in their own ways. For example Ball says: “a study of . . . the elements of a language organized from the point of view of their affective content; that is, the expression of emotions by language as well as the effect of language on the emotions”.

The term 'poetics' is preferred to ‘stylistics' by Jakobson. He says: “Poetics deals primarily with the question ‘what makes a verbal message a work of art?’ . . . the main subject of poetics is the differentia specifica of verbal art in relation to other arts and in relation to other kinds of behavior”. While Riffaterre claims: “Stylistics ... studies the art of communication not as merely producing a verbal chain, but as bearing the imprint of the speaker's personality, and as compelling the addressee's attention. In short, it studies the ways of linguistic efficiency (expressiveness) in carrying a high load of information”.

Paz, Octavio observes that language is a source for speech and meaning, (cited in Bloomfield 1976: 271), when he elucidates: "If language creates us, gives us meaning, what is the meaning of that meaning? Language gives us the means of speech, but what does speech mean?" In other words, the definition of stylistics is related to the literary theory. Bloomfield defines stylistics as: "stylistics is the study or interpretation of the linguistic element or distinctive linguistic element in a writing, group of writings, or a text (that is, is a structure capable of being interpreted by a code, including intentional structures like a culture or a whole language)." [op cit] However, this definition of stylistics is somewhat inexact as it includes other activities and overlaps with other practices.
Furthermore, Hill shows a sentence as a unit of study in stylistics and regards it as beyond the proper scope of linguistics. He defined stylistics as, “it concerns all those relations among linguistic entities which are statable, or may be statable, in terms of wider spans than those which fall within the limits of the sentence.” (Hill 1958: 406)

Some writers take the sentence-complex as the basic unit of a literary work while modern transformational and generative grammar and the structural linguistics both make the sentence as the basic unit of linguistic study. However, the discourse or text is represented as the basic unit of a literary work and not of a sentence. Moreover, a literary work is known as a whole shown by not the additional sentence to sentence but it has the ability to be viable. In other words, a literary work composes expressive means and stylistic devices of a language, for example, the use of figure of speech in it builds the field in which a set of rules have been chosen by a writer who tries to use them creatively.

Stylistics is a device to study the varieties of language whose properties position that language in context. On the other hand, context without language is non-context. So, language is an instrument that plays the vital role to form context and is a place for stylistic features. Stylistics tries to put principles which have the ability to explain particular options formed by individuals and social groups in their use of language, such as the production and reception of meaning. The connection within a particular variety of language can be determined by the use of stylistics effectively. Hence, stylistics informs what is going on within a language and what linguistic units in context are that style of language reveals. Stylistics, furthermore, is the study of the placement of language in context with all forms of writing. Stylistics also includes the use of dialogue, grammar, and the distribution of sentence structure when reviewing an author's style of writing.

Fish (1972: 426) states that language is the one in which the effect of its poetic use is determined by its function when he maintains that language is “an experience rather than …… a repository of extractable meaning.”
In linguistics, stylistic analysis shows patterns that are used in speech and writing. In literary studies, it is used for the purpose of studying meaning in a text. In addition to that, stylistics is the study of style in order to display non-verbal and verbal language. It is the study of effect that the writer or speaker wants to communicate to the reader or listener. In other words, stylistic analysis plays the important role for understanding the possible meanings in a text and reveals the features of writing. Finally, stylistics is concerned with style, the analysis of literary text and the application of linguistics to the literary texts.

Kintgen affirms that the description plays an important role to analyze the style of an author through the transformational grammar. Moreover, the main aim of stylistics is the shift to critical and semantic interpretation rather than description of style. Also, he indicates to the role of sentence in literature, and that the sentence should be a significant point for interpretation. The distinction between a sentence given in context and its deep structure is known by the split between content and form. He comments: “deep structure reveals clearly the way in which deviant sentences differ from ordinary ones, and thus suggests something about both the way the author views the world and the way in which the reader is able to interpret these lines.” (Kintgen 1974: 814)

In addition, stylistics is the study of the style of language aspects in the context which may be either linguistic or situational. Hence, stylistics tries to describe grammar, lexis, semantics as well as phonological features. Moreover, oral and written texts are described to show characteristic linguistic properties and patterns causing perception of the text. Thus, stylistic devices make the texts more understandable, for example, the reference of sentences forwards or backwards makes the texts cohesive and coherent. (Wisniewski: 2007)

Bloomfield (1976: 292) explains that a work of art is experience in itself and writes: “a work of art has both referential and non-referential meanings which are conveyed by the language features of the text, some of which call attention to themselves by foregrounding, autotelism, and intransitivity, in different degrees and carry out in special ways what is already a feature of ordinary language communication.”
2.4 Style and Stylistics

Stylistics deals with the notion of style in language. Scholars have expressed their viewpoints on style in literature. Some definitions and individual views of scholars are discussed here. In Galperin’s view (1977), the correspondence between thought and expression is revealed through using a style which affirms general, abstract notions and a distinctive way of showing language usage. Also, Murry, cited in Galperin (1977: 11), suggests that the role of style, to the communication of a system of emotions and thoughts, is peculiar to the author when he says: “....a true idiosyncrasy of style is the result of an author’s success in compelling language to conform to his mode of experience.”

In the views of Leech and Short (1981), style is the study of language usage. Style is a device in which a study is made of the options that are availed of a particular author or in a particular text. Therefore, choices that style consists of are made from the usage of a language. In addition to that, stylistics is an instrument in which literary language is taken into consideration while literary stylistics makes the relation between style and aesthetic function distinctly.

Enkvist (1974) defines stylistics, cited in Martin Steinmann Jr’s review page: 222, as: “stylolinguistics—is the study of style in conformity with some grammar (theory, model) of the language in question”. The importance of style to the study of stylistics is noticed by Martin Steinmann Jr in his reviewed work. Enkvist, consequently, asserts that style is: “a variety of language that more or less (or with a certain probability) correlates with a variety of context, textual (verbal) or situational (nonverbal).” and also “a product of stylistic choice—that is, choice between synonymous linguistic features, between different ways of saying the same thing, as contrasted with pragmatic choice (choice between nonsynonymous features, between things to say) and with grammatical choice (choice between grammatical and ungrammatical features—between English and non-English features, for example)” [op cit]
Crawshaw (1996: 275), in the other hand, puts three primary and interdependent parameters: linguistic, representational, and significative to show the process of ‘decoding’ in written discourse when he says:

The first parameter is linguistic or formal in nature, in that it has to do with decoding syntactic and semantic data. The reader has to make sense of the relationships between the primary syntactic components within sentences and identify the formal links and dissimilarities between patterns within the text. The second parameter is concerned (a) with the referential meaning of the text (that is, the events or concepts being represented) and (b) with the message's textual or narratalogical structure in relation to other texts (the properties of the text that define it as belonging to a certain type or genre). The third parameter considers those events and the manner of their representation as a reflection of the state of mind or intention of the speaker or writer and in relation to the wider cultural context of which they are part. A satisfactory definition of style cannot restrict itself to any one of these levels but should embrace all three.

2.5 Concluding Remarks

It is said that stylistics aims to analyze text and takes into consideration the devices, parts and figure of speech which help us to make style in language. Therefore, the stylistic devices of discourse bring words' meanings literally or metaphorically, the texture of language according to grammar and also to study these words semantically, phonologically, syntactically and coherently within a textural framework. In other words, we find that linguistic features put utterance or text and thus determine what can and can not be said by some people or in some situations. Below we cite a few examples to show the interaction between stylistics and linguistics in the literary work:

Lester declares that there are two main claims for developing the connections between linguistics and literature. The first claim is that the medium of literature is a language where options are presented to a writer. The second claim is that patterns are found out by a critic who has insights into both the writer and his work. There are patterns which the writer consciously or unconsciously makes linguistically. Furthermore, Lester (1969: 367) indicates to the structural linguist's attitude towards meaning when he says: “the structural linguist was primarily interested in how language conveyed meaning, not in meaning as an end in itself.
One of his basic assumptions was that meaning was conveyed through a set of structural signals, and their distribution.

In addition to that, the rules are violated by Chomsky's famous sentence as:

Colorless green ideas sleep furiously.

Tree Diagram (2.2): Syntactic Illustration

The sentence above contains NP (colorless green ideas) and VP (sleep furiously). Therefore, its order is right syntactically. However, it breaks the rules which are governing the co-performance of words; for instance, the expression 'sleep' is a verb which is not appropriate with its subject 'ideas' because this verb requires an animate object while the subject of sentence is an abstract noun. Also, the alteration of the word order in the above sentence is not allowed grammatically.
In the same way, we find that Golding's sentence such as:

"My yesterdays walk with me."

We find a similar example in Gelding where the sentence is structurally well formed, but the verb 'walk' appears with the subject 'my yesterdays', which is not animate.

Gray, furthermore, notices that the work of literature is characterized by its linguistic texture. He comments: "the analysis of literary style, stylistics, is essentially the attempt to characterize a work of literature by examining its syntax and vocabulary linguistically and correlating the results of such an examination with something else: the meaning of the work, the nature of its author, the history of the era it was composed in, examples of other kinds of art from the same era." (Gray 1973: 501)
3.1 Introduction

The study of meaning is concerned with describing how we represent the meaning of a word in our mind and how we use this representation in forming sentences. Semantics is based largely on the study of logic in philosophy. Semantics is the study of the meaning of word and sentence in context. Also, it tries to take the knowledge around meaning from the language that the speakers (listeners) have for understanding the speech. In addition to that, we can take into consideration the processes of mind and thoughts of humans by defining and showing our skills of the world in the structure of language through semantics. Culler asserts that there is a relation between human's productions and system of distinctions for forming possible meanings. He states: "structuralism is thus based, in the first sentence, on the realization that if human actions or productions have a meaning there must be an underlying system of distinctions and conventions which makes this meaning possible". (Culler: 1998: 73)

In this chapter, an attempt has been made to explain the relationship between rhetorical and lexical meaning in the structure of stylistics. The lexical meaning attends the meaning of a word while the rhetorical is the attention of writing and speaking effectively or metaphorically. However, certain semantic features can obtain rhetorical expressions, through the interaction between what is said and how we say it. According to the stylistic meaning, we notice that the information is given about the speakers in a discourse by some words and also about the social relationship between the interlocutors in the novel by other words.
Meaning is a device which plays a vital role to attract the attention of listener/reader to any fiction or prose or writing. Consequently, language without meaning, in any fiction, is non-language. Griffiths (2006: 15) defines semantics as: “the study of word meaning and sentence meaning, abstracted away from contexts of use, is a descriptive subject. It is an attempt to describe and understand the nature of the knowledge about meaning in their language that people have from knowing the language”. As stated by Wisniewski (2007), semantics deals with the meanings of words or sentences whereas pragmatics aims to analyze the intended meaning of speaker. Also, semantics deals with the objective or conventional meanings. Therefore, the analysis of the meaning of words accounts for possible aspects of meaning.

At this juncture, we can analyze the specific rhetorical devices that appear in the novels of William Golding. Also, their effect is displayed through interacting between the content and the form in a discourse.

3.2 Interaction of Lexical Stylistic Devices According to the Meaning

A lexical stylistic device plays an important role to create a kind of phenomena. Also, a phenomenon helps to originate additional expressive connotations. However, the act of substitution is referred to transference. Thus, the transference stems from similarity or closeness between two objects in any context.

Leech (1969:148) says about transference of meaning: “a general formula which fits all rules of transference is this: ‘the figurative sense F may replace the literal sense L if F is related to L in such-and-such a way.’”

Vocabulary in context has multiple meanings: dictionary and contextual. Linguistically, the practical interrelation between two meanings is known as a transferred meaning in which we can derive one meaning of a word from another. (Leech: 1969 and Galperin: 1977) When the two meanings of a word are made in an utterance, it is a stylistic device in which two meanings interact in context.
3.2.1 The Transference between the Dictionary Meaning and Contextual Logical Meaning

In this respect, Leech (1969:148) refers to the transference of meaning as: "one of the reasons why figurative interpretation is not completely random is that language contains rules of transference, or particular mechanisms for deriving one meaning of a word from another." Patrick Griffiths makes an attempt to define it. He states: "a figurative interpretation as an explication that involves treating one or more words as if they had meanings different from their literatures." (Patrick Griffiths 2006: 81)

3.2.1.1 Metaphor

Metaphor is a rhetorical figure that the reader or listener tries to understand through choosing the terms. Thus, the selection of the words helps to appreciate a nice figure that needs a careful consideration. Also, metaphor is a comparison that is implicit between two different phenomena by using the vocabularies figuratively. I. A. Richards says that metaphor has two parts, namely, tenor and vehicle. Tenor is the complete sense while the vehicle is the tool when he gives us his view as: “....the vehicle is not normally a mere embellishment of a tenor which is otherwise unchanged by it but ... vehicle and tenor in cooperation give a meaning of more varied powers than can be ascribed to either.” (I. A. Richards 1936:100).

Galperin (1977: 140) suggests that metaphor is a stylistic device to display two different phenomena when he gives us his view as:

A metaphor becomes a stylistic device when two different phenomena (things, events, ideas, actions) are simultaneously brought to mind by the imposition of some or all of the inherent properties of one object on the other which by nature is deprived of these properties. Such an imposition generally results when the creator of the metaphor finds in the two corresponding objects certain features which to his eye have something in common.

Also, V.V. Vinogradov states:

…a metaphor, if it is not a cliché, is an act of establishing an individual world outlook, it is an act of subjective isolation... Therefore a word metaphor is narrow, subjectively
enclosed ....it imposes on the reader a subjective view of the object or phenomenon and its semantic ties. [cited in Galperin (1977: 141)]

Ralph W. Fasold and Jeff Conner- Linton say that semantic meaning is made of context, the meanings of the words and the morphological and syntactic structure in the sentence when they state: “.... to understand semantic meaning, we have to bring together three main components: the context in which the sentence is used, its morphological and syntactic structure.” (Ralph W. Fasold and Jeff Conner- Linton 2006:138).

We present a few examples below to show the metaphoric use of language:

1. “I told her that I was a helpful victim, that pride had prevented me from making this clear to her, but she was the sun and moon for me, that without her I should die, that I did not expect much only that she should agree to some special relationship between us that would give me more standing than these acquaintances so casually blessed.” (FF: 90).

In the above example, the author uses the expression ‘she was the sun and moon for me’ to show that she was like the sun and moon. In notional terms, the word ‘she’ is the tenor of the metaphor and the words ‘the sun and moon’ are its vehicles. Also, the vehicles of the metaphor ‘the sun and moon’ awakened the sign of life; sun indicating the necessary heat for life in the day and the moon represents the importance of light in the night, whereas the tenor ‘she’ does not. There is a kind of analogue in the terms. Thus, in the above sentence; the second concept is materialized in the first concept effectively.
2. "A thought was forming like a piece of sculpture behind the eyes but in front of the unexamined centre. He watched the thought for a timeless interim while the drops of sweat tricked down from blotch to blotch. But he knew that the thought was an enemy and so although he saw it he did not consent or allow it to become attached to him in realization." (PM: 161)

We find in the above example that the action of fighting is created in the element of abstract by which the figurative meaning is derived in the mind of the listener or the speaker. However, the element of concrete by which the lexical literal meaning is comprehended is also present. This is a very important aspect of discourse.

![Tree Diagram (3.1-b): Syntactic Representation of Metaphor]

3. "Ralph pushed back his fair hair, "How did your friend blow the conch?" He kind of spat "said Piggy, "My auntie wouldn't let me blow on account of my asthma. He said blew from down here." Piggy laid a head on his jutting abdomen. "You try, Ralph. You'll call the others. "..." (LOF: 23)

In the above sentence, the writer uses the animate pronouns 'he' and 'his' instead of the inanimate pronouns 'it' and 'its' to refer to the conch in the above discourse.
Some other examples are also presented below:

4. "..."Hullo Alfred!" *You bloody swine!* "Nosey little man." "Who've you got in there? Tell me? " Now, now, come along quietly Alfred, we don't want any fuss." ..." (PM: 89)

5. "The fit takes me out of a deep well as does the compulsion of sex and other people like my pictures more than I do, think then more important than I do. At heart I am a dull dog. I would sooner be good than clever." (FF: 7)

6. "She may surface at any moment, breaking the swell with her heavy body like a half-lide rock. Her periscope may seat the water close by, eye of a Land-creature that may be passing under me now, shadowy and shark-like; she may be lying down there below my wooden feet on a bed of salty water as on a cushion while her crew sleeps." (PM: 18).

### 3.2.1.2 Personification

This figure of speech is a kind of metaphor in which abstract ideas or inanimate objects are treated as real human persons. Abrams (1978: 62) says: "another figure related to metaphor is personification, or in the Greek term 'prosopopeia' in which either an inanimate object or an abstract concept is spoken of as though it were endowed with life or with human attributes or feelings compare pathetic fallacy.” Also, Cuddon (1980: 501 and 502) refers to
it as: “the impersonation or embodiment of some quality or abstraction, the attribution of human qualities to inanimate objects.”

The following examples cited from William Golding show the use of personification.

1. “My *yesterdays* walk with me. They keep step. They are grey faces that peer over my shoulder.” (FF: 5)

In the above sentence, we find inappropriateness at the semantic level, because the subject ‘My yesterday’ is not appropriate with the verb ‘walk’. However, the expression ‘My yesterdays’ is treated as a real human person with the verb ‘walk’. Linguistically, in the context, the meaning in the dictionary is different from the transferred meaning. Therefore, the meaning of the word ‘yesterday’ is fixed in the dictionary while the transferred meaning in the context is unexpected.

Tree Diagram (3.2-a): Syntactic Representation of Personification

2. “Lying with little movement of his body he found that the *sea* ignored him, treated him as a glass figure of a sailor or as a log that was almost ready to sink but would last a few moments yet.” (PM: 11)

According to the rhetorical effect, in the example cited above, there is a semantic mismatch of the subject ‘sea’ with the verb ‘ignored’. However, at the syntactic level the construction is perfectly formed. Thus, the transferred meaning from the speech is unpredictable and also different from the literal meaning in the dictionary. Therefore, the
The sun ignored him.

3. “For beneath them, the trees of the forest sighed then roared. The hair on their foreheads fluttered and flames blow out sideways from the fire. Fifteen yards away from them came the plopping noise of fabric blown open.” (LOF: 122)

The literal meanings of the words ‘the trees of the forest sighed then roared’ are fixed in the dictionary while the transferred meaning from the speech is unexpected. Thus, the value of the stylistic device is to express the distinct attitude in the context. However, we find that the verb of the above sentence ‘sighed’ is not appropriate with the subject ‘the trees of the forest’ that is semantically wrong, but syntactically true. Here, the use of personification gives us the feeling of sadness.
In the examples 4 and 5 below, we can observe the use of personification in discourse:

4. “But we live right in the heart of England and the hop gardens glowed round us.” (Ff: 22)

5. “He would be walking in the street shaking his head, striding along, knees bent, arms gesticulating—and then he would cry out from the heart of his awful battle.” (Ff: 164)

3.2.1.3 Metonymy

Metonymy is an important figure of rhetorical speech through which the transference of meaning is done in a discourse. Metonymy is defined by Abrams as: “the term for one thing is applied to another with which it has become closely associated in experience.” (M. H. Abrams 1978: 62) Tennyson’s example, in this respect, is cited by Leech (1969: 152) as follows:

“The sinless years

That breathed beneath the Syrian blue.”

[In Memoriam, L1]

Through the interaction of the meanings, we can understand that the sinless years mean the life of Christ. About the words ‘the sinless years’ we notice that Christ’s life is transferred by the word ‘sinless’ Thus, the transference of meaning is applied on this expression.

The relation between metonymy and metaphor is discussed by G.Esnault. He writes that metonymy is known by its intuition quicker than the metaphor; also, it does not take new paths in its steps. G. Ensault (1925: 31) expresses his view as: “metonymy does not open new paths like metaphorical intuition, but, taking too familiar paths in its stride, it shortens distance so as to facilitate the swift intuition of things already known.”
Leech (1969: 52) has the view that a metonymy is a residual category that contains all kinds of meaning shift practically when he gives us his view as: "...in practical, metonymy is treated as a residual category including all varieties of transference of meaning apart from those separately classed as synecdoche or metaphor."

According to Galperin (1977: 144), there is a different relation between dictionary meaning and contextual meaning when he writes: "metonymy is based on a different type of relation between the dictionary and contextual meanings, a relation based not on identification, but on some kind of association connecting the two concepts which these meanings represent."

The following examples taken from the works of William Golding illustrate the use of metonymy in discourse:

1. "Silence began to sound, to fill with a high, nightmare note. There were steps to mount and then a blankness of cloth with a line of white at the top I ran back to Philip, pattering through the blasts of hot air from the grille in the floor. We argued and tussled again the awe of the place was on me; even on my speech. "But I been three times, Phil—don't you see? I can't pee any more!" (FF: 61)

In the above example, the concrete object is used to symbolize an abstract object that is not used directly. Rather, it is used figuratively because the speaker has the condition of fear from the place in the above discourse

2. "Davidson came down from his swing. Two faces approached each other. Campbell read the face line by line as he had read the lean-to.

Tree Diagram (3.3-a): Syntactic Representation of Metonymy
He flinched from it again and looked away at the place where the sun was going down seemingly for ever.” (PM: 206)

In the example cited above the author very clearly resorts to metonymic use of language. He does not use the expression ‘light of the sun’ in the literal sense, instead it is used figuratively in the context to convey a feeling of darkness portraying the conflict between love and selfishness and hatred.

3. “The sun bounced at him from the paper. He bent his knees until he was looking into the paper at eye-level and still he saw a distorted sun.” (PM: 98)
4. “Piggy was indignant.” I been talking Ralph, and you just stood there like”Softly, looking at Piggy and not seeing him, Ralph spoke to himself. "He'll come back. When the sun goes down he'll come." He looked at the conch in Peggy's hand.” (LOF: 158 & 159)

In the examples cited above, William Golding repeats the use of metonymy in language when he uses the expressions ‘the sun bounced at him from the paper’, ‘he saw a distorted sun’, ‘when the sun goes down he'll come’, in the discourses. Golding brings into play such devices to expose the figurative representation of the expression ‘the sun’, ‘a distorted sun’. Thus, the function of metonymy is to explain that lives and landscape are destroyed by the representation of darkness.

3.2.1.4 Honest Deception

According to Leech (1969), there are three tropes by which truth is misrepresented. One of them is irony that implies the opposite of what the speaker/writer says.

3.2.1.4.1 Irony

Irony is also a kind of stylistic device. In discourse, irony conveys a double meaning; the intended meaning and the contrary meaning. H. W. Fowler in Modern English Usage, cited in Leech (1969:171), describes irony as a mode of expression which postulates a double audience, one of which is ‘in the know’ and aware of the speaker's intention, whilst the other is naive enough to take at its face value. In this respect, Abrams (1978) has the view that the concealment of the chief meaning between what the words declare in the expression and what is really happening, is the real character of irony.

Also, Kierkegaard, cited in Cuddon (1980: 337), expresses the idea of irony by saying that it is a mode through which things are seen. Amiel (1883: 87), cited in Cuddon (1980: 337 and 338), expresses the view that the absurdity of life may be perceived through irony that appears suddenly. Cuddon's view on irony is worth noting. He says that irony includes
the absurd and paradoxical element and shows the incongruity between the forms and their meaning in a discourse. He further gives us his words: "...... it seems fairly clear that most forms involved the perception or awareness of discrepancy or incongruity between words and their meanings, or between actions and their results, or between appearance and reality. In all cases there may be an element of the absurd and the paradoxical." (Cuddon 1980: 338)

Galperin (1977: 146) says: "irony is a stylistic device also based on the simultaneous realization of two logical meanings—dictionary and contextual, but the two meanings stand in opposition to each other." In addition to that, Leech (1969: 172) elaborated the mask of irony that it consists of two different meanings; the overt meaning is the approval while the covert meaning is disapproval. Also, Leech (1969:174) explains the similarity between irony and metaphor1, "that metaphor and irony can arise from the same linguistic source - violation of co-occurrence conditions- shows that they are both modes of interpretation; that is, they are not so much part of the text, as part of the reader's response to the text."

However, there are two main sorts of irony—verbal irony and situational irony. Tohson, cited in Cuddon (1980: 338), defined verbal irony as a mode of speech in which the meaning is contrary to the words. The second one is the situational irony that also plays an important role for conveying the difference between the results of events that one awaited or real.

In the novels of William Golding, we come across the usage of 'irony' frequently. We also see that irony plays the important role of conveying the effect of the events in the context. He uses verbal irony and situation of irony for displaying his ideas that give the audience something to meditate about.

1- See metaphor "(p. 27)"
Some examples are presented below from the novels of William Golding in which we can see the element of irony very clearly:

1. “They assented. Piggy opened his mouth to speak, caught Jack’s eye and shot it again. Jack held out his hands for the conch and stood up, holding the delicate thing carefully in his sooty hands. “I agree with Ralph, We got to have rules and obey them. After all, we’re not savages, we’re English; and the English are best at everything. So we’ve got to do the right things.” He turned to Ralph.” (LOF: 55)

In the above example, Jack’s words show irony from his situation about obeying the rules. This irony carries the opposite meaning and shows his conceit with English nationality. In the following event of the story, Jack appears in an opposite situation as compared to Ralph. Here, he tried to give a different direction to Ralph. Therefore, Jack fights with Ralph who wants the fire going on for rescuing. Linguistically, irony is embodied in the above example; the direct meaning from the context conveys the opposite or indirect meaning through reading the rest of the novel.

2. “The mouth had its own wisdom.” There is always madness, a refuge like a crevice in the rock. A man who has no more defence can always creep into madness like one of those armoured things that scuttle among weed down where the mussels are. "Find something to look at." Madness would account for everything, wouldn’t, my sweet?” (PM: 186)

In the example cited above, the words ‘mouth’ and ‘madness’ embody verbal ironies, whereas the expression ‘mouth’ does not have its wisdom and also the expression ‘madness’ can not account for everything. Linguistically, the meaning is contrary to the use of the words in the discourse. Thus, the words ‘madness’ and ‘mouth’ acquire the opposite meanings ‘sanity’ and ‘knowledge and experience’

3. “We saw your smoke. And you don’t know how many of you there are? “No, Sir.” “I should have thought that a pack of British boys—you are all British aren’t you?—would have been able to put up a better show than that—I mean—” "It was like that at first," said Ralph, before things—" He stopped. "We were together then—"The officer nodded helpfully.” (LOF: 248)
In the above example, the officer's words, at the end, imitate the words that Jack expresses in the beginning. Linguistically, the overt meaning is different from the covert meaning. However, this meaning carries another meaning because the naval officer can guess what happened on the island. Also, the officer's conceit is about his nationality. This is called honest deception in a situation of irony.

Below we have a few more examples of irony that appear in the writings of William Golding:

4. "The centre sat opposite, right on the outside of its window-right out in the world. "We'll talk. Let's talk, Nat?"
   "How's London?"
   "Doesn't like lectures on heaven."
   "Heaven?"
Then the body was laughing, louder and louder and the water was flowing again. Nat was grinning and blushing too.
   "I know. But you don't have to make it worse."
   He smeared away the water and hiccupped.
   "Why heaven?"
   "The sort of heaven we invent for ourselves after death, if we aren't ready for the real one"
   "you would- you curious creature!"
   Nathanial became serious. He peered upwards, raised an index finger and consulted a reference book beyond the ceiling." (PM: 182&183)

5. "I know. She told me, we're both sorry."
   "To hell with your sorrow. And her sorrow."
   "Well there."
   "And to hell with this place and life generally."
   "I asked her, you see. She would have kept your secret."
   Kenneth gave a high-pitched laugh.
   "Oh, yes, you've got a good wife; she'll never let you down. She'll stand at your back and prop you up so that you can come across a few more suckers." ..." (FF: 247)

3.2.2 The Relation between the Logical Meaning and Emotive Meaning

The emotional meaning of a word or expression plays an important role in stylistics. It is used as a means of displaying the writer/speaker's emotional attitude towards things or events that are described in attempting to make a statement that excites a particular emotional response in the reader or listener according to an utterance in the context. Therefore, there is the interplay between logical and emotive meanings.
3.2.2.1 Emotion

The state of the speaker/writer’s emotion in discourse is aroused through the use of a word in any situation.

3.2.2.1.1 Interjection

The use of interjection is for showing emotion or surprise. Interjections are usually used more in speaking than in writing and are written with exclamation marks (!). Semantically, it is known that the use of interjection gives us the emotive meaning by the speaker in a discourse. In this respect, Ullman writes: “only the context can show whether a word should be taken as a purely objective expression or whether it is designed to convey and arouse emotion.” (Ullman1951: 28)

According to Galperin (1977: 154), there is an interaction between logical and emotive meanings when we take his view as:

Interjections are words we use when we express our feelings strongly and which may be said to exist in language as conventional symbols of human emotions. The role of interjections in creating emotive meanings has already been dealt with. It remains only to show how the logical and emotive meanings interact and to ascertain their general functions and spheres of application.”

William Golding uses the stylistic features rhetorically in his novels. A few examples are cited below:

1. “Hullo, Alfred!”
   "You bloody swine!"
   "Nosey little man."
   "Who've you got in there? Tell me!"
   "Now, now. Come along quietly Alfred, we don't want. Any fuss."
   "Don't want any fuss."
   "Don't pretend it's someone else! You bastard! Oh Christ---” (PM: 89)

In the above example, the use of the interjection ‘hullo’ carries an emotive meaning that is expressing greeting or anger. Therefore, the difference in the logical meaning from the emotive meaning is shown in the above instance. Thus, the word ‘hullo’ carries a logical
meaning from dictionaries while the same word carries another meaning that is called the emotive meaning in discourse.

Tree Diagram (3.4-a): Syntactic Representation of Interjection

2. "...."I bet it's gone tea-time," said Piggy.
   "What do they think they're going to do on that mountain?"
   He caressed the shell respectfully, then stopped and looked up.
   "**Ralph! Hey! Where are you going?**"
   Ralph was already clambering over the first smashed swath of the scar. A long way ahead of him was crashing and laughter.
   Piggy watched him in disgust." (LOF: 50)

The interjection, in the sentence is "Ralph! Hey! Where are you going?", conveys the emotion that expresses calling attention. However, the emotive meaning is different from the literal meanings in the above sentence.

Tree Diagram (3.4-b): Syntactic Representation of Interjection
3. "I said I loved you. **Oh God**, don't you know what that means? I want all of you, not just cold kisses and walks—I want to be with you and in you and on you and round you—I want fusion and identity—I want to understand and be understood—**oh God**, Beatrice, Beatrice, I love **I want to be you!**" (FF: 105)

Here, the interjection 'Oh God' carries the emotion that is expressing pain between the interlocutors. Therefore, the emotion is carried in the minds of the speakers, but it is different from the meaning of the words in the dictionary logically.

Tree Diagram (3.4-c): Syntactic Representation of Interjection

Some more examples are presented below to show this feature:

4. "Let me, then. Now. To-night, in the car."
   "Please!"
   Hat awry, road unravelled, tree-tunnel drunk up—
   "I'll kill us."
   "**You're mad—oh, please!**"..." (PM: 151)

5. "... It is not Nathaniel leaning there, it is Mary.
   I must. I must. Don't you understand, you bloody bitch?
   "**Messenger!**"
   "**Sir.**"
   "Get me a cup of cocoa."
   "**Aye aye, sir!**"
   "And messenger—never mind"..." (PM: 285)
3.2.2.2 Absurdity

Semantically, a mixture of two words in which the meaning of one word is opposite to
the other word's meaning. This is named an absurd interpretation because it involves man's
ability to take sadness mixed with delight.

3.2.2.2.1 Oxymoron

This rhetorical device is defined by Cuddon as follows: “a figure of speech which
combines incongruous and apparently contradictory words and meanings for a special
effect.” (Cuddon1980: 471). Lamb's celebrated remark: ‘I like a smuggler. He is the only
honest thief’, we can clearly see the use of oxymoron in the expression ‘honest thief’

Leech (1969: 141) elaborated this figure of speech by the following examples of
oxymoron:

1- Parting is such sweet sorrow.

[Roméo and Juliet, II. II]

2- Thou art to me a delicious torment.

[Emerson, 'friendship', Essays]

Leech (1969: 142) says: “we probably interpret them as ‘a mixture of sweetness and
sorrow;’ a mixture of delight and torment’, although it could be argued that it is the
mysterious merging of contrary emotion that is imaginatively realized in such expressions
rather then their coexistence.” Galperin elucidates it as: “oxymoron is a combination of two
words (mostly an adjective and a noun or an adverb with an adjective) in which the meanings
of the two clashes, being opposite in sense” (Galperin 1977: 162)
Below, we present a few examples from the novels of William Golding to show the use of oxymoron in his writings:

1. “An enchantment was filling the room. Nat’s head seemed to grow large and small with it.” And I should be awfully pleased, Chris, if you’d be best man for me.” (PM: 157)

This example shows the ability of humanity to feel or live through the pleasure combined with fear. Therefore, a mixture of contrary emotions is shown by the words ‘awfully pleased’. Linguistically, there are two meanings; emotive and logical meanings. The absurdities of the contrary meanings are shown in the above example.

```
VP
  | AdvP
  | awfully
  | V
  | pleased,
    | awful -ly
    |       -d
    | awe(root) -ful

Tree Diagram (3.5-a): Syntactic Representation of Oxymoron
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2. “The cash-box. Japanned tin, gilt lines. Open empty. What are you going to do about it, there was nothing written down. Have a drink with me some time. She’s the producer’s wife, old boy.” (PM: 153)

In the above example, the absurdity of the interpretation is shown apparently through the mixture of the contrary meanings of the two expressions ‘old’ and ‘boy’. Linguistically, it is to be noted that the first expression ‘old’ combined with the second expression ‘boy’ in order to display the contradiction in the two meanings (logical and emotive).
There was amazement that to love and to hate were now one thing and one emotion. Or perhaps they could be separated. Hate was as hate had always been an acid, the corroding venom of which could be borne only because the hater was strong. "I am a good hater."......" (PM: 103)

The speaker in the above example gives us the type of an apparent absurdity through combining two expressions that are opposite to each other in meaning. Therefore, it is known linguistically that the rhetorical effect is created by merging the two opposite meanings emotively. The use of the adjective 'good' with the noun 'hater' as in 'good hater' is semantically inappropriate. However, syntactically, the phrase is well-formed, fully conforming to the rules of grammar. Such as phenomenon is an example of absurdity in discourse.

"Unwillingly Ralph turned away from the splendid, awful sight."
(LOF: 58)
Unwillingly Ralph turned away from the splendid awful sight.

Tree Diagram (3.5-d): Syntactic Representation of Oxymoron

5. “She is the unquestionable, the not good, not bad, not kind, not bitter.” (FF: 15)

Tree Diagram (3.5-e): Syntactic Representation of Oxymoron
6. "........." It was something I remember. I'd better not remember it again.

Remember to Forget. Madness?"
Worse than Madness. Sanity" (PM: 169)

Tree Diagram (3.5-f): Syntactic Representation of Oxymoron

7. "The receptionist traced out a route on a plan. Not at all, it was a
pleasure to her, professionally smooth, helpful and untouched.
Accustomed to deal with too much joy, too much sorrow." (FF: 237)

Tree Diagram (3.5-g): Syntactic Representation of Oxymoron
3.2.3 Poly-Semantic Effect between the Primary Meaning and Derivative Logical Meaning

Linguistically, a word in any context may acquire its derivative meaning in addition to its primary meaning because its meaning develops gradually, that is to say, the new meaning appears alongside the primary one. In any discourse, the writer uses a word that has the same grammatical position, but we find that the same word has a different semantic relationship to two adjacent words. As a result, the semantic relationship contains the two different meanings; literal meaning and transferred meaning. Dr Sharad Rajimwale (2004: 256) remarks about the semantic change, “semantic changes occur in three different ways:

i. The original meaning is completely replaced by the new meaning.

ii. The original meaning is narrowed.

iii. The original meaning is further expanded.”

It has been observed through analysis, that in Golding’s works, we come across both types of these meanings in different forms. We have discussed them in the sub-sections below:

3.2.3.1 Zeugma

It is known that it is a rhetorical figure in which two different parts of sentence combine with a common noun or verb that is appropriate to one of them. Cuddon (1980: 759) defines it as: “a figure of speech in which a word stands in the same relation to two other terms, but with a different meaning, usually a verb governs two objects.” Also, Abrams (1978: 150) states: “zeugma in Greek means ‘yoking’; in the most common present usage, it is applied grammatically in relation to two or more words, but with some alteration in its meaning from one instance to the next.” Galperin (1977: 150) writes his suggestion as: “zeugma is the use of a word in the same grammatical but different semantic relations to two adjacent words in the context, the semantic relations being, on the one hand, literal, and on the other, transferred.”
Semantically, there is a difference between the primary meaning and derivative meaning. Zeugma is a rhetorical device that provides the poly-semantic effect in the context. Thus, any word has many meanings, so that, it can acquire the derivative meaning in addition to the primary meaning. Therefore, the derivative meaning plays an important role for finding out the aesthetical function of the utterance.

Some examples from the novels of William Golding with regards to zeugma are presented below:

1. “I said I loved you. Oh God, don't you know what that means? I want you, I want all of you, not just cold kisses and walks—I want to be with you and in you and on you and around you—I want fusion and identity—I want to understand and be understood—ho God, Beatrice, Beatrice, I love you—I want to be you!” (FF: 105)

In the above example, the verb ‘want’ and infinitive ‘to be’ in the expression ‘I want to be with you.’ emphasize the following meaning ‘He wants her as wife.’ Also, these expressions the verb ‘want’ and infinitive ‘to be’ are used in their concrete and primary meanings. However, the words ‘want’ and infinitive ‘to be’ are used in their derivative meanings with using the prepositions ‘with, in, on, around’ Here, we notice that the object of the above sentence ‘you’ is controlled to make the different meanings in the parts of the above utterance.

Tree Diagram (3.6-a): Syntactic Representation of Zeugma
2. "They brought back the nights of childhood, the hot, eternal bed with seamed sheets, the desperation." (PM: 148)

In the above example, the verb 'brought back' in 'they brought back the nights of childhood' carries the meaning that the speaker is reminded of his best days through his eyes. Therefore, this verb 'brought back' is used in its primary meaning. In addition to that, the verb 'brought back' is used in 'they brought back the hot, eternal bed with seamed sheets.' with the derivative meaning. Through it, the reader realizes the two meanings; the primary meaning and the derivative meaning.

Semantically, the expression 'bed' is symbolized to the expression 'grave'. This is called the derivative meaning from the expression 'bed'. As a result to that the expression 'bed' governs the two adjectives in the above example 'hot and eternal'.

Tree Diagram (3.6-b): Syntactic Representation of Zeugma

3. "The sand, trembling beneath the heat-haze, concealed many figures in its miles of length; boys were making their way towards the platform through the hot, dumb sand." (LOF: 24&25)
The expression, in the above example, 'sand' in 'hot, dumb sand' carries the meaning 'animate'. Here, this expression 'sand' is used in its literal and primary meaning. In addition to that, we find that this expression 'sand' in the same sentence is used in the derivative logical meaning for the poly-semantic effect. Therefore, this expression 'sand' the second following meaning 'the sand is stupid or speechless like a human being.' Also, semantically we guess from it another meaning that there is life but without talking.

Boys were making their way towards the platform through the hot dump sand.

Tree Diagram (3.6-c): Syntactic Representation of Zeugma

3.2.4 Interaction of Lexical Meaning According to the Logical Meaning and Nominal Meaning

Semantically, a word has two kinds of meanings that are understood simultaneously from an utterance in the context. This is called the interaction between two meanings (logical and nominal meanings).
3.2.4.1 Antonomasia

Antonomasia is a figure of speech in which the proper name is used to denote a thing or person that shares the same feature with that name. Also, the common noun is used instead of the proper name. Cuddon (1980: 50) comments: “a figure of speech in which an epithet, or the name of an office or dignity, is substituted for a proper name. So, ‘the Bard’ for Shakespeare, ‘a Gamaliet’ for a wise man; ‘a Casanova’ for a womanizer and ‘a Hitler’ for a tyrant.” The nominal meaning of a proper name acquired the new-nominal part by expressing its logical meaning while the logical meaning is used to denote ideas and to classify individual things into group (classes). Thus, antonomasia is one of the logical stylistic devices in which there is the interaction between the logical and nominal meanings of a term. Therefore, we realize the two kinds of meanings in the expression simultaneously. Galperin (1977: 164) says: “the interplay between the logical and nominal meanings of a word is called antonomasia.”

The use of a common noun as a proper name is realized to indicate the leading and characteristic feature of a person or an event in the context. Such as, the surnames, “Mr. White or Mr. Smith” put to mean color and profession. However, the names, “Mr. Scorpion or Mr. Simplicity” are used to denote associations with certain human traits because of the denoted meanings of the expressions “simplicity” and “scorpion”.

Below, we present some examples from the novels of William Golding to highlight the use of antonomasia:

1. “My madness was Wagnerian. It drove me forth on dark nights forsooth striding round the downs. I should have worn a cloak.” (FF: 115)

In the above example, the proper name of the word ‘Wagnerian’ is known in the world for the famous musician ‘Wagner’. However, the word ‘Wagnerian’ has a separate nominal meaning with the special features according to the state of emotion in the discourse. Consequently, the nominal meaning of the expression ‘Wagnerian’ combines with the expression ‘madness’ Hence, the interaction between a logical and nominal meaning of the expression ‘my madness’ is realized simultaneously.
My madness was Wagnerian.

Tree Diagram (3.7-a): Syntactic Representation of Antonomasia

2. "I was telling you after the show last night. You remember? About how our lives must reach right back to the roots of time, be a trait through history. "I said you were probably Cleopatra." ....." (PM: 156)

The interaction between the logical and nominal representations of the expression 'Cleopatra' is clearly visible. Cleopatra, the queen of Egypt killed herself, thus extending the characteristic quality of 'Cleopatra' to the person ‘Nathaniel’ in the conversation.

Tree Diagram (3.7-b): Syntactic Representation of Antonomasia

3. "He licked his lips. "There ain't nothing we can do. We ought to be more careful. I'm scared—" Jack dragged his eyes away from the fire. "You're always scared. Yat--Fatty!"
I got the conch, "ain't Ralph?"
Unwilling Ralph turned away from the splendid, awful sight." (LOF: 58)
In the above utterance we easily recognize the word 'Fatty' as the name in the context. This word 'Fatty' gives us information about Piggy and also enhances the special traits about his personality. It is to be noted that antonomasia is represented with capital letter through the use of a written language.

Tree Diagram (3.7-c): Syntactic Representation of Antonomasia

Some more examples regarding antonomasia are cited below:

4. “Here, let me take that for you-sit down-I'm-my dear man!”
   Nathaniel was grinning too.
   "It's good to see you, Christopher."
   "And you can stay? You don't have to rush away?"
   "I've come up to give a lecture to the---"
   "But not this evening." …” (PM: 182)

5. “...I smiled wrily at Kenneth; and as I smiled I felt a sudden gust of affection for him. “All right, Kenneth. Yes. I got what I came for. And thank you."
   "For what?"
   "For being so—Hippocratic."
   "I?"
   Suddenly the image of think Beatrice started up behind my eyes, green, tense and nittering. I covered them with one hand.” (FF: 248)

6. “...."Piggy took the conch out of his hands. His voice was indignant.
   "I don't believe in on ghosts--ever!"
Jack was up too, unaccountably angry.
"Who cares what you believe--Fatty!"
"I got the conch!"
There was the sound of a brief tussle and the conch moved to and fro.”

(LOF: 112)

3.2.5 Rhetorical Figures for Reinforcing the Certain Feature of a Phenomenon or a Thing

The aim of rhetorical figures like simile, periphrasis, euphemism, hyperbole...etc is to intensify some features of the concept in question. Thus, we notice that one of the features of the phenomenon in question is made to seem necessary and important in the utterance. However, the trait of the phenomenon that is picked out may be unnecessary, but for a special reason it is elevated to the greatest importance.

3.2.5.1 Simile

Simile is one of the stylistic devices used to reinforce a certain feature of a thing. Also, it is an important instrument for comparing two objects by using the formal elements of the simile in its framework; the connective words such as ‘like’, ‘as’, ‘such as’, ‘as if’, ‘seem’...etc are used. Here, the feature of an object is viewed from diverse angles, for example, its state, its actions, and its manners. Also, a simile creates to a new realization of an object.

Abrams (1978: 61) asserts: “in a simile a comparison between two distinctly different things is indicated by the word ‘like’ or ‘as’.” Also, Cuddon (1980: 629) observes: “a figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image. It is an explicit comparison (as opposed to the metaphor, where the comparison is implicit.) recognizable because of the use of the words ‘like’ or ‘as’. It is equally common in prose and verse and is a figurative device of great antiquity.” As stated by Galperin (1977), it is a simile in which one object is brought into contact with another object that is belonging to a different class of things.
The following examples of simile present in the novels of William Golding are discussed below:

1. “A tree exploded in the fire like a bomb. Tall swatches of creepers rose for a moment into view, agonized, and went down again. The little boys screamed at them. "Snakes! Snakes! Look at the snakes!".....” (LOF: 60)

The simile, in the above utterance, is used to indicate a comparison between ‘the tree exploded’ and ‘a bomb’ that includes diverse classes of objects. Also, the simile brings together two thoughts for reinforcing the idea ‘explosion’. Semantically, the writer can convey a meaning that is the figure of the explosion explicitly through this comparison. The use of simile in the above lines to compare the subject ‘tree’ with the object ‘bomb’ belonging to two different classes is made to enhance the phenomena of ‘expression’. Semantic linkage between the word ‘tree’ and ‘bomb’ is inappropriate here. However, to express the idea of an explosion such usages become necessary.

Tree Diagram (3.8-a): Syntactic Representation of Simile

2. “...."That little 'un--" gasped Piggy-- "him with the mark on his face, I don't see him. Where is he now?"
The crowd was as silent as death.
"Him that talked about the snakes. He was down there---"....”(LOF: 60)
In the above example, simile is used to link the properties of the two things 'a crowd' and 'death'. The sentence, from the above example, 'the crowd is silent' is not true because the subject of the sentence does not belong to the adjective 'silent'. Semantically, that is to say, this expression 'crowd' is not appropriate in this sentence. In addition to that, if we change the subject of the sentence 'crowd' to the expression 'death' as in the sentence, 'the death is silent'. It will be true both semantically and syntactically because the expression 'death' is suitable to the adjective 'silent'.

![Tree Diagram (3.8-b): Syntactic Representation of Simile](image)

3. "......"I don't like to hear my voice falling dead at my mouth like a shot bird". He put a hand up to either side of his window and watched two black lines diminish it. He could feel the roughness of bristles under either palm and the heat of cheeks."(PM: 139)

In this example, we find that the comparison between the sentences 'my voice falling dead' and 'a shot bird' used to show their special properties. In the above sentence, the use of the expression 'my voice falling dead at my mouth' is semantically inappropriate but syntactically true. If we change the verb in the sentence from 'falling dead' to 'dying away' the above example will be both semantically and syntactically correct. In addition to that, if we change the subject of the sentence from 'my voice' to 'a shot bird' the sentence will also be correct semantically. Therefore, the writer is able to make the meaning of the sentence noticeable through the simile. Moreover, the writer tries to reinforce the state of the death through them.
Some more examples of ‘simile’ are presented below in examples 4, 5, and 6 below:

4. “In my private album of pictures, she is complete and final as a full stop” (FF: 10)

5. “My memories of that time are confused as mountainous country in misty weather” (FF: 66)

6. “The two boys, bullet-headed and with hair like tow, flung themselves down and lay grinning and panting at Ralph like dog” (LOF: 25)

3.2.5.2 Periphrasis

A circumlocution contains a brief idea that is expressed through a long indirect speech about a described thing. Cuddon (1980:500) calls the periphrasis as a ‘round-about speech’ when he expresses his point of view as: “periphrasis is a round-about way of speaking or
writing; known as circumlocution; thus, using many or very long words where few or simple words will do.”

Regarding its linguistic nature Galperin (1977: 169) states as: “periphrasis represents the renaming of an object and as such may be considered along with a more general group of word designations replacing the direct names of their denotata”. Furthermore, Leech (1969: 140) gives us his comment that periphrasis is considered as the descriptions better than definitions, that is to say, the descriptions intensified the imaginative understanding of the thing that is described through substituting a longer expression semantically for a shorter one.

Some examples from the novels of William Golding are presented to show the use of periphrasis below:

1. “I heard my voice babbling on, saying its lines, making the suggestions that were too general to be refused, the delicately adjusted assumptions that were to build up into an obligation; I heard my voice consolidating this renewed acquaintance and edging diplomatically a trifle further; but I watched her unpaintable, indescribable face and I wanted to say—you are the most mysterious and beautiful thing in the universe, I want you and your altar and your friends and your thoughts and your world. I am so jealousy-maddened I could kill the air for touching you. Help me. I have gone mad. Have mercy. I want to be you.” (FF: 83 & 84)

The sentence given in bold above is periphrasis for the short sentence. ‘I love you strongly’. The periphrastic expression in the sentence intensifies one of the features of the phenomenon ‘love’ between interlocutors in this situation. Here, periphrasis has an important role in that it shows the whole relationship between them while the short sentence ‘I love you strongly’ can not give the whole picture clearly and fails to show the depth of the relationship and experience of the phenomenon described in this situation. In his novels, William Golding makes use of periphrasis quite often. He fully utilizes this feature to give a detailed description of the events. Moreover, he is also able to express his own estimation of events and people in any situation through minute descriptions.
2. “They surrounded the covert but the sow got away with the sting of another spear in the flank. The trailing butts hindered her and the sharp, cross-cut points were a torment. She blundered into a tree, forcing a spear still deeper; and after that any of the hunter could follow her easily by the drops of vivid blood. The afternoon wore on, hazy and dreadful with damp heat; the sow staggered her way ahead of them, bleeding and mad, and the hunters followed, wedded to her in lust, excited by the long chase and the dropped blood. They could see her now, nearly got up with her, but she spurted with her last strength and held ahead of them again. They were just behind her when she staggered into an open space where bright flowers grew and butterflies danced round each other and the air was hot and still.” (LOF: 167)

The elaborate expression is a periphrasis that the speaker uses in this situation. Also, the use of the long expression above in place of the short one ‘They could chase the sow savagely.’ is through minute description. Therefore, the writer can convey the whole picture about the phenomenon ‘savageness’. Semantically, the periphrasis is used to reinforce the savageness of the hunters towards the sow.
4. "A thought was forming like a piece of sculpture behind the eyes but in front of the unexamined centre. He watched the thought for a timeless interim while the drops for sweat trickled down from blotch to blotch. but he knew that the thought was an enemy and so although he saw it he did not consent or allow it to become attached to him in realization." (PM: 161)

Here, the minute description is a periphrasis for the phenomenon ‘conflict’. The importance of it is to intensify one of features of the phenomenon. As a result, the short sentence for the above periphrasis is ‘his mind had the wrong thought’

Tree Diagram (3.9-c): Syntactic Representation of the Short Sentence for the Longer Sentence 'Periphrasis'

4."I never knew my father and I think my mother never knew him either. I cannot be sure, of course, but I incline to believe she never knew him--not socially at any rate unless we restrict the word out of all useful meaning. Half my immediate ancestry is so inscrutable that I seldom find it worth bothering about. I exist. These tobacco-stained fingers poised over the typewriter, this weight in the chair assures me that two people met; and one of them was Ma. What would the other think of me, I wonder? What celebration do I commemorate? In 1917 there were victories and defeats, there was a revolution. In face of all that, what is one little bastard more or less? Was he a soldier, that other, blown to pieces later, or does he survive and walk, evolve, forget? He might well be proud of me and my flowering reputation if he knew. I may even have met him, face to inscrutable face. But there would be no recognition. I should know as little of him as the wind knows, turning the leaves of a book on an orchard wall, the ignorant wind that cannot decipher the rows of black rivets any more than we strangers can decipher the faces of strangers."(FF: 9&10)
The short sentence for the above longer sentence is ‘I do not know my father as well my mother.’

5. “Something was coming up to the surface. It was uncertain of its identity because it had forgotten its name. It was disorganized in pieces. It struggled to get these pieces together because then it would know what it was. There was a rhythmical noise and disconnection. The pieces came shakily together and he was lying sideways on the rock and a feeling of deep sickness further down the tunnel. There was a separation between now, whenever now was, and the instant of terror. The separation enabled him to forget what had caused that terror. The darkness of separation was deeper than that of sleep. It was deeper than any living darkness because time had stopped or come to an end. It was a gap of not-being, a well opening out of the world and now the effort of mere being was so exhausting that he could only lie sideways and live. Presently he thought. "Then I was dead. That was death. I have been frightened to death. Now the pieces of me have come together and I am just alive.” (PM: 167 & 168)

Here again the short sentence for the longer sentence is ‘the torment of death is felt by my body.’

3.2.5.3 Euphemism

A euphemism is the pleasant, calm expression that is used to replace for the unpleasant, disagreeable expression. Abrams (1978: 55) refers to it as: “euphemism (from the Greek ‘to speak well’) is the use in the place of the blunt term for something disagreeable, terrifying, or offensive-of a term that is vague, less direct, less colloquial.”

Galperin (1977:173) considers it as: “a variety of periphrasis.” and he further says: “euphemism is a word or phrase used to replace unpleasant word or expression by a conventionally more acceptable one.”

We notice that a euphemistic expression contains a fixed synonym as shown by the speaker’s words in the context of use. However, the meaning of unpleasant expression is not clear but implicit in the mind of speaker. For example, in the sentence ‘he will fall asleep forever.’ or ‘he will join the silent majority’, the listener/leader is able to comprehend the implicit meaning ‘his death’ through the explicit meaning.
Semantically, the explicit meaning of the above sentences is different from the implicit meaning, that is to say, when a reader or a listener reads or listens to the above sentences, he will be reminded of the unpleasant verb ‘to die’ or ‘he will die.’ Therefore, the euphemism is to intensify one of the features of a phenomenon ‘death’.

Cudden (1980:248) very aptly says: “the substitution of a mild and pleasant expression for a harsh and blunt one, such as ‘to pass away’ for ‘to die’...”

Below, the euphemistic instances from William Golding have been discussed:

1. “...If you're worried about Martin—whether he suffered or not-----”
   They paused for a while. Beyond the drifters the sun sank like a burning ship, went down, and left nothing for a reminder but clouds like smoke. Mr. Campbell sighed. "Aye," he said, "I meant just that." "Then don't worry about him. You saw the body. He didn't even have time to kick off his seaboots." (PM: 208)

In the bold part of the above example is a euphemistic expression of the following phrase ‘he died’. Therefore, the euphemistic expression intensifies one of the features of the phenomenon ‘death’. Also, the speaker can not give the state of Martin directly to the listener rather he gives the agreeable expression. Semantically, the explicit meaning of the context in the dictionaries is different from the implicit meaning in the mind of speaker and listener or reader.

Tree Diagram (3.10-a): Syntactic Representation of Euphemism
2. "..."God. I could cut your throat."
   "I suppose so."
   "No, I couldn't. Don't go. Wait. I want to talk to you. Listen, Sam. I love Taffy. You know that."
   "I can't take it in."
   "And I said I hated you. But I don't. In a sort of twisted way--it's that life you both lead together, that place you've got. I want to share that. In a sense. I'm in love with both of you."
   "I can't take it in."..." (FF: 249)

The context, in the bold sentence, is a euphemistic expression to the following sentence 'I wanted to share sex with both of you.' Linguistically, the explicit meaning of the expression is not the same as the implicit meaning in the mind of the speaker and the listener or the reader. Here again, we see that it plays the important function of reinforcing the phenomenon of "sex" in the context.

Tree Diagram (3.10-b): Syntactic Representation of Euphemism

3. "... I pulled my lips away."
   "Beatrice!"
   She did nothing. The nurse moved briskly past my right shoulder and bent down. "Miss Ifor dear! Your visitor's come to see you!"
   "Beatrice!"
   Miss Ifor dear!"
   "Hi-yip!Hi-yip!Hi-yip!"..." (FF: 242)
The bold part in the sentence is a euphemistic expression for the sentence ‘you go away from me’ also the phenomenon is the state of the sex between the interlocutors in the context.

Tree Diagram (3.10-c): Syntactic Representation of Euphemism

4. “....."Hullo, Beatrice! Here we are again!”
   When we were sitting at the marble-topped table my plans began to come apart.
   "Did you enjoy yourself last night?"
   "Yes, thank you."
   Then, out of the unendurable compulsion to know; with heart beat and damp hand with plea and anger----
   "What were you doing?"....” (FF: 85)

   In the above example, we find that the euphemistic expression is known by replace the meaning of the pleasant expression ‘Did you enjoy yourself last night?’ for another meaning of disagreeable expression.

3.2.5.4 Hyperbole

Hyperbole is an intentional overstatement or exaggeration. The aim of hyperbole is to show its rhetorical effect as one of the stylistic devices and to magnify or reduce something in an utterance. Its rhetorical effect is not displayed through the repetition in speech or in its form that remains.

Semantically the following quotation, cited in Galperin (1977: 177), defines it as: “hyperbole is the result of a kind of intoxication by emotion, which prevents a person from seeing things in their true dimensions. If the reader (listener) is not carried away by the emotion of the writer (speaker), hyperbole becomes a mere lie.” Also, H.W. Fowler defines hyperbole, cited in Leech (1969: 167), as: “for the sake not of deception, but of emphasis.”
Leech (1969: 167) defines hyperbole as: "exaggeration in colloquial talk is often incredible because at variance with known fact.... In other cases, an exaggerated statement is not just incredible in the given situation but in any situation—because outside the bounds of possibility."

Some examples from the novels of William Golding where the use of hyperbole is seen are presented below:

1. "I heard my voice babbling on, saying its lines, making the suggestions that were too general to be refused, the delicately adjusted assumptions that were to build up into an obligation; I heard my voice consolidating this renewed acquaintance and edging diplomatically a trifle further; but I watched her unpaintable, indescribable face and I wanted to say—you are the most mysterious and beautiful thing in the universe, I want you and your altar and your friends and your thoughts and your world. I am so jealously-maddened I could kill the air for touching you. Help me. I have gone mad. Have mercy. I want to be you." (FF: 84)

The speaker could fight every thing or every one around his love. Also, the speaker conveys that his esteem for this woman is so great that it extends to the air, not to a man or a wild animal. However, one can not refute such an extravagant claim. Semantically, we can treat it as the absurd action but this action exists in the imaginative world not in the real world.

Tree Diagram (3.11-a): Syntactic Representation of Hyperbole
2."Oh help, help! I am dying of exposure. I am starving, dying of thirst. I lie like driftwood caught in a cleft. I have done my duty for you and this is my reward. If you could only see me you would be wrung with pity. I was young and strong and handsome with an eagle profile and wavy hair; I was brilliantly clever and I went out to fight your enemies. I endured in the water, I fought the whole sea. I have fought a rock, and gulls and lobsters and seals and a storm. Now I am thin and weak. My joints are like knobs and my hair is white with salt and suffering. My eyes are dull stones---" (FF: 188)

The hyperbole indicates to the absurdity that exists in the fictional world from the onlooker's point of view, but the speaker's point of view may be real without any doubt. The above utterance shows the extravagant claim semantically for the rhetorical effect through the speaker's sentiment and his personal values. But the addressee can not rely on a claim that is far from the shown fact.

Tree Diagram (3.11-b): Syntactic Representation of Hyperbole

3."He tries to laugh up at the bloodshot eye but heard barking noises. He threw words in the face. "On the sixth day he created God. Therefore, I permit you to use nothing but my own vocabulary. In his own image created he Him." ..." (PM: 195&196)

Tree Diagram (3.11-c): Syntactic Representation of Hyperbole
Golding uses the hyperbolic expression in the above example to indicate the speaker’s emotion. In this situation, the absurdity is used to explain that the attitude of speaker exists in the fictional world.

3.3 Lexical Expressive Device and Peculiar Use of Set Expressions

3.3.1 Introduction

In this section, we will discuss how literal meaning will shift into figurative meaning in some expressions. We will also discuss how we obtain a communicative effect through analyzing the component parts around the domain of stylistics in the novels of William Golding.

3.3.2 Symbolism

Language contains symbols that are spoken or written. By them, we can communicate with each other. In writing, symbolism is the usage of a word, a phrase, a description, by which deep meaning is considered more than words themselves. Any written word can be transformed into very strong device by using its symbol in any text. In other words, the usage of symbolism in literature is the applied use of symbols in order to give meaning to a context. Therefore, the story is enhanced by a symbolism that takes place through having the main topic of fiction. As stated by Abrams (1971), all words are symbols. So, symbol is applied to a word or set of words that refer to something which has additional range of unspecified reference.

Leech suggests that the relation between symbolism and allegory is appeared with a total interpretation. Therefore, symbolism and allegory is one of the aspects of metaphor. He observes: “allegory stands in the same relation to an individual symbol as extended metaphor does to simple metaphor: in fact, an allegory might be described as ‘multiple symbolism’, in which a number of different symbols, with their individual interpretation, join together to make a total interpretation.”(Leech 1969:163) In the novel ‘The Lord of the Flies’, Golding uses a lot of symbolism, for example, the nature of men and society becomes the symbol of evil in the whole novel. At the end of novel, we find that the hunt is also the symbol of war.
Below examples are cited from William Golding's work in order to display the symbol 'conch' as:

1. "..."You try, Ralph. You'll call the other."
   Doubtfully, Ralph laid the small end of the shell against his mouth and blew. There came a rushing sound from its mouth but nothing more Ralph wiped the salt water off his lips and tried again, but the shell remained silent.
   *He kind of spat."..."*(LOF: 23)

2. "..."I tried to get over that hill to see if there was water all round. But your shell called us."
   **Ralph smiled and held up the conch for silence.**
   "Listen, everybody. I've got to have time to think things out. I can't decide what to do straight off. If this isn't an island we might be rescued straight away. So we've got to decide if this is an island. Everybody must stay round here and wait and not go away. Three of us-if we take more we'd get all mixed, and lose each other—three of us will go on an expedition and find out. I'll go, and Jack, and, and....."...."*(LOF: 31)

In the above two examples, the symbol Golding uses throughout the novel, is the conch as a symbol of representative authority and order. Therefore, any person who was holding the conch had the power. Also, it played the important role to create order and rules. In literal interpretation, 'conch' is a kind of shell. But, it is also something more than a conch: words such as 'for silence', 'silent', 'he' which are not suitable literally with a real shell and are used. In this sense, Golding gives the chance to readers/listeners to infer a reference that makes it as a symbol in his writings.

3. "..."My auntie told me not to run," he explained, "on account of my asthma."
   "Ass-mar?"
   "That's right. Can't catch me breath. I was the only boy in our school what had asthma," said the fat boy with a touch of pride. "And I've been wearing specs since I was three." He took off his glasses and held them out to Ralph, blinking and smiling, and then started to wipe them against his grubby
wind-breaker. An expression of pain and inward concentration altered the pale contours of his face. He smeared the sweat from his cheeks and quickly adjusted the spectacles on his nose.
"Them fruit."
He glanced round the scar.

4. "They were chucky and vital. They raised wet lips at Ralph, for they seemed provided with not quite enough skin, so that their profiles were blurred and their mouths pulled open. Piggy bent his flashing glasses to them and could be heard between the blasts, repeating their names.
"Sam, Eric, Sam, Eric."...(LOF: 26)

In the novel, 'The Lord of the Flies', Golding uses another symbol that is Piggy's glasses. We find that knowledge and insight are known by it through two situations. However, without glasses, Piggy is unable to give advice to others. Also, the glasses create the fire. In this sense, this extension of the meaning from literal to figurative with the expression "glasses" is shown by symbolism in the above two examples.

We find some more such examples, in the novel of Golding 'The Lord of the Flies', which are presented below:

5. "..."Pig's head on a stick."
"Fancy thinking the Beast was something you could hunt and kill!" said the head. For a moment or two the forest and all the other dimly appreciated places echoed with the parody of laughter. "You knew, didn't you? I'm part of you? Close, close, close! I'm the reason why it's no go? Why things are what they are?"..." (LOF: 177)

6. "At last he examined the brake itself. Certainly no one could attack him here—and moreover he had a stroke of luck. The great rock that had killed Piggy had bounded into this thicket and bounced there, right in the centre, making a smashed apace a few
feet in extent each way. When Ralph had wriggled into this he felt secure, and clever. He sat down carefully among the smashed stems and waited for the hunt to pass. Looking up between the leaves he caught a glimpse of something red. That must be the top of the Castle Rock, distant and unmenacing. He composed himself triumphantly, to hear the sounds of the hunt dying away. Yet no one made a sound; and as the minutes passed in the greet shade, his feeling of triumph faded.”(LOF: 236)

7. “Jack explained to Roger as he worked. "They don't smell me. They see me, I think. Something pink, under the trees." He smeared on the clay. "If only I'd some green!" He turned a half-concealed face up to Roger and answered the incomprehension of his gaze. "For hunting. Like in the war. You know-dazzle paint. Like things trying to look like something else---" Roger understood and nodded gravely. The twins moved towards Jack and began to protest timidly about something. Jack waved them away.”(LOF: 79)

In the above examples, the symbol 'head' has represented the evil, while another symbol 'the hunt' represents war and 'the war paint' symbolizes the rejection of society.

8. “Then the clock woke me. All night it had ticked on, repressed, its madness held and bound in; but now the strain burst. The umbrella became ahead, the clock beat its head in frenzy, trembling and jerking over the chest of drawers on three legs until it reached a point where the chest would begin to drum in sympathy, sheer madness and hysteria.”(FF: 25&26)

9. “Sometimes and most often it was friendly and placid; but if I had my seldom night terrors, then the clock had them, too.
Time was inexorable then, hurrying on, driving irresistibly towards the point of madness and explosion.” (FF: 26)

10. “She looked slowly up at the ceiling where our lodger lay a few feet over my head and listened; listened in such silence that now I found that I had made a quite incomprehensible mistake, for I could hear clearly how the alarm clock was still hurrying on towards the hysterical explosion, hurrying on, brittle, trivially insistent, tick tick tick.” (FF: 27)

In examples 8, 9, and 10 cited above from the novel ‘Free Fall’, the expression ‘clock’ is the symbol. There are texts in which the literal sense is not intended. In other words, the symbolism of the expression ‘clock’ is known through shifting from the literal sense to the figurative sense. The destruction of time is represented by it. Also, Golding uses it as a symbol for ‘sympathy’, ‘sheer madness’, ‘hysteria’ which do not have a direct relationship with the literal sense of the ‘clock’.

11. “She wanted to tell me, that assuming what she sensed was correct then I still had no right to insist on knowing. I wanted to cry—look how I burn! There are flames shooting out of my head and my loins and my heart! She wanted to say: however I may have half unconsciously appraised you as a mate—and of course you seemed impossible, only slightly amended by you recent behaviour—however much I have exercised my normal function of female living and allowed you to approach thus far; nevertheless, the rules of the game should have been observed; whereas you have broken them and affronted my dignity.” (FF: 87)

12. “And bed meant darkness and darkness the generalized and irrational terror. Now I have been back in these pages to find out why I am frightened of the dark and I can not tell. Once upon a time I was not frightened of the dark and later on I was.” (FF: 165)
Other symbols Golding uses in *Free Fall* to strengthen the real meaning in his context, are the expressions 'flame', 'darkness'. We find that the expression 'flame' is used for words like 'hatred', 'anger', 'sexual desire' in the above examples i.e 11 and 12. The word 'darkness' is used to denote something more than 'darkness', for example, 'generalized terror', 'irrational terror', 'bed', that do not conform literally with the real state of darkness.

13. “But inside, where the snores were external, the consciousness was moving and poking about among the pictures and revelations, among the shape-sounds and the disregarded feeling like an animal ceaselessly examining its cage. It rejected the detailed bodies of women, slowly sorted the odd words, ignored the pains and the insistence of the shaking body. It was looking for a thought. It found the thought, separated it from the junk, lifted it and used the apparatus of the body to give it force and importance.
"I am intelligent."..." (PM: 31&32)

Golding, in this passage, uses the expression ‘thought’ as a symbol to develop and adapt his own ideas, instead of relying on traditional ones. It is 'despair' that is symbolized by the word ‘thought’. In other words, Golding gives the chance to the reader's judgment. Therefore, Golding uses words which may not be exact representation of the ahead meaning of the word.

14. "..."Sanity is the ability to appreciate reality. What is the reality of my position? I am alone on a rock in the middle of the Atlantic." There are vast distances of swinging water round me. **But the rock is solid. It goes down and joins the floor of the sea and that is joined to the floors I have known, to the coasts and cities. I must remember that the rock is solid and immovable. If the rock were to move then I should be mad." (PM: 163)
The reader's judgment plays the important role in guessing what a symbol is used for. Something is represented by the expression 'rock' and described through using words that do not agree literally with a real stone. In this sense, allegorical interpretation is guessed by words that account for the expression 'rock' in this situation. Therefore, the rock is symbolized to the expression 'realism'.

15. “But the eyes—they had nothing in common with the mask of flash that nature had fixed on what must surely be a real and invisible face. They were on with the incredible smallness of the waist and the apple breasts, the transparency of the flesh. They were large and wise with a wisdom that never reached the surface to be expressed in speech. They gave to her many silence—so explicable in terms of the intersection—a mystery that was not there. But combined with the furious musk, the little, guarded breasts, the surely impregnable virtue, they were the death sentence of Actaeon. They made her occupy as by right, a cleared space in the world behind the eye that was lit by flickers of summer lighting. They made her a madness, not so much in the loins as in the pride, the need to assert and break, a blight in the growing point of life. They brought back the nights of childhood, the hot, eternal bed with seamed sheets, the desperation.” (PM: 148)

The symbol, Golding uses, is shown by the word 'eyes' that is stood for knowledge and insight in the above example. However, the described object "eyes" has many references that make it a symbol. Therefore, the shifting from the literal sense to the metaphorical sense is shown through using words that can not be fitting literally with an actual sighting.

16. “In a moment of wordless realization he saw himself touching the surface of the sea with just such a dangerous stability, poised between floating and going down. The snarl thought words to itself. They were not articulate, but they were there in a luminous way as a realization.” (PM: 9)
17. “A picture steadied and the man regarded it. He had not seen such a thing for so many years that the snarl became curious and lost a little intensity. It examined the picture.” (PM: 8)

We find that the expression ‘snarl’ represents as a symbol to another expression ‘death’. In a sense, the meaning of the symbol metaphorically is reinforced instead of the literal meaning of the word ‘snarl’ in the above two examples according to Golding’s novel ‘Pincher Martin’.

3.3.3 Cliché

Cliché is a device by which the impact of a word, a phrase, an idea, and an action is lost through over-use. Abrams affirms that the usage of expression is deviated necessarily from a usual treatment. He comments: “cliché, which is French for the stereotype used in printing, signifying an expression which deviates enough from ordinary usage to call attention to itself and has used so often that it is felt to be hackneyed or cloying.” (Abrams 1971: 25) Moreover, Galperin (1977: 177) gives us the general definition for cliché when we can take his words as: “a cliché is generally defined as an expression that has become hackneyed and trite.” Also, (Clark 1996: 72) writes: “some simile and metaphors though, have become so habitual or common that they are known as cliché.”

Examples are cited to show cliché from Golding’s work below:

1. “Sleep is where we touch what is better left unexamined. There, the whole of life is bundled up, dwindled. There the carefully hoarded and enjoyed personality, our only treasure and at the same time our only defence must die into the ultimate truth of things, the black lightning that splits and destroys all, the positive, unquestionable nothingness.”(PM: 91)

2. “Pictures invaded his mind and tried to get between him and the urgency of his motion towards the east. The jam jar came back but robbed of significance. There was a man, a brief interview, a desk-top so polished that the smile of teeth was
being reflected in it. There was a row of huge masks hung up to
dry and a voice from behind the teeth that had been reflected in
the desk spoke softly.” (PM: 16)

3. “But the man lay suspended behind the whole commotion,
detached from his jerking body. The luminous pictures that
were shuffled before him were drenched in light but he paid no
attention to them.” (PM: 8)

4. “Ralph put his hand in the cold, soft ashes of the fire and
smothered a cry. His hand and shoulder were twitching from the
unlooked-for contact. Green lights of nausea appeared for a
moment and ate into the darkness. Roger lay behind him and
Jack's mouth was at his ear.” (LOF: 152)

5. “All right then,” he said in tones of deep meaning, and menace,
"all right."
He held the conch against his chest with one hand and stabbed
the air with his index finger.
"Who thinks Ralph oughtn't to be chief?"
He looked expectantly at the boys ranged round, who had
frozen. Under the palms there was deadly silence.” (LOF: 157)

6. “Bright rock and sea, hope, though deferred, heroics. Then in
the moment of achievement, the knowledge, the terror like a
hand falling.” (PM: 169)

The above examples show that the word-combination ‘black lightning’ is used as a cliché
in the work of William Golding in his novel ‘Pincher Martin’. It is a word-combination that
does not surprise is labeled as cliché. Furthermore, Golding uses other examples, for
‘bright rock and sea, hope, though deferred, heroics. Then in the moment of achievement, the

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knowledge, the terror like a hand falling' are taken as cliché due to being regarded as the hackneyed expressions.

Cliché has appeared in many places in the novels of William Golding. We are citing some of them in bold letters in the examples below:

7. "He paused for a moment, thinking miserably of the morrow. A matter of overwhelming importance occurred to him. "What are you------?"
   He could not bring himself to be specific at first; but then fear and loneliness goaded him.
   "When they find me, what are they going to do?"
   The twins were silent. Beneath him, the death rock flowered again.
   "What are they—Oh God! I'm hungry---" The towering rock seemed to sway under him." (LOF: 232&233)

8. "Poor Mrs. Donavan, the dear withered creature, peeps out of her own bog with the air of someone unfairly caught, someone who could explain everything, given time—but knows, in that tremendous instant, that time is not to be given her. And from our bog, our own, private bog, with its warm, personal seat, comes my ma." (FF: 21)

9. "Then the clock woke me. All night it had ticked on, repressed, its madness held and bound in; but now the strain burst. The umbrella became a head, the clock beat its head in frenzy, trembling and jerking over the chest of drawers on three legs until it reached a point where the chest would begin to drum in sympathy, sheer madness and hysteria." (FF: 26)

10. "While we stood in our rows the strange lady came along and bent down and asked each of us our names in turn. She was a nice lady and she made jokes so that the trees laughed. She
was coming to Minnie. I could see that Minnie was very red.”
(FF: 35)

11. “....."There is always madness, a refuge like a crevice in the rock. A man who has no more dehence can always creep into madness like one of those armoured things that scuttle among weed down where the mussels are.”…” (PM: 186)

In the novels of William Golding, we find many examples that are used to show the stylistic device ‘cliché’. For Golding’s works, most allegorical figures based on ‘simile’ are known as clichés. However, there are clichés that are formed on another stylistic device ‘personification’ as also in the expression ‘The tree laughed’. Golding plays with language to give us such wonderful figures as clichés that appear as: ‘...a point where the chest would begin to drum in sympathy, sheer madness and hysteria.’, ‘...from our bog, our own, private bog, with its warm, personal seat, comes my ma’ and ‘...the death rock flowered again’.

3.3.4 Proverbs and Sayings

Galperin (1977: 181) notices that special linguistic features show the difference between proverbs and ordinary sentences when he observes: “proverbs and sayings have certain purely linguistic features which must always be taken into account in order to distinguish them from ordinary sentences. Proverbs are brief statements showing in condensed form the accumulated life experience of the community and serving as conventional practical symbols for abstract ideas.” The application of two meanings at the same time is found in proverbs and sayings: a face-value meaning is not alike an extended meaning that is taken from the content, but controlled by a primary meaning. In other words, a main idea is taken in proverbs and sayings through using a transferred meaning by which a literal meaning is subdued. (Galperin: 1977)
In the works of William Golding, we can find out instances of the use of some of them are discussed below:

1. “I have understood how the scar becomes a star, I have felt the flake of fire fall, miraculous and pentecostal. My yesterdays walk with me. They keep step, they are grey faces that peer over my shoulder. I live on Paradise Hill.” (FF: 5)

We find that the proverb, Golding uses in the above instance, is shown through suppressing the literal meaning for the expression ‘yesterday’ that means the day before today. Here, the literal meaning is different from the transferred meaning that materialized past thoughts by which the speaker in this situation is controlled. So, speaker can not overcome them in his life Also, we guess the extended meaning from the above context ‘the act of precious events in the life of speaker’. In this sense, the metaphorical state of the above example is known as a typical stylistic feature used to refer to as Golding's style.

More instances can be cited to display proverbs and sayings taken from Golding’s work below:

2. “My heart was beating quickly and loud, not because I had seen her or even thought of her, but because in the walk along the pavement. I had understood at last the truth of my position. I was lost. I was caught.” (FF: 81)

3. “Our loneliness is the loneliness not of the cell or the castaway; it is the loneliness of that dark thing that sees as at the alarm furnace by reflection, feels by remote control and hears only words phoned to it in a foreign tongue. To communicate is our passion and our despair.” (FF: 8)

4. “My mind flinched away from the possibilities of what might have happened if I had not been three times before we reached the church. Men were hanged but boys got nothing worse than the birch. I saw with a sane and appreciative eye the exact
The parallel between the deed and the result. Why should I think of forgiveness? There was nothing to forgive.” (FF: 75)

5. “Ralph looked at Jack open-mouthed, but Jack took no notice. "The thing is—fear can't hurt you any more than a dream. There aren't any beasts to be afraid of on this island." He looked along the row of whispering littluns."(LOF: 103)

6. “He began to speak against the flat air, the blotting-paper. "Sanity is the ability to appreciate reality. What is the reality of my position? I am alone on a rock in the middle of the Atlantic." There are vast distances of swinging water round me. But the rock is solid. It goes down and joins the floor of the sea and that is joined to the floors I have known, to the coasts and cities. I must remember that the rock is solid and immovable. If the rock were to move then I should be mad." (PM: 163)

7. “Bright rock and sea, hope, though deferred, heroics. Then in the moment of achievement, the knowledge, the terror like a hand falling. "It was something I remembered. I'd better not remember it again. Remember to forget. Madness." Worse than madness. Sanity” (PM: 169)

8. “The mouth had its own wisdom. "There is always madness, a refuge like a crevice in the rock. A man who has no more dehence can always creep into madness like one of those armoured things that scuttle among weed down where the mussels are." Find something to look at. "Madness would account for everything, wouldn't it, my sweet?..."(PM: 186)

9. “A thought was forming like a piece of sculpture behind the eyes but in front of the unexamined centre. He watched the thought
for a timeless interim while the drops of sweat trickled down from blotch to blotch. **But he knew that the thought was an enemy and so although he was it he did not consent or allow it to become attached to him in realization.**" (PM: 161)

10. “Nick shut me up violently. Then he spoke, flushing, his eyes watching water boiling in a flask. "I don't believe in anything but what I can touch and see and weigh and measure. But if the Devil had invented man he couldn't have played him a dirtier, wickeder, a more shameful trick than when he gave him sex!" (FF: 231)

11. “I have sat in the great drawing—room at the rectory, warming my hands at my Madonna before going up to bed and I have heard the slow tapping as a picture beat against the brown paneling though all the doors and windows were closed. I got little warmth in that house to take up to bed with me. **And bed meant darkness and darkness the generalized and irrational terror.**” (FF: 165)

However, Golding likes to play with a word-combination and sometimes put new vigor into components, such as, ‘the thought was enemy’, ‘the death rock flowered again’, ‘worse than madness. Sanity.’, and ‘the thing is –fear can't hurt you more than a dream.’ In a sense, Golding shows his practical experiences in life which are reflected in his writings when he uses a variety of devices to express his thoughts.

### 3.3.5 Allusion

M. H. Abrams (1971: 8) defines it as: “allusion in a work of literature is a brief reference, explicit or indirect, to a person, place, or event, or to another literary work or passage.” As stated by Galperin, the reader/listener does not get the meaning of a sentence or phrase without having knowledge about phenomena. He gives us the distinction between quotation and allusion and the interplay between two meanings is shown by the use of allusion in any passage. He remarks:
An allusion is an indirect reference, by word or phrase, to a historical, literal, mythological, biblical fact or to a fact of everyday life made in the course of speaking or writing. The use of allusion presupposes knowledge of the fact, thing or person alluded to on the part of the reader or listener. As a rule no indication of the source is given. This is one of the notable differences between quotation and allusion. Another difference is of a structure nature: a quotation must repeat the exact wording of the original even though the meaning may be modified by the new context; an allusion is only a mention of a word or phrase which may be regarded as the key-word of the utterance. An allusion has certain important semantic peculiarities, in that the meaning of the word (the allusion) should be regard as a form for the new meaning. (Galperin 1977: 187)

Examples taken from the works of William Golding are to show the stylistic device ‘allusion’ below:

1. “I don't believe in anything but what I can touch and see and weigh and measure. But if the Devil had invented man he couldn't have played him a dirtier, wickeder, a more shameful trick than when he gave him sex!” (FF: 231)

   In the passage quoted above, the allusion refers to Milton's Satan. Also the Devil is an allusion to the supernatural being who is believed to be a powerful evil entity and tempter of humankind. Therefore, the Devil is joined commonly with unbelievers. This knowledge is acquired through reading this passage. However, Golding's knowledge and his accumulated experience are alluded to, ironically, in a peculiar manner. Consequently, readers/listeners can acquire them from reading this passage.

2. “There were sniggers here and there and swift glances. "Now people seem to use anywhere. Even near the shelters and the platform. You littluns, when you're getting fruit; if you're taken short---"
   The assembly roared.
   "I said if you're taken short you keep away from the fruit. That's dirty."
   Laughter rose again.
   "I said that's dirty!"
   He plucked at his stiff, grey shirt.
"That's really dirty if you're taken short you go right along the beach to the rocks. See?..." (LOF: 100)

There is another instance of allusion that requires a good knowledge of a biblical fact, the story of Adam and Eve in Eden where God told Adam to cultivate the garden, name the animals and eat the garden's fruit, except the tree of knowledge of good and evil which Adam refused to obey. In this sense, Golding introduces this allusion through alluding to the event ironically in this passage. In terms of semantic interpretation, the meaning of the above passage is taken as a vessel for another meaning.

3. "When Simon mentioned his hunger the others became aware of theirs. "Come on," Said Ralph. "We've found out what we wanted to know."

They scrambled down a rock slope, dropped among flowers and made their way under the trees. Here they paused and examined the bushes round them curiously.

Simon spoke first.

"Like candles. Candle bushes. Candle buds." ..." (LOF: 39&40)

Simon's name in The Lord of the Flies has the primary meaning referring to a character and is allusion to the disciple Simon Peter or Saint Peter. This is an allusion from which we can acquire knowledge about Saint Peter in Christianity.

4. "The pile of guts was a black blob of flies that buzzed like a saw. After a while these flies found Simon. Gorged, they alighted by his runnels of sweat and drank. They ticked under his nostrils and played leap-frog on his thighs. They were black and iridescent green and without number; and in front of Simon, the Lord of the Flies hung on his stick and grinned." (LOF: 171)
In this example, the title itself alludes to the Bible. Also, 'The Lord of the Flies' is a title given to Beelzebub. However, we find that the interaction between the primary meaning 'Lord of the Flies' as a title and the new meaning 'the title's allusion' is used to refer to the Bible without mentioning it explicitly.

Below, we cite some examples of allusion from the works of Golding:

5. "He got so near letting on that we were wrought to a fever of conjecture and suspicion. We would not let him be. Our wings touched this honey and stuck there. Mr. Carew and Miss Manning were our Adam and Eve, were sex itself. This excitement was male, was kept from the green-stick girls, was knowledge, was glamour, was life." (FF: 229)

6. "So she noticed me at last only to ignore me with point and I fell into the pit of hell. Calf-love is no worse or stronger than adult love; but no weaker. It is always hopeless since we come to it under the lee of economics. How old was Juliet?" (FF: 224)

7. "And Moses came to the mountain, even to Horeb. Flap, flap, twinkle from the spectacle, watery glimmer, of topaz—" (FF: 199)

8. "If someone from your house entered the brick square—for you saw them through your grating—and lifted a hand to the latch, you did not move, but cried out, inarticulately avoiding names or set words so that the hand dropped again. For we had our standards. We had progressed from Eden—that is, provided the visitor came from your own house." (FF: 19&20)

9. "How big is a feeling? Where is the dial that registers in degrees? I found my way back across South London, trying to come up
out of my mind. I said that there was no need to exaggerate; you are not an adult, I said—there will be far worse things than this. There will be times when you will say—did I ever think I was in love? All that long ago? He was in love. Romeo was. Lear died of a broken heart.” (FF: 88)

10. “They gave to her many silence—so explicable in terms of the intersection—a mystery that was not there. But combined with the furious musk, the little, guarded breasts, the surely impregnable virtue, they were the death sentence of Actaeon. They made her occupy as by right, a cleared space in the world behind the eye that was lit by flickers of summer lighting.” (PM: 148)

12. “Christ, how I hate you. I could eat you. Because you fathomed her mystery, you have a right to handle her transmuted cheap tweed; because you both have made a place where I can't get; because in your fool innocence you've got what I had to get or go mad.” (PM: 100&101)


14. “…”We'll talk. Let's talk, Nat." "How's the social whirl?" "How's London?" "Doesn't like lectures on heaven." "Heaven?" Then the body was laughing, louder and louder and the water was flowing again. Nat was grinning and blushing too. "I know. But you don't have to make it worse." He smeared away the water and hiccupped.
"Why heaven?"
"The sort of heaven we invent for ourselves after death, if we aren't ready for the real one."..." (PM: 183)

15. "...."Not them. Didn't you hear what the pilot said? About the atom bomb? They're all dead."
Ralph pulled himself out of the water, stood facing Piggy, and considered this unusual problem.
Piggy persisted." (LOF: 20)

In many instances Golding uses allusions to refer indirectly to Biblical events. For example, 'Moses came to the mountain', 'From Eden', 'Why heaven' etc. In other examples like 'He was in love Romeo. Lear died of a broken heart' and 'how old was Juliet?' there is a need to have a good insight of the story of 'Romeo and Juliet' and 'Lear and his love'.

3.4 Concluding Remarks

In the first section, we have dealt with the metaphorical interpretations in the works of Golding. He uses words that have meanings different from their usage in literature. For example in the following sentence, 'she was the sun and moon for me', is used to show the similarity between the tenor and vehicles of metaphor. Thus, the second concept is materialized in the first concept forcefully. Linguistically, we find that the meanings 'sun and moon' are transferred into another word 'she' figuratively. Golding also uses metonymy as another stylistic device to highlight the transference of meaning. Golding's irony is known through his writings. In the example 'madness would account for everything, wouldn't, my sweet?' in which the words 'account for' and 'madness' represent verbal ironies because there is not relation between them. Thus, they have the possible meanings 'sanity' and 'knowledge and experience' as shown by the context.

In the second section, Golding uses other stylistic devices to show interplay between emotive meaning and logical meaning of a word or sentence. The example 'Oh God, Beatrice, Beatrice, I love-I want to be you!' gives us an emotive meaning which is the expression of 'sadness' because the state of speaker in this situation. Golding's way is also known through the use of another stylistic device, i.e., 'oxymoron' in which the two
meanings of two words clash. For example, the expression ‘and I should be awfully pleased’ is to show the mixture of the contrary emotions between the adverb ‘awfully’ and the verb ‘pleased’. Moreover, Zeugma is a stylistic device that Golding uses tries to show the derivative meaning from the primary meaning. For example, the sentence ‘I want to be you’ gives us the derivative meaning that the speaker wants her as his wife.

In the third section, another stylistic device has been discussed in which the two meanings are interacted with each other (logical and nominal meanings) has been discussed. The sentences ‘my madness was Wagnerian.’ and ‘you’re always scared, yat-Fatty!’ exemplify this. In other words, Golding uses simile as a stylistic device to reinforce an explicit comparison between two things. The following sentences, for example, ‘a tree exploded in the fire, like a bomb.’ and ‘my voice falling dead at my mouth like a shot bird’ are used to make the stylistic device ‘simile’ more clear. In addition to that, we have also discussed ‘periphrasis’ as a tool and cited examples from the works of Golding to show how a brief idea is expressed through a long indirect speech.

Moreover, the expressions ‘pleasant and calm’ are used to replace the expressions ‘sad and disagreeable’. Here, the stylistic device used is called ‘euphemism’, as is seen in the example taken from Golding’s fiction ‘Then he didn’t worry about him. You saw the body. He didn’t even have time to kick off his seaboots’ is replaced for the sad expression ‘He died’. Here, the euphemistic expression intensifies one of the features of the phenomenon ‘death’. Linguistically, the explicit meaning of the above expression is different from its implicit meaning. Furthermore, ‘hyperbole’, ‘cliché’, ‘proverbs and sayings’, ‘allusion’ ...etc, are some other devices used by Golding to create style and enhance semantic effects.

The difference between the stylistic meaning and the semantic meaning is shown through using an utterance in the context when figurative meanings are replaced by literal meanings. In other words, the sentence ‘my yesterdays walk with me’ which has multiple meanings. The expression ‘my yesterday’ is treated as a real human person with the verb ‘walk’. The meaning of the expression ‘yesterday’ is fixed in the dictionary but its meaning in the above sentence is called the transferred meaning that is not expected. Thus, there is a kind of metaphor which is a stylistic device ‘personification’ namely. Moreover, the expression ‘my
yesterdays walk with me’ has another meaning that we can get from the context. So, this is
called the extended meaning. Here, the expression ‘my yesterdays’ is treated as past events
that the speaker can not control in his life. Hence, it is treated as one of proverbs and sayings
Golding uses in his fiction.

Patrick Griffiths (2006) suggests that words, semantic interpretation, which used in
context, had literal meanings. So, the way in which words are used to bring about some
special effects we can derive two meanings: literal meaning and allegorical meaning.
Metaphor and simile, for example, are ways through which language is used in order to reach
multiple meanings. Here, William Golding uses both the semantic sense and the grammatical
sense in his utterance by combining both expressions together. Hence, there are different
rhetorical figures which Golding uses in his novels, for instance, 'my yesterdays walk with
me', 'the thought was enemy' and the like, make rhetorical effects through multiple meanings.

William Golding has the power to create meanings in his texts when he uses the stylistic
devices that indeed attract the reader or the listener. His writings show symbolic use of
words. His language shows that he draws inspiration from the Holy Scripture. Moreover, the
author’s accumulated knowledge and his real life experiences are reflected in writings,
especially, when he uses particular linguistic expressions that contain two meanings: the
face-value meaning and an extended meaning taken from the context. Here, we can say that
Golding’s style is different and unique.
4.1. Introduction

Syntax is the study of structure of sentences. It attempts to describe what is grammatical in a particular language in terms of rules. These rules detail an underlying structure and a transformational process. The underlying structure of English, for example, would have a subject-verb-object sentence order (John writes a fiction). The transformational process would allow an alteration of the word order, for example, (A fiction is written by John).

In grammar, there is a peculiarity of relation between the parts of utterance by which problems are known and how patterns of syntactical sentence are connected semantically and structurally. Carnie (1969: 2) suggests that syntax is an important device to show how sentences are put together and how a language works when we quote his words as: “syntax, then, studies the level of language that lies between words and the meaning of utterances; sentences. It is the level that mediates between sounds that someone produces (organized into words) and what they intended to say”.

Jacobs (1968) says that the sentence in English consists of two parts. The first part is a deep structure that gives us the meaning of the sentence while the second part is a surface structure that gives us the form of the sentence, and shows the syntactical structure essential for communication, both verbal and non-verbal. Here, a transformation is a process by which one constituent structure is converted into another.

According to Radford (2001), there are principles by which the formation of words, phrases and sentences, is determined and their interpretation is governed in grammar. Here, Kroeger (2004: 7) states: “argument structure is important to syntax, because it determines
many of the basic grammatical properties of the clause in which the predicate occurs. Argument structure is closely related to meaning, or even of a predicate”.

In stylistics, there are expressive means and stylistic devices of the language which is based on a significant structural point in an utterance. In grammar, there are also simple, compound, complex sentences that are called neutral patterns. At the same time, utterances in context have their own peculiar structural design and bear some particular emotional coloring, that is to say, they are non-neutral patterns.

Galperin (1977: 193) indicates to the following inference from the study of the structural elements of utterances which are summarized as follows:

1- It is the structural element of the utterance that predetermines the possible semantic aspect;
2- structural elements have their own independent meaning which may be called structural or grammatical;
3- Structural meaning may affect the lexical, giving contextual meaning to some of the lexical units.

In theoretical linguistics, the Chomskyian approach towards syntax is termed ‘generative grammar’. Here, it tries to put a group of rules that will predict which words will be necessary to make grammatical sentences. One of the ways, used in generative grammar, is a transformation by which stylistic meaning of a sentence is displayed. It is also used in stylistics. Thorne refers to the relation, cited in Galperin (1977: 193&194), between generative grammar and stylistics as follows:

Generative grammar is important to stylistics because in addition to these 'surface structure' facts, it is concerned with the so-called 'deep structure' aspects of language, that is, those facts about linguistic structure which can not be directly related to what can be observed. Most stylistic judgments relate to deep structure.

The aim of this chapter is to bring forth some important stylistic devices used in the novels of William Golding.

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4.2 Patterns of Peculiar Syntactical Arrangement

Galperin (1977: 202) suggests that the syntactical aspect of the utterance plays an important and necessary role to study the style of fiction when he writes: "the structure syntactical aspect is sometimes regarded as the crucial issue in stylistic analysis, although the peculiarities of syntactical arrangement are not so conspicuous as the lexical and phraseological properties of the utterance. Syntax is figuratively called the 'sinews of style' "

The syntactic stylistic devices as elaborate designs aim to attract the reader's attention and to make a desired effect on the reader. Therefore, the peculiar syntactical arrangement consists of the following patterns: patterns of stylistic inversion, repetition, parallelism, chiasmus and enumeration, which have been discussed in the sub-sections below:

4.2.1 The Patterns of Stylistic Inversion

Stylistic inversion, according to Cuddon (1980), is used in rhetoric to transform an argument against an opponent and is also used in grammar to display the opposite of normal order of a word in any sentence. Crystal (1985) suggests that an inversion is a term in which a specific sequence of elements is displayed grammatically, as the contrary of another, by the process of change syntactically.

Prof. Kurkharenko (1986) mentions that an inversion is an independent stylistic device in which the change of the word order is either total, so that the predicate (predicative) is before the subject, or partial, so that the object is before the subject.

Galperin (1977: 203) states that word-order: "is a crucial syntactical problem in many languages. In English it has peculiarities which have been caused by the concrete and specific way the language has developed." However, Galperin explains that an inversion is a stylistic device by which additional emotive coloring is added to the surface meaning of an utterance. Here, a specific intonation pattern goes with it inevitably. Therefore, the practical realization of what is potential in the language itself is considered by it. In addition to that the following patterns of stylistic inversion are found in both prose and poetry which are being discussed as follows:
4.2.1.1 Position of the Object at the Beginning of the Sentence

Some examples of the type mentioned above are discussed below:

1. "These advances in lubricity then, bound her arms more closely round my waist.
I could not paint her face; but her body I painted. I painted her as a body and they are good and terrible paintings, dreadful in their story of fury and submission.” (FF: 123)

Tree Diagram (4.1-a): Object of the Sentence before the Subject

Unlike grammatical inversion, the structural meaning of the above expression is not changed by a stylistic inversion. Here, the change adds to the meaning of the expression but there is the additional meaning as shown by the speaker's feeling. Therefore, the change of word order is noticed in the expression 'but her body I painted.' Here, we find that the object 'her body' is before the subject 'I' and uses this device to emphasize on the initial expression 'her body'.

2. "What precisely was he after? Why should it be that at this most triumphant or at least enjoyable moment of his career, the sight of the victim displayed humble, acquiescent and frightened should not only be less stimulating than the least of his sexual inventions but should even be damping and impossible? No, said his body, no not this at all. That was not the thing I meant, thing I wanted.” (FF: 117)
William Golding uses the simple and common patterns of inversion for showing a sense-motivated in any situation. Here, in the above expression, the inversion is used by the speaker to display his feeling towards the whole situation. Furthermore, the effect of inversion is increased by another stylistic device 'parallel construction' by which the speaker's stress is presented in the sentence 'the change I meant the change I wanted'.

Other instances of the same type are being cited from the works of William Golding below:

3. "Sammy. Are you being an exceptional man or are you tying yourself to the little code? Are you not displaying nothing more creditable than a schoolboy's sense of honour when he refuses to tell on his naughty comrades? The organization will steal sweets, Sammy; but the sweets they steal are poisoned---" (FF: 150)
4. "It was something about a pattern that was emerging. "Inimical."

He considered the word that his mouth had spoken. The word sounded harmless unless the implications were attached. To avoid that, he deliberately bent the process of thought and made his mouth do as he bid." (PM: 172)

Tree Diagram (4.1-d): Object of the Sentence before the Subject

5. "....."Heaven?"

Then the body was laughing, louder and louder and the water was flowing again. Nat was grinning and blushing too.

"I know. But you don't have to make it worse."
He smeared away the water and hiccupped.

"Why heaven?"

"The sort of heaven we invent for ourselves after death, if we aren't ready for the real one."

"........" (PM: 183)
The sort of heaven we invent for ourselves after death, if we aren't ready for the real one.

Tree Diagram (4.1-e): Object of the Sentence before the Subject

6. "They brought back the nights of childhood, the hot, eternal bed with seamed sheets, and the desperation. The things she did became important though they were trivial, the very onyx she wore became a talisman." (PM: 148)

Tree Diagram (4.1-f): Object of the Sentence before the Subject
7. "...."I want to go to a place—a place I know."
"What place?"
"Just a place I know, A place in the jungle."
He hesitated." (LOF: 106)

Tree Diagram (4.1-g): Object of the Sentence before the Subject

8. "......"I don't remember this cliff," said Jack, crest-fallen, "So this must be the bit of the coast I missed."
Ralph nodded.
"Let me think."...." (LOF: 145)

Tree Diagram (4.1-h): Object of the Sentence before the Subject
4.2.1.2 Placement of the Predicate before the Subject

It is noticed that William Golding uses this device quite often in his work to bring forth the desired effect. Some examples are discussed below:

1. "......"Ah--------"
   I know then what a fool I was; I knew that if explaining myself to Father Watt was impossible it was dangerous with Miss Pringle."
   (FF: 200)

[Tree Diagram (4.2-a): Predicate before the Subject]

2. "Then when Father Anselm came, the curate he was, of course, he was just as high as the rector was or even a bit higher—in fact said the verger, he wouldn't be a bit surprised if one of these days-----"
   (FF: 73)

[Tree Diagram (4.2-b): Predicate before the Subject]

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3. "...." So let's hear from that littlun who talked about a beast and perhaps we can show him how silly he is." (LOF: 105)

Tree Diagram (4.2-c): Predicate before the Subject

4. "The captain spoke with his clipped Dart-mouth accent--spoke and laughed.
   "I call that name a near miss."
   Near miss whatever the name was." (PM: 31)

Tree Diagram (4.2-d): Predicate before the Subject
5. "The pause was only long enough for them to understand what an enormity the downward stroke would be. Then the piglet tore loose from the creepers and scurried into the undergrowth." (LOF: 40)

6. "I say it rather, perhaps to explain what sort of young man I was—explain it to myself." (FF: 102)

In each of the examples cited above, it is seen that the predicate is placed before the subject. Golding feels the need to do so because the reader/listener imagines the world during reading the context.

4.2.1.3 Placement of the Adverbial Modifier at the Beginning of the Sentence

William Golding displays this device in his work to create different phenomena in which the reader uses his imagination. Below we present a few examples where the adverbial modifier is placed at the beginning of the sentence to create the desired effect and emotive appeal to the text. He uses forms like 'adverbial modifier at the beginning of the sentence' in his texts.

1. "In a moment or two we were recriminating and crying together."(FF: 43)
2. "......"For the last time, I know nothing!"
   He spread his hands palm uppermost on the table." (FF: 143)

```
   S
      /\
     AdvP NP VP
       / \  / \
      For the last time I know nothing! Θ
```

Tree Diagram (4.3-b): Adverbial Modifier at the Beginning of the Sentence

3. "Eagerly we gave him examples sagely he nodded and disposed of each." (FF: 211)

```
   S
      /\     \
     AdvP NP VP
       / \  / \
      Eagerly we Θ give him examples.
```

Tree Diagram (4.3-c): Adverbial Modifier at the Beginning of the Sentence

4. "Something was taken away. For an instant he felt himself falling; and then there came a gap of darkness in which there was no one." (PM: 167)

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5. "......."Keep away. As far as you can."
   "Won't you come with me? Three of us—we'd stand a chance."
   *After a moment's silence, Sam spoke in a strangled voice.*
   "You don't know Roger. He's a terror."......." (LOF: 233)

Tree Diagram (4.3-e): Adverbial Modifier at the Beginning of the Sentence
6. “Ralph crouched still, tangled in the mid-brake, and **for a time he heard nothing.**” (LOF: 236)

![Tree Diagram](image)

Tree Diagram (4.3-f): Adverbial Modifier at the Beginning of the Sentence

7. “Yet as the words become audible, the procession reached the steepest part of the mountain, **in a minute or two the chant had died away.** Piggy sniveled and Simon shushed him quickly as thought he had spoken too loudly in church.” (LOF: 86)

![Tree Diagram](image)

Tree Diagram (4.3-g): Adverbial Modifier at the Beginning of the Sentence

8. “He examined the sea. The tide was running and glossy streaks were tailing away from the three rocks.
"Optical illusion."
**For of course the rock was fixed.**” (PM: 166)
9. “The delicate balance of the glass figure related itself to his body. **In a moment of wordless realization** he saw himself touching the surface of the sea with just such a dangerous stability, poised between floating and going down.” (PM: 9)

10. “At the sight of the flames and irresistible course of the fire, the boys broke into shrill, excited cheering.” (LOF: 57)

Therefore, we can see the examples cited above from the works of William Golding, that he deliberately uses the placement of the adverbial modifier at the beginning of the sentence for a desired emotional effect on the reader/listener.

### 4.2.1.4 Both Modifier and Predicate Stand Before the Subject

Both the modifier and the predicate, in the examples to follow, stand before the subject. Golding uses the feature to show his ability in writing and gives us the practical realization of what is potential in the structural meaning of an utterance.

1. “The chant was audible but at that distance still wordless. "**Behind Jack walked the twins, carrying a great stake on their shoulders.**” (LOF: 86)
Behind Jack walked the twins carrying a great stake on the shoulders.

2. "......"Let's warm up."
   "We'll only have to fetch more wood."
   "I'm cold."
   "So'm I"
   "Besides, it's-----" ......" (LOF: 120)
3. "Therefore I moved forward to the world of the lads, where
Mercutio was, where Valentine and Claudio and for this guilt
found occasion to invent a crime that fitted the punishment. Guilty
am I; therefore wicked I will be." (FF: 232)

Tree Diagram (4.4-c): Both Predicate and Link-Verb before the Subject

4. "...You were a communist. So was I, once. It is a generous
fault in the young."
"I don’t understand what you’re saying."(FF: 139)

Tree Diagram (4.4-d): Both Modifier and Predicate before the Subject
8. "The two boys glared at each other through screens of hair. 
   "I went on too," said Ralph, "then I ran away. So did you."
   "Call me a coward then." (LOF: 157)

Tree Diagram (4.4-e): Both Modifier and Predicate before the Subject

4.2.1.5 Position of the Linking Verb after the Subject in the Question Form

Syntactical stylistic devices are used to give a definite impact on the reader or listener. Here, if the English sentence maintains the regular word order, it may carry the important information, but the impact will be different on the reader with a slight change in the word order of in the sentence in a syntactical unit. This will lead to a modification of the meaning in the text.

Some instances are cited from the work of William Golding below to highlight the above mentioned structural usage:

8. "Now the untroubled pools began to fill. There was wonder and awe and a trace of speculation. Did she think to herself; it is true, he is in love, he has done a real thing for me? I am that, after all, which can be loved. I am not entirely empty. I have a structure
like the others. I am human? "You’ll come? Say you’ll come, Beatrice!"........" (FF: 93)

Tree Diagram (4.5-a): Linking Verb after the Subject in Question Form.

8. "........"**You read my letter?**"
   They were not terms on which she blushed. Without a word we went to Lyons and sat in silence.
   "Well?"........" (FF: 92)

Tree Diagram (4.5-b): Linking Verb after the Subject in Question Form.

8. "...."like to look, Alfred?"
   Hiccups. Weak struggles.
   "You mean it’s someone else? You’re not fooling Chris, honestly?"......" (PM: 89)
You are not fooling cnris honestly?

Tree Diagram (4.5-c): Linking Verb after the Subject in Question Form.

8. "...."I don’t know. I really don’t know. One thinks this and that—but in the end, you know, the responsibility of deciding is too much for one man. I ought to go."
"You've made your mind up?" (PM: 155)

Tree Diagram (4.5-d): Linking Verb after the Subject in Question Form.

5. "....."I was telling you after the show last night. You remember? About how our lives must reach right back to the roots of time, be a trail through history?" (PM: 156)

Tree Diagram (4.5-e): Linking Verb after the Subject in Question Form.
8. “Two shelters were in position, but shaky. This one was a ruin. “And they keep running off. You remember the meeting?
How everyone was going to work hard until the shelters were finished?” (LOF: 64)

Tree Diagram (4.5-f): Linking Verb after the Subject in Question Form.

8. “You wouldn’t care to help with the shelters, I suppose?”
“We want meat-----“
“And we don’t get it.”
Now the antagonism was audible.” (LOF: 65)

Tree Diagram (4.5-g): Linking Verb after the Subject in Question Form.

8. “Ralph lifted the conch and peered into the gloom. The lightest thing was the pale beach.
Surely the littluns were near? Yes—there was no doubt about it, they were huddled into a tight knot of bodies in the central grass.”
(LOF: 111&112)

Tree Diagram (4.5-h): Linking Verb after the Subject in Question Form.
4.2.2 Repetition

Repetition is a syntactical stylistic device by which words or phrases are repeated more than once in a sentence or a text in order to emphasize certain elements in the mind of the reader or listener. Therefore, it displays the state of speaker's mind when he faces strong emotion. Galperin (1977: 211) remarks: "repetition is an expressive means of language used when the speaker is under the stress of strong emotion. It shows the state of mind of the speaker." Also, Vandryes suggests that there is relation between repletion as a stylistic device and language as an instrument of grammar when we quote his speech as:

Repletion is also one of the devices having its origin in the emotive language. Repetition when applied to the logical language becomes simply an instrument of grammar. Its origin is to be seen in the excitement accompanying the expression of a feeling being brought to its highest tension. [Cited by Galperin (1977: 211)]

Here, we present some examples where repetition is used as a stylistic device in the texts of William Golding:

1. "Once a human being has lost freedom there is no end to the coils of cruelty. I must I must I must. They said the damned in hell were forced to torture the innocent live people with disease. But I know now that life is perhaps more terrible than that innocent medieval misconception." (FF: 115)

Tree Diagram (4.6-a): Syntactic Representation of Repetition
2. "You're mad---oh, please!"
   "Where the road forks at the whitewashed tree, I'll hit it with your side. You'll be burst and bitched."
   "Oh God, oh God." (PM: 151)

3. "I'm sure we shall be. That's in our stars."
   Nat nodded.
   "We are connected in the elements. We are men for water."
   "Water. Water."(PM: 159)

4. "......"Oh shut up!"
   The sound of the inexpertly blown conch interrupted them. As though he were serenading the rising sun, Jack went on blowing till the shelters were astir and the hunters crept to the platform and the

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littuns whimpered as now they so frequently did. Ralph rose obediently, and piggy and they went to the platform. "Talk," said Ralph bitterly, "talk, talk, talk." He took the conch from Jack." (LOF: 155)

Tree Diagram (4.6-d): Syntactic Representation of Repetition

5. "She's the producer's wife, old boy.
   Oh clever, clever, clever power, then you can bloody well walk home; oh clever, real tears break down triumph, clever, clever, clever.
   Up stage. Up stage. Up stage. I'm a bigger maggot than you are. You can't get any further up stage because of the table, but I can go all the way up to the French window." (PM: 153)

6. "It was like a nonsense strong; talking with him was like a nightmare ride on a giraffe. Yes, I could swim a bit. Yes, I should like to go to the grammar school, ultimately, whenever that was. Yes, yes, yes agreement but still no communication. Did I go to church? No, I didn't---at least----Wouldn't I like to go? Yes, I would like to go." (FF: 77)

Golding uses repetition as a stylistic device to show strong emotion and to attract the reader's attention on the utterance. In the above examples taken from the works of Golding, we notice that the expressions, 'Oh God, oh God', 'talk, talk, talk', 'Water. Water', are repeated to assert the excited state of speaker's mind in the context.
According to Galperin (1977), repetition is divided into four parts: Anaphora, Epiphora, Framing and Anadiplosis. The above mentioned devices of repetition are discussed below:

4.2.2.1 Anaphora

Cuddon (1980) says that Anaphora is a rhetorical device by which a word or a phrase is repeated in consecutive clauses. Therefore, it is used in many literary shapes. Here, descriptive and emotional effects are shown clearly by the repetition of a word or group of words at the beginning of two or more successive sentences, clauses or phrases.

1. "...."Very well, Mountjoy, so you'd finished your verses.
   "Say them."
   But next to my mind as I stood, blinded and dumb in the desk was the picture of this event as a journey on the wrong track, a huge misunderstanding.
   "It was jus' that I wanted to know, Miss, the way you said about the veil and all that—"
   "Say them!"
   The blackness of torment turned red. There were no words on my tongue.
   "Say them, Mountjoy. 'blessed are the---'" (FF: 202)

Tree Diagram (4.7-a): Syntactic Representation of Anaphora

2. "She was clever and perceptive and compelled and cruel.
   "Look at me. I said, 'Look at me!'"
   "Miss. "...." (FF: 204)
3. “She's the produce's wife, old man. Fat. White. Like a maggot with tiny black eyes. I should like to eat you. I should love to play. Danny. I should love to eat you. I should like to eat you. I should love to put you in a play. How can I put you any where if I haven't eaten you? He's queer. He'd love to eat you and I should love to eat you too. You're not a person, my sweet, you're an instrument of pleasure.” (PM: 95)

Tree Diagram (4.7-c): Syntactic Representation of Anaphora

4. “Waiting for the dawn, the first bird cheeping in the eaves or the tree-tops. Waiting for the police by the smashed car. Waiting for the shell after the flash of the gun...”(PM: 138&139)

Tree Diagram (4.7-d): Syntactic Representation of Anaphora
6. "......"I'm frightened. Of us. I **want to go home. O God I want to go home.**"

"It was an accident," said Piggy stubbornly, "and that's that."
He touched Ralph's bare shoulder and Ralph shuddered at the human contact." (LOF: 194)

Tree Diagram (4.7-e): Syntactic Representation of Anaphora

7. "......"I'm going to him with this conch in my hands. I'm going to hold it out. Look, I'm going' to say, you're stronger than I am and you haven't got asthma. You can see, I'm goin' to say, and with both eyes. But I don't ask for my glasses back, not as a favour. I don't ask you to be a sport, I'll say, not because you're strong, but because what's right's right. Give me my glasses, I'm going to say--you got to!" (LOF: 211)

Tree Diagram (4.7-f): Syntactic Representation of Anaphora

5. "......"Ralph up her ass!"
"Did you hear?"
"Did you hear what he said?"
"Right up her ass" ..... " (LOF: 168)
4.2.2.2 Epiphora

As stated by Wales (1980), Epiphora shows the repeated unit at the end of running sentences, clauses or phrases. Therefore, it is opposite of anaphora.

We present some examples of epiphora below:

1. "......"Sammy. When the war comes-----"
   "What war?"
   "Next week's war."
   "There won't be a war."
   "Why not?" .........." (FF: 98)

   Tree Diagram (4.8-a): Syntactic Representation of Epiphora.
   The expression 'war' is used in both beginning and end.

2. "......" I should like to eat you. I should love to play. Danny. I should love to eat you. I should like to eat you. I should love to put you in a play. How can I put you any where if I haven't eaten you? He's queer. He'd love to eat you and I should love to eat you too."......" (PM: 95)

   Tree Diagram (4.8-b): Syntactic Representation of Epiphora.
   In this example the expression 'love to eat you' is repeated again and again in sentences.
More examples of epiphora as seen in the novels of William Golding are cited below:

3. "......"There; another thing. We can help them to find us. If a ship comes near the island they may not notice us. So we must make smoke on top of the mountain. **We must make a fire.**"  
"**A fire! Make a fire!**" ...." (LOF: 49)

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Tree Diagram (4.8-c): Syntactic Representation of Epiphora.

Here the expression 'a fire' is used repeatedly.
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More examples taken from the works of Goldging are presented below to show the usage of epiphora:

4. "............"He peered round the green streak that the light left and saw that the darkness made a definite line on the surface of the sea. It was coming nearer. Instantly he was in his body and knew where he was.  
"**Rain!**"  
Of course.  
"I said there would be rain!"  
**Let there be rain and there was rain.**" (PM: 170&171)
5. "...."How should I know? He's an older man than I am."
   "You don't know much, do you, Sammy?"
   "Have 'nother drink."
   "And you respect your elders:"
   "Hell with my elders." (FF: 99)

6. "....."We ought to have a drum." Said Maurice, "then we could do it properly."
   Ralph looked at him.
   "How properly?"
   "I dunno. You want a fire, I think, and a drum, and you keep time to the drum."...." (LOF: 142)

4.2.2.3 Framing

Framing is a device in which the initial part is also repeated at the end of a dialogue for a desired effect of emphasis. William Golding has frequently used framing in his words. Some examples where framing appears are presented below:

1. "...."I mean when Jack says you can be frightened because people are frightened anyway that's all right. But when he says there's only pigs on this island I expect he's right but he doesn't know, not really, not Certainly I mean" ---Maurice took a breath—"My daddy says there's things, what d'you call'em that make ink—squids—that are hundreds of yards long and eat whales whole." He paused again and laughed gaily. "I don't believe in the beast of course. As Piggy says, life's scientific, but we don't know, do we? Not certainly, I mean-----"(LOF: 110)

Tree Diagram (4.9-a): Syntactic Representation of Framing.

The sentence is repeated in the beginning and in the end.
2. "..."Jack!"
   Jack's voice sounded in bitter mimicry.
   "Jack! Jack!"
   "The rules!" shouted Ralph, "you're breaking the rules!"
   "Who cares?"
   Ralph summoned his wits." (LOF: 114)

```
NP
  D
  N
The rules.
```
```
S
  NP
  Aux
  VP
  NP
You are breaking the rules.
```

Tree Diagram (4.9-b): Syntactic Representation of Framing.

The noun phrase is repeated in the beginning and in the last part.

Some more examples taken from the novels of Goldging are presented below to show the usage of framing:

3. "Let him turn, with his overlapping wheel. Oh clever, clever, clever. My leg, Chris, my leg---I daren't look at my leg. Oh Christ. " (PM: 153)

4. "....... "Don't be carry, dear."
   Fright.
   "Help me, Helen, I must have your help." (PM: 154)
4.2.2.4 Anadiplosis

Cuddon (1980: 38) defines it as: “a device repetition to gain a special effect.” Anadiplosis is the repetition of the last part of one unit or sentence at the beginning of the next part, so the two parts are linked to one another. The function of such a linking device is to intensify an utterance.

Below, we present some examples to show the use of anadiplosis:

1. “Beatrice would not. What was she up to? What did she want? Was she doing nothing but giving me stability? Did she ever intend to marry me? "Marry me. Now!" "But we can't!" "Why not?".......” (FF: 113)

Tree Diagram (4.10-a): Syntactic Representation of Anadiplosis

Tree Diagram (4.10-b): Syntactic Representation of Anadiplosis
2. "He began to think desperately about sleep. Sleep is a relaxation of the conscious guard, the sorter." Sleep is when all the unsorted stuff comes fling out as from a dustbin upset in a high wind." (PM: 91)

Tree Diagram (4.10-c): Syntactic Representation of Anadiplosis.

Tree Diagram (4.10-d): Syntactic Representation of Anadiplosis.

The works of William Golding abound in the use of this repetitive device. We cite some more examples below:

3. "The look up under the eyebrows. The suppressed smile. The smile allowed to spread until the white teeth were reflected in the top of the desk." (PM: 154)
The smile allowed to spread until the white teeth were reflected in the top of the desk.

Tree Diagram (4.10-e): Syntactic Representation of Anadiplosis.

Some more instances are cited from the Golding's novels to represent the stylistic device 'anadiplosis' below:

4. "..."How's London?"
   "Doesn't like lectures on heaven?"
   "Heaven?"
   Then the body was laughing, louder and louder and the water was flowing again.
   Nat was grinning and blushing, too." (PM: 183)

5. "..."If you let him go on doing that, my sweet, he'll knock the whole bloody rock apart and we shall be left swimming."
   Swimming in what?
   The mouth went frantic." (PM: 178)
6. "..."All the same you need an army—for hunting. Hunting pigs—

"Yes, there are pigs on the island." (LOF: 43)

7. "......"Praps he was only pretending----"
Piggy's voice tailed off at the sight of Ralph's face.  
"You were outside. Outside the circle. You never really came in.  
Didn't you see what we---what they did?"......" (LOF: 193)

8. "......"There was loathing, and at the same time a kind of feverish  
excitement in his voice.  
"Didn't you see, Piggy?"
"Not all that well. I only got one eye now. You ought to know that, Ralph."
Ralph continued to rock to and fro." (LOF: 193)

9. "...."Quiet!" shouted Jack. "You, listen. The beast is sitting up there, whatever it is ----"  
"perhaps it's awaiting-----"  
"Hunting-----"
"Yes, Hunting."
"Hunting," said Jack. He remembered his age—old tremors in the forest." (LOF: 156)

10. "There's another thing, we can help them to find us.  
If a ship comes near the island they may not notice us. So we must make smoke on top of the mountain.  
We must make a fire,"  
"A fire! Make a fire!" (LOF: 49)
4.2.3 Parallelism

According to Cuddon (1980: 481) parallelism is: “a very common device in poetry (especially Hebrew poetry) and not uncommon in the more incantatory types of prose. It consists of phrases or sentences of similar construction and meaning placed side by side, balancing each other.” Wales (1989) interprets that parallel construction ‘parallelism’ is a common rhetorical device. It consists of similarity or uniformity of the syntactical structure in two or more sentences or parts of a sentence in a close order. Also, it displays an emotive effect in the literary work. Leech (1969: 67) defines it as: “linguistic parallelism is very often connected with rhetorical emphasis and memorability.” Therefore, he regards it as a type of foregrounded regularity.

Below we present some examples to highlight parallelism in the works of William Golding:

1. “The light from the window strikes gold from her hair and scatters it over her breasts, her belly and her thighs. It was after the last and particularly degrading step of her exploitation; in my self-contempt I added the electric light-shades of Guernica to catch the terror, but there was no terror to catch.” (FF: 123&124)

Tree Diagram (4.11-a): Representing Parallelism.

In the above sentence, we find that the phonological stylistic device ‘alliteration’ (belly-breast, her - hair, strike - scatter) or the parallel construction of verbs ‘strike-scatter’ and the prepositional phrases ‘from the window, from her hair, over her breasts’ are used to make a musical effect to the expression. Galperin (1977: 208) points to parallelism syntactically when he says: “parallel constructions are often backed by repetition of words (lexical
repetition) and conjunction and preposition (polysyndeton). Galperin states that there are two kinds of parallel constructions: complete parallel construction and partial parallel construction. The first part ‘complete parallel construction’ is known as ‘balance’. It consists of the corresponding sentences in similar or identical structure, whereas the repetition of some parts of consecutive sentences or clauses is displayed by the second part i.e., ‘partial parallel construction’.

4.2.3.1 The Complete Parallel Construction

Examples of complete parallel construction are presented below:

1. “Philip was—is—not a type. He is a most curious and complicated person. We said he was wet and we held him in contempt; but he was far more dangerous than any of us. I was a prince and Johnny was a prince.” (FF: 48)

Tree Diagram (4.12-a): Two Sentences with Complete Parallel Construction.

2. “Once, we came to a white path and found too late that it was new, unset concrete where we slid; but we broke nothing else in the whole garden—we took nothing, almost we touched nothing. We were eyes.” (FF: 45)
We touched nothing.

Tree Diagram (4.12-b): Two Sentences with Complete Parallel Construction.

2. "There will be times when you will say—did I ever think I was in love? All that long ago? He was in love. Romeo was. Lear died of a broken heart." (FF: 88)

Tree Diagram (4.12-c): Two Sentences with Complete Parallel Construction.

4. “She was following him, stumbling, and the waters were rising round her. Exaggerated Worry, you said. Cause and effect holds good. Nick was right and Miss Pringle was right—" (FF: 248)
Tree Diagram (4.12-d): Two Sentences with Complete Parallel Construction.

5. "Seaweed, to impose an unnatural pattern or nature, a pattern that would cry out to any rational beholder—Look! Here is thought. Here is man!" (PM: 109)

Tree Diagram (4.12-e): Two Sentences with Complete Parallel Construction.

6. "........."No, thanks, old man, I've had enough."
"He's had enough. Ju hear that, George? Ju hear?"
"Hear what, Pete?" (PM: 134)
7. “And he pictured his bowels deliberately, the slow, choked peristaltic movement, change of the soft food to a plug of poison.
"I am Atlas. I am Prometheus." (PM: 164)

8. “Then Maurice pretended to be the pig and ran squealing into the centre, and the hunters, circling still, pretended to beat him. As they danced, they sang.
"Kill the pig. Cut her throat. Bash her in." (LOF: 94)
9. "……"There was a ship. Out there. You said you'd keep the fire going and you let it out!" He took a step towards Jack who turned and faced him. "They might have seen us. We might have gone home—" (LOF: 88)

The identical structures are very clearly visible in the works of Golding. Therefore, we find sentences in close succession, for example, 'They might have seen us. We might have gone home', 'Kill the pig. Cut her throat', 'I am Atlas. I am Prometheus', 'I've had enough. He's had enough'. However, the phrase structure Golding uses in his successive sentences 'I am Atlas. I am Prometheus' is formed as 'noun phrase + verb + noun phrase'. So the same phrase structure in the first sentence is applied in the second sentence. Linguistically, the appearance of a musical effect can be noted in the novels of William Golding by the use of the stylistic device 'the complete parallel construction' whereas the speaker's emotion is shown forcefully through the formation of sentences.

4.2.3.2 The Partial Parallel Construction

Below we present some examples of partial parallel constructions as seen in the novels of William Golding:

1. "If a ship comes near the island they may not notice us. So we must make smoke on top of the mountain. We must make a fire." (LOF: 49)

2. "....."I been in bed so much. I done some thinking. I know about people. I know about me. And him. He can't hurt you: but if you stand out of the way he'd hurt the next thing. And that's me." (LOF: 116)

3. "Nathaniel looked his face over carefully. "And I, too. About seeing you, I mean." "We're showing emotion, Nat. We're being un-English." Again the careful look." (PM: 70)
We are showing emotion. We are being un-English.

Some more examples are cited below:

4. "I adjusted myself to his face. Useless to say that a man is a whole continent, pointless to say that each consciousness is a whole world because each consciousness is a dozen worlds." (FF: 249)

5. "This was better than the park because forbidden and dangerous; better than the park because of the moon and the silence; better because of the magic house, the lighted windows and the figure pacing by them. This was a sort of home." (FF: 45)

6. "....The little ones eat the tiny ones. The middle-sized ones eat the little ones. The big ones eat the middle-sized ones. Then the big ones eat each other. Then there are two and then one and where there was a fish there is now one huge, successful maggot. Rare dish." (PM: 136)

The expressions 'each consciousness is a whole continent', 'the little ones eat the tiny ones' are repeated to emphasize their significant parts and also to show the different ideas. However, Golding can convey his emotional aspect through the use of the phrasal structures 'NP = Verb + VP'. Thus, he repeats the partial parallel construction in successive sentences in the context. Golding's style is shown in his writings when we find that the verbs are followed by direct objects 'the little ones, the middle-sized ones' or by predicates 'un-English, emotion- a whole continent, smoke, a fire'.
4.2.4 Chiasmus

According to Galperin (1977), chiasmus is a stylistic device by which a syntactical pattern is repeated but with the cross order of words and phrases which he describes as: "chiasmus belongs to the group of stylistic devices based on the repetition of a syntactical pattern, but it has a cross order of words and phrases. The structure of two successive sentences or parts of a sentence may be described as reversed parallel construction, the word-order of one of the sentences being inverted as compared with that of the other".

In Greek, it was named ‘a placing crosswise’. Cuddon (1980: 113) describes chiasmus as: “a balancing pattern in verse or poetry, where the main elements are reversed.”

M.H. Abrams also expresses his view and says, “chiasmus is a sequence of two phrases or clauses which are parallel in syntax, but with reversal in the order of the words”. Abrams (2002: 150) In addition to that, the quick change, from passive to active or vice versa, is also considered as a kind of chiasmus.

Below we present examples of chiasmus found in the works of Golding:

1. “He felt the bleak recognition rising in him of the ineffable strength of these circumstances and this decision. Not where he eats but where he is eaten. Blood rose with the recognition, burning in the face, power to break.” (PM: 157)

Tree Diagram (4.14-a): Syntactic Representation of Chiasmus.
We notice that the unexpected change, in the above sentence, is done syntactically. Thus, the writer uses this device to emphasize on some portion of the second part and to break the monotony of the structure.

2. "He crouched, watching the rock, not moving but trembling continually. He noted how the waves broke on the outer rock and were tamed, so that the water before the cleft was sloppily harmless. Slowly, he settled back into the angle of the cleft. The spark was alight and the heart was supplying it with what it wanted. He washed the outer rock but hardly saw it. There was a name missing. That name was written on the chart, well out in the Atlantic, eccentrically isolated so that seamen who could to a certain extent laugh at wind and weather had made a joke of the rock. Frowning, he saw the chart now in his mind's eye but not clearly." (PM: 31)
Structurally the writer uses the stylistic device ‘chiasmus’ in the above example for stressing on the second part of the utterance ‘were tamed’ which is opposite grammatically in structure to the first part ‘the waves broke on the outer rock’. Here, the change from the active to the passive construction helps to release the monotonous structure and to enhance the direct emotional effect.

3. “Therefore I have come back—since we are both adults and live in two worlds at once—to offer forgiveness with both hands. Somewhere the awful line of descent must be broken. You did that and I forgive it wholly, take the spears into me. As far as I can I will make your part in our story as if it had never been.”
But forgiveness must not only be given but received also.” (FF: 251)

In the above example, the significance of the stylistic device ‘chiasmus’ is increased because the elements of chiasmus are antonyms as we find in the expressions ‘given-received, offer-take’. Here, the syntactical stylistic device ‘chiasmus’, not as lexical one, through the order of its words to give us its epigrammatic feature.

4. “...."I'll tell you something which may be of value. I believe it to be true and powerful –therefore dangerous. If you want something enough, you can always get it provided you are willing to make the appropriate sacrifice. Something, anything. But what you get is never quite what you thought; and sooner or later the sacrifice is always regretted.” (FF: 235)

The elements of chiasmus are antonyms ‘never- always, sooner- later’ in the above example. On the whole, these elements are used to highlight the wisdom in the utterance.
Some more examples of chiasmus are cited below:

5. “He was no longer able to look at the waves, for every few minutes they were hidden by the rising whiteness. He made his sight creep out and look at his clothed body.” (PM: 186)

6. “You could see the last wisps of his hair smeared back across the top of his baldness. I was shy of him because he was shy of me and worried. He talked to me as if I were another grown-up so his complicated story eluded me.” (FF: 73)

7. “......We got no fire on the mountain. But what's wrong with a fire down here? A fire could be built on them rocks. On the sand, even. We'd make smoke just the same.” (LOF: 160)

8. “He looked down from behind his paint at Ralph and Piggy. They moved a little further off over the sand and Ralph watched the fire as he ate. He noticed, without understanding, how the flames were visible now against the dull light. Evening was come, not with calm beauty but the threat of violence.” (LOF: 185)

Golding uses this stylistic device 'chiasmus' to display the sudden change from active voice to passive or vice versa as seen in the examples where syntactically the second part of the sentences has an opposite arrangement. Moreover, we observe that the use of this device 'chiasmus' plays an important role of conveying certain desired emotional effects required in the context.

4.2.5 Enumeration

According to Galperin, enumeration is a stylistic device by which different elements are displayed together in the same position syntactically and are obliged to show a kind of homogeneity semantically. He states:
Enumeration is a stylistic device by which separate things, objects, phenomena, properties, actions are named one by one so that they produce a chain, the links of which being syntactically in the same position (homogeneous parts of speech) are forced to display some kind of semantic homogeneity, remote though it may seem. (Galperin 1977: 216)

We have been analyzing some of the works of William Golding to find out examples of enumeration as a stylistic device.

Some examples are presented below:

1. “He was pale, intense, sincere, and holy. The rector had withdrawn from a multitude of fears and disappointments into secluded eccentricity; and more and more of the church work fell into the hands of Father Anselm.” (FF: 56&57)

2. “.....Let me make you two better acquainted. This painted bastard here takes anything he can lay his hands on. Not food, Christ, that's far too simple. He takes the best part, the best seat, the best money, the best notice, the best woman. He was born with his mouth and his flies open and both hands out to grab. He's a cosmic case of the bugger who gets his penny and someone else's bun. Isn't that right, George?” (PM: 120)
He takes the best part, the best seat, the best money, the best notice, the best woman.

As shown by the above example, the different expressions ‘the best part........etc’ refer to the variety of thoughts and feelings, where the writer uses them in the same position syntactically. These expressions are however used to display some kind of semantic homogeneity.

Some more examples are presented below to show the use of enumeration:

3. “An officer stepped on to the jetty, came quickly towards the beach and jumped down to the dry sand. The wind ruffled papers that he held in his hand so that they chattered like the dusty leaves of late summer. But here they were the only leaves. There was sand, a cottage, rocks and the sea. The officer laboured along in the dry sand with his papers clattering and came to a halt a yard from the watcher.” (PM: 203)

4. “Allowed to continue, aches became pains then fires that must be avoided. So he would heave his thigh away or wriggle weakly only to find that the prominence was gone and had left nothing but an undulation. His thigh would flatten down again and wait in the darkness for the discomfort, the ache, the pain, the fire.” (PM: 69)

5. “Towards midnight the rain ceased and the clouds drifted away, so that the sky was scattered once more with the incredible lamps of stars. Then the breeze died too and there was no noise save the drip
and trickle of water that ran out of clefts and spilled down, leaf by
leaf, to the brown earth of the island. The air was cool, moist, and
clear; and presently even the sound of the water was still. The
beast lay huddled on the pale beach and the stains spread, inch by
inch." (LOF: 189)

6. “Ralph sensed the position of the weapon from the glimpse he
c caught of Jack's arm and put the thrust aside with his own butt.
Then he brought the end round and caught
Jack a stinger across the ear. They were chest to chest, breathing
fiercely, pushing and glaring.” (LOF: 217&218)

7. “The three tall windows on our left were too big for frequent
cleaning so that although they let the light in they qualified it.
There were no pictures or hangings, though the light-green room
cried out for both. There was little enough fabric anywhere. There
was only a scatter of heavy round tables, chairs, and one or two
sofas arranged by the farther wall.” (FF:241)

8. “The parson disappeared and at some remove, over gulfs of
fire and oceans of blackness under wild green stars there was a
big man in the room who was fighting me, binding me, getting
my arms in a hold, fastening me down with terrible strength
and saying the same thing over and over again.”(FF: 68)

9. “You may go now, dear children. Take with you the thought of
that power, uplifting, comforting, loving and punishing, a care
for you that will not falter, an eye that never sleeps.” (FF: 57)

10. “Nick's rationalist hat kept the rain out, seemed impregnable
plate-armour, dull and decent. It looks small now and rather
silly, a bowler like all bowlers, very formal, very complete, very
ignorant. There is a school cap, too. I had no more than hung it
there, not knowing of the other hats I should hang by it when I
think the thing happened—the decision made freely that cost me my freedom." (FF: 6)

11. “The male priest at the altar might have taken a comely and pious woman to his bosom; but he chose to withdraw into the fortress of his rectory and have to live with him a slum child, a child whose mother was hardly human. I understand how I must have taxed her, first with my presence, then with my innocence and finally with my talent.” (FF: 209&210)

The enumeration Golding uses in his fictions is regarded to make an impact on the reader. Each word is associated with the following and preceding words. Here the reader can comprehend and visualize naturally by putting notions in a sequence as in the above examples. Further, Golding uses his personal experiences in his fictions to catch the reader's attention.

4.3 Colloquial Construction

It is well known that in novels, expression of passionate feelings and emotions are commonplace. The writer uses certain structural devices in the form of colloquial constructions to highlight the emotions of the speaker. Therefore, the use of structural device is emphasized more than intonation devices. Colloquial constructions may be further divided into two types. They are:

4.3.1 The Common Typical Structures.
4.3.2 The Main Colloquial Constructions.

4.3.1 The Common Typical Structures

In English there are some common typical constructions which convey special emotions that are conveyed by the order of words in an utterance. They may be two kinds: question form and construction where a subject is followed by verbs 'to have' or 'to be'.
4.3.1.1 Question Form

The first type of a common typical structure observed is the question form which is used to express emotional state of the speaker. Some examples of this type are presented below:

1. "....."What was my dad, Ma?"
   I lie. I deceive myself as well as you.
   Their world is mine, the world of sin and redemption of showings and conviction, of love in the mud." (FF: 13)

   Tree Diagram (4.16-a): Syntactic Representation of Question Form with the Exclamatory Meaning.

   In the above utterance, the emotional quality is shown by the use of special passionate expression ‘What was my dad’ while the additional factors are added by the intonation device and voice quality ‘Ma?’ Here, in the above question form with an exclamatory, the emotion of the speaker ‘excitement’ is expressed.

2. "....." Please, Sammy-----"
   "I love you."
   "Let me go."
   "Don't you understand?" I love you. You love me. You ought to be coming gladly to me, we to each other, all your beauty given, shared—why do you keep me out? Don't you love me? I thought you loved me!"....." (FF: 114)
In the above utterance, we notice that the emotional expressions are revealed by the speaker's indignation.

Tree Diagram (4.16-b): Syntactic Representation of Question Form with the Exclamatory Meaning

3. "......"We're all drifting and things are going rotten. At home there was always a grown-up. Please, sir; please, Miss; and then you got an answer. How I wish!"...." (LOF: 117)

Tree Diagram (4.16-c): Syntactic Representation of Question Form with the Exclamatory Meaning

In the above example, tree diagram is representing question form with an exclamatory meaning in which the feeling of speaker 'enjoyment' is represented in the context.
Some more examples of the same nature are presented below:

4. “The smell of the foul nursery rose from my shoes. Maisie, Millicent, Mary?
   "Kenneth. I want to know."
   "Know what?"
   "What sent her—"
   "Ah!"--------” (FF: 245)

5. “And I lie here, a creature armoured in oilskin, thrust into a crack a morsel of food on the teeth that a world's life-time has blunted.
   "Oh God! Why can't sleep?" …” (PM: 91)

6. “Don't you understand, you swine? You can't-----"
   The last chance. I must.
   "I'll marry you then."
   More summer lighting.
   "Christ. Stop laughing. D'you hear? Stop it! I said stop it!"
   (PM:152)

7. “……"So let's hear from what littlun who talked about a beast and perhaps we can show him how silly he is."……” (LOF: 105)

We find in the above examples that the expressions ‘Oh God! Why can't sleep?', ‘don't you understand, you swine?', ‘Know what?' are taken into consideration to display the emotional state of the speakers. Therefore, these emotions appear by the use of common structures in the context.
4.3.1.2 ‘Noun + Object’ or ‘Noun + Predicate’ Type

Another pattern observed to be used by Golding who uses forms, like, ‘noun + object’ or ‘noun + predicate’ in his works. Moreover, we notice that forms end with the two elements in an order that is inverted. Some examples to highlight this feature are presented below:

1. “..."You know I'm a sodding liar, dear, don't you?"
   Yes. I know, without condemnation, but I was disappointed all the same.” (FF: 12)

2. “…" How should I know? He's an older than I am."
   "You don’t know much, do you Sammy?"
   "Have' nother drink."
   "And you respect your elders."
   "Hell with my elders."…” (FF: 99)

3. “Find something to look at.
   "Madness would account for everything, wouldn't it, my sweet?"....” (PM: 186)

   The expressions ‘You know I'm a sodding liar, dear, don't you?’, ‘You don't know much, do you Sammy?’, ‘Madness would account for everything, wouldn't it, my sweet?’ taken from the works of Golding show a particular strong stylistic effect in the mind of speaker and point towards the speakers ‘emotional state.

4. “…"But there isn't a beast."
   Something he had not known was there rose in him and compelled him to make the point, loudly and again.
   "But I tell you there isn't a beast!” (LOF: 80)

   In the above instance, the expression ‘But I tell you there isn't a beast!’ indicates to the speaker's emotional eruption in the context.
Some more examples are cited below:

5. "Then he went and looked out of the window for a little. "You know, Mountjoy, we don't give you a rough work book to draw in, do we?"....." (FF: 208)

6. "...."she's busy on this wine thing of hers for tonight. You'll be there, won't you?"...." (FF: 239)

7. "...."I think you need my lecture. You're not happy, are you?"...." (OM: 70)

8. "...."If we want back we should take hours." Jack cleared his throat and spoke in a queer, tight voice. "We musn't let anything happen to Piggy, must we?" (LOF: 145)

9. "Piggy wiped his glass again. "I expect...no, he wouldn't go into the forest by himself, would he?"...."(LOF: 162)

We find that the different feelings in the examples above are appeared by Golding’s way through building emotional structures in the text.

4.3.2 The Main Colloquial Constructions

The emotional state of mind of the characters in fiction is depicted through syntactical constructions in both verbal and non-verbal contexts. Thus, the vital role of the syntactical pattern is important to display emotional structures more than the intonation pattern. The main colloquial constructions have been discussed under the following three headings in subsections below:

4.3.2.1 Break-in-narrative
4.3.2.2 Question in the narrative.
4.3.2.3 Ellipsis.
4.3.2.1 Break-In-Narrative (Aposiopesis)

The first part of the main colloquial construction is known as a break-in-narrative (aposiopesis) below:

Aposiopesis is a rhetorical device in which utterance is not completed in order to reveal an excited state of the speaker with a sudden break in the narration. Cuddon (1980: 52) defines it as: "a rhetorical device in which speech is broken off abruptly and the sentence is left unfinished." Thus, aposiopesis is a device through which a desired rhetorical effect is gained by a sudden break in narration. Galperin (1977: 233) suggests that the rhetorical effect of an aposiopesis in the verbal context is different from its rhetorical effect in non-verbal context when he says:

In the spoken variety of the language, a break in the narrative is usually caused by unwillingness to proceed; or by the supposition that what remains to be said can be understood by the implication embodied in what has been said; or by uncertainty as to what should be said. In the written variety, a break in the narrative is always a stylistic device used for some stylistic effect.

Examples are cited below from the works of William Golding to show the use of 'aposiopesis' below:

1. "....."Sammy!"
   It was a quarter to eight in the morning.
   "I had to come and look at you. To make sure you were real."
   "But how did you get here at this time?"
   "I wanted to see you."
   "But how---------"
   "I wanted—oh that? I've been walking all right, keeping ahead of it."
   "But--------------"
   "You are my sanity, Beatrice. I had to come and see you. Now everything is all right."
   "You'll be late, Sammy, you must go. Are you all right?" (FF: 115&116)
In the above example, we notice that the speaker "Sammy" does not go on to finish his utterance syntactically 'but---------.', ‘I wanted—oh that?’ because of his strong emotion towards his love "Beatrice".

2. "...."Sit down all of you. They raided us for fire. They're having fun. But------"
   Ralph was puzzled by the shutter that flickered in his brain. There was something he wanted to say; then the shutter had come down.
   "But the--------"...." (LOF: 175)

Here, in the situation, we say that the abrupt halt ‘but the --- - -----’ is caused by the speaker ‘Ralph’ due to his uncertainty towards what should be informed in the situation.

3. "Jack flushed
   "We want meat."
   "Well, we haven't got any yet. And we want shelters.
   Besides, the rest of your hunters came back hours ago.
   They've been swimming."
   "I went on," said Jack, "I let them go. I had to go on. I—"
   He tried to convey the compulsion to track down and kill that was swallowing him up." (LOF: 65)

In the above example the speaker ‘Jack’ does not have willingness to proceed in this discourse when he says ‘I—’.

4. "Jack rushed towards the twins.
   "The rest are making a line. Come on!"
   "But--------"
   "-----we--------"
   "Come on! I'll creep up and stab—"
   The mask compelled them." (LOF: 80)

In the above example, we get Jack's address to the twins who are afraid fo him. Here, we find that there is the implication of a threat from the speaker towards the twins in this context.
The following examples are presented to show the use of ‘aposiopesis’ as stylistic device:

5. “An enchantment was filling the room. Nat's head seemed to grow large and small with it. "And I should be awfully pleased, Christ, if you'd be best man for me."
"You're going to marry! You and--------”
"That was the joyous news."
"You can't!"……” (PM: 157)

6. “….."Broken, defiled. Returning to the earth, the rafters rotted, the roof fallen in---a wreck. Would you believe that anything ever lived there?"
Now the frown was bewildered.
"I simply don't follow you, I'm afraid."
"All those poor people-------------"
"The men I--------------?"……” (PM: 207)

7. “…"I can see her?"
"Of course. If she wants to see you, that is."
"Well then."
"Is Taffy coming on later?"
"She's not coming."
"But she said--------"
"Why should Taffy come?"
"But she said—I mean---she wanted to meet Miss-----"
"She couldn't have!"
"She said Miss what's her name was a friend of you both-----"
"She said that?"
"Of course!"……” (FF: 239)

8. “It is essential that I should be able to raid the camp swiftly and suddenly and with absolute certainty of what I am going to find, and where. Please, please listen to me. I must break up the printing press, confiscate the tools, the uniform, the civilian clothes, I must smash the radio; I must go straight to the tunnel and fill it in—"
"But I--------" (FF: 143)
9. “No. They didn't. I'm afraid not. If you do that sort of thing you
become that sort of animal. The universe is wonderfully exact,
Sammy. You can't have your penny and your bun. Conservation of
energy holds good mentally as well as physically.”

"But, sir"...

"What?".......” (FF: 216)

The stylistic device 'aposiopesis' is used in the above examples to give us the state of
speaker through the use of different situations. Here, the speaker's emotions are known by
uncompleted expressions, for example, ‘But I......’, ‘But, sir....’, ‘the men I.....’ etc.

4.3.2.2 Question in the Narrative

Galperin (1977: 235) indicates to question in the narrative as a stylistic device when we
says: “question in the narrative changes the real nature of a question and turns it into as
stylistic device. A question in the narrative is asked and answered by one and the same
person, usually the author.” Here, asking and answering is achieved through a question,
which functions as a stylistic device. On the whole, there is not in such difference between a
parenthetical statement and a question in the narrative about the implication of emotion in the
context both syntactically and semantically.

We present below, some examples of question in the narrative from William Golding:

1. “...."Did you ever know a girl called Beatrice Ifor?"
   Myself, with reeling heart and straight, painful face:
   "A bit. At school--------"
   "She's------------"
   She's what? Become a Member of Parliament. Been canonized
   by the Catholic Church. Is on the hanging committee.
   "She's married a chap-------"
   A chap.” (FF: 81)

In the above expression, the question ‘She's what?’ is asked and the answered for it is
given by the expressions ‘Become a member of a Parliament. Been canonized------etc.’ and
‘She's married a chap—’ Thus, we notice that this question in the narrative gives us the
intimate relation between interlocutors and reveals the strong emotion as in 'she’s what?
2. “Beatrice would not. What was she up to? What did she want? Was she doing nothing but giving me stability? Did she ever intend to marry me? "Marry me. Now!" "But we can't!" "Why not?" We had no money. She was not supposed to marry, had signed some sort of agreement. It wouldn't be honest—The poor girl had delivered herself into my hand. "Then come to bed with me—" "No" "Yes. Why not?" "It wouldn't be—"...." (FF: 113)

The question 'Did she ever intend to marry me?' gives us the feeling that there are strong relations between speaker and his girl-friend which becomes evident from the speakers’ dialogue.

3. "...."I don't understand. I don't know anything. I'm on rails. I have to. Have to. There is too much life. I could kick myself or kill myself. Is my living to be nothing but moving like an insect? Scuttering, crawling? I could go away. Could I? Could I go away? Across the sea where the painted walls wait for me, I might. I am tied by this must."...." (FF: 116)

The question, in the above instance, ‘Is my living to be nothing but moving like an insect? Scuttering, crawling?’ suggests that the speaker suffers from life in his society. Therefore, the question is asked and answered at the same time in the text.

4. "...."We'll talk. Let's talk, Nat." "How's the social whirl?"
"How's London?"
"Doesn't like lectures on heaven."
"Heaven?"
Then the body was laughing, louder and louder and the water was flowing again. Nat was grinning and blushing too. "I know. But you don't have to make it worse." He smeared away the water and hiccupped. "Why heaven?"
"The sort of heaven we invent for ourselves after death, If we aren't ready for the real one."...." (PM: 183)
In the above statements, like, 'How's the social whirl?', 'How's London?', 'Why heaven?' appear to show the friendly speech between the writer and listener/reader.

In the following example, we find that question in the narrative may also remain unanswered as in:

5. “Had she convinced herself? Did she believe by now that I regularly searched the Bible for smut? Did she not understand that we were two of a kind, the earnest metaphysical boy and the tormented spinster, or did she know that and get an added kick from hatred of her own image? Did she really think she would find smut in my rough book; or was she willing to take anything legally wrong if she could find it?” (FF: 204)

Some more examples, related to the topic in discussion, taken from the works of Golding are presented as follows:

6. “....I have a right to live if I can!”
   "Where is that written?"
   "Then nothing is written."
   "Consider."....” (PM: 196)

7. “....I don't agree with all Jack said, but with some.'Course there isn't a beast in the forest. How could there be? What would a beast eat?"
   "Pig."
   "We eat pig."
   "Piggy!"....” (LOF: 104)

8. “Piggy took off his shoes and socks, ranged them carefully on the ledge, and tested the water with one toe.
   "It's hot!"
   "What did you expect?"
   "I didn't expect nothing. My auntie—"
   "Suck's to your auntie!"......” (LOF: 18)
9. "..."But surely—isn't anything important to you? No, wait! Never mind the party. I'll take that as read, Sammy, I'm a moderate man. But for yourself. Isn't anything important?"
"I don't know."..." (FF: 233)

10. "..."Maybe," he said hesitantly, "maybe there is a beast."
The assembly cried out savagely and Ralph stood up in amazement.
"You, Simon? You believe in this?"
"I don't know," said Simon. His heartbeats were choking him.
"But..."..." (LOF: 110&111)

We observe that the different questions ‘What would a beast eat?’, ‘You, Simon? You believe in this?’, ‘What did you expect?’ appearing in the examples above, are used to show a strong bond between interlocutors or between Golging and his readers.

4.3.2.3 Ellipsis

Ellipsis is a deliberate device that the writer uses in his narration. This device encourages us to appreciate the digression from the traditional structure of a sentence. Consequently, the omission of ‘ellipsis’ is not important for understanding incomplete sentence. The information is understood by the omitted part from the context.

Galperin (1977: 231) expresses it as: “ellipsis is a typical phenomenon in conversation, arising out of the situation. We mentioned this peculiar feature of the spoken language when we characterized its essential qualities and properties.” Jespersen defines ellipsis as:

If we speak here of 'omission' or 'ellipsis', the reader is apt to get the false impression that the fuller expression is to some extent faulty or defective, or slovenliness. This is wrong: the constructions are very old in the language and have not come into existence through the dropping of a previously necessary relative pronoun. [Cited in Galperin(1977: 233)]

Cuddon (1980: 216) expresses it as: “a figurative device where a word (or several words) is left out in order to achieve more compact expression.” Richard (1992) also gives us information by saying that leaving out words from expressions is known as ellipsis and that the omitted words are not important because they are understood by the context.
1. "..."It was a something I remember. I'd better not remember it again. Remember to forget. Madness?"
   **Worse than madness. Sanity.**" (PM: 169)

In the example, above, we find that the subject and auxiliary of the expression ‘worse than madness.’ are omitted instead its predicate is used. Here, the reader should perceive the omitted parts for understanding the whole information from the context. Syntactically, the expression ‘sanity’ is the subject of the utterance and the auxiliary ‘was’ is the helping verb of it which omitted. Grammatically, the complete sentence is ‘sanity was worse than madness.’

We present below tree diagram of both the incomplete and complete sentences:

Tree Diagram (4.17-a): Syntactic Representation of Ellipsis.

Tree Diagram (4.17-b): Syntactic Representation of the Complete Sentence.
2. "Jack flushed
"We want meat."
"Well, we haven't got any yet. And we want shelters.
Besides, the rest of your hunters came back hours ago.
They've been swimming."
"I went on," said Jack, "I let them go. I had to go on. I—"
He tried to convey the compulsion to track down and kill that was
swallowing him up." (LOF: 65)

In the above example, there is a verb ellipsis which is the action of the expression ‘I—’.
In addition to that, the reader is supposed to understand the above expression ‘verb ellipsis’
without coming back to the complete sentence grammatically.

Here, in the example above, the expression ‘verb ellipsis’ is useful in this quoted speech
because it is used to avoid the repetition. Although, the speaker ‘Jack’ wants to show his
feeling about hunting as a result to that he can not finish the above sentence grammatically.
Here, the structure of the sentence is shown through tree diagram syntactically not complete.
It has the structure: ‘I__________’.

Tree Diagram (4.17-c): Syntactic Representation of Ellipsis

Tree Diagram (4.17-d): Syntactic Representation of the Complete Sentence.
Some more examples are cited below:

3. "Everybody must stay round here and wait and not go away. Three of us—if we take more we'd get all mixed, and lose each other—three of us will go on an expedition and find out. I'll go, and Jack, and, and....." (LOF: 31)

4. "That was from Piggy, shocked out of decorum. Simon went on. "We could be sort of...."
Simon became inarticulate in his effort to express mankind's essential illness. Inspiration came to him. "What's the dirtiest thing there is?" (LOF: 111)

5. "....."Where's Maurice?"
Piggy wiped his glass again. 
"I expect ...no, he wouldn't go into the forest by himself, would he?" Ralph jumped up, ran swiftly round the fire and stood by Piggy, holding up his hair." (LOF: 162)

6. "....."Hullo. Fancy meeting you, Ralph."
"We just been in the forest -----" 
"---to get wood for the fire----" 
"---we got lost last night."
Ralph examined his toes. 
"You got lost after the....." 
Piggy cleaned his lens. 
"After the feast," said Sam in a stifled voice. Eric nodded. 
"Yes, after the feast."....." (LOF: 195)

7. "....."Just an ordinary fire. You'd think we could do that, wouldn't you? Just a smoke signal so we can be rescued. Are we savages or what? Only now there's no signal going up. Ships may be passing. Do you remember how he went hunting and the fire went out and a ship passed by? And they all think he's best as Chief. Then there was, there was ...that's his fault, too. If it hadn't been for him it would never have happened. Now Piggy can't see, and they came, stealing—" (LOF: 209)
8. "...Don't you understand, you painted fools? Sam, Eric, Piggy and me—we aren't enough. We tried to keep the fire going, but we couldn't. And then you, playing at hunting ...." (LOF: 219)

9. "He took his bowler hat off the bed and put it on the pedestal. He began to talk urgently. Of course the ear must have been giving trouble but he hadn't known, you see, and they'd had such a time with the society He paused. He was red. Sallow red. He held out his right hand." (FF: 74)

There are sentences, for example, ‘We just been in the forest ------’, ‘---to get wood for the fire--’, ‘—we got lost last night’, ‘And then you, playing at hunting ...’, ‘they came, stealing—’ in which the stylistic device ‘ellipsis’ can be used to indicate the pause in speech. However, it is a stylistic device ‘ellipsis’ Golding uses in his fictions frequently.

4.4 Stylistic Use of Structural Meaning

William Golding in his novels uses the structural meanings in order to give a rhetorical and stylistic effect syntactically and grammatically through the context. Therefore, the stylistic use of structure meaning consists of two devices which are as follows:

4.4.1 Rhetorical question
4.4.2 Litotes

4.4.1 Rhetorical Question

A rhetorical question is a syntactical stylistic device or a narrative device put for a rhetorical effect in the shape of a question. Although the information of a rhetorical question is not necessary, the implied answer or meaning is usually understood by the listener in the context of a question. Therefore, the interplay between the two meanings syntactically is recognized simultaneously by the listener or the reader. However, we notice that a question mark (?) is usually employed in the end of a rhetorical question. Also, an exclamation mark (!) and full stop (.) are occasionally used according to some style of writing.
Galperin (1977: 244) says: “the rhetorical question is a special syntactical stylistic device the essence of which consists in reshaping the grammatical meaning of the interrogative sentence. In other words, the question is no longer a question but a statement expressed in the form of an interrogative sentence. Thus there is an interplay of two structure meanings: 1) that of the question and 2) that of the statement (either affirmative or negative). Both are materialized simultaneously.”

Cuddon (1980) says that a rhetorical question is a very common device in which the speaker attempts to excite the emotion of the reader in the context. Also, it is used to express surprise, astonishment or anger and for emphasis. Abrams (1978: 149) defines it as: “a rhetorical question is a question asked, not to evoke an actual reply, but to achieve an emphasis stronger than a direct statement. The figure is most used in persuasive discourse, and tends to impart an oratorical tone to a speech.”

1. “The fire was a big one and the drum-roll that he had thought was left so far behind was nearer. Couldn't a fire out-run a galloping horse? He could see the sun-splashed ground over an area of perhaps fifty yards from where he lay: and as he watched, the sunlight in every patch blinked at him.” (LOF: 243)

![Tree Diagram](4.18-a): Syntactic Representation of Rhetorical Question.
In the above example, we find a rhetorical question in which there is interplay between the question and the statement. Here, the speaker gives the difference between ‘the fire’ and ‘the horse’ in his question to express his feeling of doubt or challenge. Golding uses this sentence to convey the stylistic effect of the transference of grammatical meaning. So we recognize the transferred meaning from the word ‘fire’ to another word ‘horse’.

2. “Sleep is where we touch what is better left unexamined. There, the whole of life is bundled up, dwindled. There the carefully hoarded and enjoyed personality our only treasure and at the same time our only defence must die into the ultimate truth of things, the black lighting that splits and destroys all, the positive, unquestionable nothingness. And I lie here, a creature armoured in oilskin, thrust into a crack, a morsel of food on the teeth that a world's life-time has blunted. Oh God! Why can't I sleep?” (PM: 91)

In the above example, the speaker meets the tragic event. Hence he gives his feeling of ‘surprise’ with this expression ‘Oh God! Why can't I sleep?’ In addition to that, this example is more likely to be a statement than a real reply for the above situation.
3. "It was freedom. But these other contained, untouched girls—how do they feel and think? Or are they like Sammy in Rotten Row, a clear bubble blown about, vulnerable but unwounded? Surely she must have known! But how did the situation present itself? Granted the whole physical process appears horrible and unmentionable—for so it did, I know that—what then does love appear to be? Is it an abstract thing with as little humanity as the dancing advertisements of Piccadilly? Or does love immediately imply a white wedding, a house?" (FF: 91)

Tree Diagram (4.18-c): Syntactic Representation of Rhetorical Question

In the above pattern, there is a comparison between a statement and a rhetorical question by the same pronouncement. Therefore, the interrogative form makes the pronouncement more categorical.

4. "...."You bloody fool, Nat! You awful bloody fool!"
The words echoed in the trench and he jerked his cheek up off the oilskin. There was much light outside, sunlight and crying of gulls. He shouted.
'I'm damned if I'll die!" (PM: 72)
5. "..."Got any water?"
Ralph looked up, frowning, from the complication of leaves. He did not notice Jack even when he saw him. "I said have you got any water? I'm thirsty."
Ralph withdrew his attention from the shelter and realized Jack with a start.
"Oh, hullo. Water? There by the tree. Ought to be some left."......" (LOF: 63)

"Which is better—to have rules and agree, or to hunt and kill?"
Again the clamour and again—"Zup!"
Ralph shouted against the noise.
"Which is better, law and rescue, or hunting and breaking things up?"......" (LOF: 222)
Here, in the examples cited above from Golding's works, we find that there is another syntactical mode of the rhetorical question which implies suggestion and assertion. Also, this rhetorical question is not a question, but a statement that is expressed in the form of an interrogative sentence.

7. “It is difficult for a man to know anything about a woman. But how, when he is passionate, can he reach her through her obedient stillness? **Does she feel nothing but a kind of innocent lubricity Can she share nothing?**” (FF: 120)

In the above example, we find that the rhetorical question ‘Does she feel nothing but a kind of innocent lubricity Can she share nothing?’ takes another structural pattern and is based on negation. Thus, this question is taken into consideration as a statement in the context. Moreover, the speaker uses the rhetorical question to assert the state of a woman in society.

Below more examples are quoted from the works of Golding:

8. “......"Don't move. No, silly girl, not your address. Inside. The side of my head is against the side of yours. Do you live in there? We can't be an inch apart. I live near the back of my head, right inside----nearer the back than the front. Are you like that? Do you live----just in here? **If I put my fingers there on the nape of your neck and move them up am I close? Closer?"...."** (FF: 105)

9. “...."Fancy thinking the beast was something you could hunt and kill" said the head. For a moment or two the forest and all the other dimly appreciated places echoed with the parody of laughter. "You knew, didn't you? I'm part of you? Close, Close, Close! I'm the reason why it's no go? **Why things are what they are?"..."** (LOF: 177)

10. “......"Unhand me, Gentlemen. By heaven I'll make a fish of him that lets me. I am a free and liberal citizen of this company with a wife and child of indifferent sex."
"It's a boy, old man."
"Confidently, George, it's not the sex but the wisdom. Does it know who I am? Who we are? Do you love me, George?"..." (PM: 134&135)

Rhetorical questions in Golding’s works appear frequently and are used to convey the speaker’s emotion more than just the statement. They throw light on the emotional state of the interlocutors and what information is to be conveyed.

4.4.2 Litotes

Galperin (1977: 246) comments: “litotes is a stylistic device consisting of a peculiar use of negative constructions. The negation plus noun or adjective serves to establish a positive feature in a person or thing. This positive feature, however, is somewhat diminished in quality as compared with a synonymous expression making a straightforward assertion of the positive feature.”

Litotes is a stylistic device in which a negated antonym is used to make an understatement. Therefore, an affirmative is expressed by negating its contrary in the understatement. Here, the kind of an understatement (litotes) is generated by denying an opposite or contrary of the word which is used. According to the use of the context, the effect of understatement is kept by litotes, or an expression is intensified by it.

Abrams (1978: 76) defines it as: “a special form of understatement is litotes (Greek For ‘plain’ or ‘simple’), which is the assertion of an affirmative by negating its contrary: ‘He's not the brightest man in the world’ meaning ‘He is stupid.’ ”

Cuddon (1980: 366) expresses it as: “a figure of speech which contains an understatement for emphasis and is therefore the opposite of hyperbole. Often used in
everyday speech (frequently with a negative assertion) and usually with laconic or ironic intentions. A stock instance is 'not bad' meaning 'very good'."

1. “Nevertheless I had now brought Beatrice into the sexual orbit. Even she must know that marriage and the sexual act are not unconnected. My thighs weakened, my lungs tripped over a hot breath at the thought of it.orbit. Even she must "Sammy! No!"....” (FF: 108&109)

Tree Diagram (4.19-a): Syntactic Representation of Litotes

In the above the example, the two meanings are used at the same time; directive expression (negative) ‘not, unconnected’ and transferred expression (affirmative) ‘the sexual act is connected’ Therefore, syntactically an ironic sentiment is evolved by the sentence’s structure syntactically.

2. “He worked his hand down to his right thigh. The old scar must have caught the sun too, for he could feel the raised place burning gently—a not unpleasant feeling but one that took the attention. The bristles in the balaclava made a scratching sound when he grimaced.” (PM: 122)
In the above example, William Golding uses the expression ‘not unpleasant’ instead of the expressions ‘best’, ‘nice’. Here, he uses litotes to intensify the sentiment and to create strong feelings by the sentence's affirmative ‘a pleasant feeling’.

3. "......I'm no hero, let me go."
   "Believe me, I wish I could. But if anyone else escapes they will be shot. I can't take any risks at all. No stone unturned, Sammy, no avenue unexplored."
   "I'm going to be sick."......“(FF: 147)
In this example, from the work of William Golding, litotes is used to give double negation. One through the negative particle (no), whereas other through the verb (explored) with the negative meaning (un). Therefore, the function of 'litotes' is to intensify the sentiment and to convey the feeling of the speaker in the above situation between interlocutors.

More examples of litotes are discussed below:

4. “She would lie still on the narrow bed and her eyes would follow me, back and forward as long as I liked to walk. She was not unhappy. If, in the time that followed, I think of and visualize Beatrice below me, it is not entirely a sexual image.” (FF: 119)

The writer uses the negative particle (no) followed by the adjective (happy) with the negative meaning (un). Here, the affirmative sentence would be ‘She is sad’.

5. “Or sleep was a consenting to die, to go into complete unconsciousness, the personality defeated, acknowledging too frankly what is implicit in mortality that we are temporary structures patched up and unable to stand the pace without a daily respite from what we most think ours—” (PM: 91)

Here, the author uses a stylistic device (litotes) that consists of two meanings; the directive meaning (negative) is displayed by the negative particle (without) with the noun (a daily respite) and the transferred meaning (affirmative) is indicated by the adjective (able) with the negative particle(un).

6. “In a year or two when the war's over they'll be travelling to Mars and back. I mean—but I know there isn't no fear, either.”

Piggy paused.

"Unless—".....” (LOF: 105)

For emphasis, the writer uses the two negative particles (not, no) in the sentence cited above.
More examples are cited from the works of Golding below:

7. “Piggy took the conch out of his hands. His voice was indignant.
   "I don't believe in no ghosts—ever!"
   Jack was up too, unaccountably angry.” (LOF: 112)

8. “...."I got the conch."
   "Ralph! Stop laughing like that. Look there ain't no need, Ralph!
   What's the others going to think?"....” (LOF: 192)

9. “The fire's the most important thing. Without the fire we can't be
   rescued. I'd like to put on war-paint and be a savage. But we must
   keep the fire burning” (LOF: 175)

10. “Piggy handed Ralph his glasses and waited to receive back his
    sight. The wood was damp; and this was the third time they had
    lighted it, Ralph stood back, speaking to himself.
    "We don't want another night without fire."....” (LOT: 199)

11. “...."Listen. We've come to say this. First you've got to give back
    Piggy's specs. If he hasn't got them he can't see. You aren't
    playing the game—"....” (LOF: 218)

Such examples from Golding’s fictions can be realized as litotic expressions. They are
used to indicate a relation simultaneously between the direct meaning (negative) and the
transferred meaning (affirmative).

4.5 Peculiar Linkage

Galperin (1977: 225) observed that the parts of an utterance are connected when he
states: “....the capacity to serve as a connective is an inherent property of a great number of
words and phrases if they are set in a position which calls forth continuation of a thought or
description of an event.”
William Golding uses peculiar linkage in his novels to give us an idea about sentences structurally. We find that the stylistic device ‘polysyndeton’ is the opposite of the rhetorical device ‘asyndeton’ in William’s style. The two devices have been discussed below:

4.5.1 Polysyndeton

Cuddon (1980: 521) defines it as: “the opposite of asyndeton and thus the repetition of conjunctions. It is common in poetry and prose and the most frequently used conjunction in English is ‘and’”.

Polysyndeton is a stylistic device which the writer uses in the form of repetition of conjunctions between each word, sentence, phrase and clause. Thus, it is the opposite of asyndeton, structurally. However, we find that homogeneous elements of thought are not united into one whole by polysyndeton, whereas homogeneous and heterogeneous parts are joined by enumeration into one whole.

Galperin (1977: 226) asserts: “polysyndeton is the stylistic device of connecting sentences, or phrases, or syntagms, or words by using connectives (mostly conjunctions and prepositions) before each component part.”

Polysyndeton is a device through which things are isolated, whereas in enumeration, which is another device, things are united. For example, the repetition of ‘not’ or ‘or’ in the sentence emphasizes alternatives. Also, the repeated use of ‘but’ or ‘yet’ stresses qualifications in the context. According to this, the multiple conjunctions of polysyndetic structure call attention to themselves and add the effect of persistence or intensity or emphasis to the other effect of multiplicity. So, the function of polysyndeton is to disintegrate sentences, words, clause or phrase by the repetition of connectives (mostly conjunctions and prepositions).

Below, we present examples from the works of William, Golding to highlight the use of polysyndeton in his novels:

1. “...They’re hopeless. The older ones aren’t much better. D’you see? All day I’ve been working with Simon. No one else. They’re off bathing, or eating, or playing.”...(LOF:64)

1- See enumeration “(137)”
They are off bathing or eating or playing.

Tree Diagram (4.20-a): Syntactic Representation of Polysyndeton.

The repetition of the conjunction 'or', in the above example, makes the utterance more rhythmical. Also, the use of the conjunction 'or' indicates to the importance of alternatives among the verbs ‘bathing, or eating, or playing’.

2. "......We're on an island. We've been on the mountain-top and seen water all round. We saw on house, no smoke, no footprints, no boats, no people. We're an uninhabited island with no other people on it." (LOF: 42&43)

Tree Diagram (4.20-b): Syntactic Representation of Polysyndeton.

The repeated use of ‘no’, in the above example, emphasizes the significance of the multiplicity of the expressions.

3. “She is seated in her certainty and indifference more firmly than in a throne. She is the unquestionable, the not good, not bad, not kind, not bitter. She looms down the passage I have made in time.” (FF: 15)
Is the unquestionable, the not good, not bad, not kind, not bitter.

Tree Diagram (4.20-c): Syntactic Representation of Polysyndeton.
The repetition of 'not' emphasizes the effect of alternatives in the above expression.

4. "......"I said I loved you. Oh God, don't you know what that means? I want you, I want all of you, not just cold kisses and walks—I want to be with you and in you and on you and round you—I want fusion and identity—I want to understand and be understood—oh God, Beatrice, Beatrice, I love you—I want to be you!" ......" (FF:105)

Tree Diagram (4.20-d): Syntactic Representation of Polysyndeton.
The use of 'and', in the above example, is repeated to points to the state of speaker towards his love.

Examples are quoted to show the stylistic device 'polysnydeton' below:

5. “And rain was beginning to flick and trickle among the naked branches. Killing is one thing, rain another. We moved on, I hanging a little behind her shoulder. "Well?"
   Her face was pink and wet and shiny. Tiny pearls and diamonds hung clustering in her hair.” (FF: 106)

6. “He began to thresh with his hands and force his body round. He stared at the darkness as he turned but there was nothing to tell him when he had completed the circle and everywhere the darkness was grainless and alike. There was no wreckage, no sinking hull, no struggling survivors but himself, there was only darkness lying close against the balls of the eyes. There was the movement of water.” (PM: 13)

7. “Killed and eaten. And of course eating with the mouth was only the gross expression of what was a universal process. You could eat with your cock or with your fists, or with your voice. You could eat with hobnailled boots or buying and selling or marrying and begetting or cuckolding—"(PM: 88)

8. “This was a bright patch, sometimes like a figure eight lying on its side and sometimes a circle. The circle was filled with blue sea where gulls were wheeling and settling and loving to eat and fight.” (PM: 96)

9. “They contracted. They were outlined like a night sign against the absolute nothingness and they gripped their whole strength into each other. The serrations of the claws broke. They were lambent and real and locked.” (PM: 201)
10. "......"I shall be rescued any day now. I must not worry. Trailers out of the past are all right but I must be careful when I see things that never happened, like—"I have water and food and intelligence and shelter." ......" (PM: 139)

11. "The wind was like an express in a tunnel and every-where there was a trickling and washing and pouring." (PM: 191)

12. "Jack took up a coco-nut shell that brimmed with fresh water from among a group that were arranged in the shade, and drank. The water splashed over his chin and neck and chest. He breathed noisily when he had finished." (LOF: 63)

The use of conjunction ‘and’ in the expressions, for example, ‘The circle was filled with blue sea where gulls were wheeling and settling and loving to eat and fight’, ‘there was a trickling and washing and pouring’, ‘The water splashed over his chin and neck and chest’, expresses sequence in the events. Moreover, we find that the conjunction ‘and’ in the expression ‘I have water and food and intelligence and shelter, makes this expression both sequence and disintegration among the nouns ‘predicate’. Besides, we notice that the conjunction ‘or’, in example 7, expresses both disintegration and alternation among the preposition phrases. Thus Golding uses the conjunctions ‘and’ and ‘or’ excessively in his writings.

4.5.2 Asyndeton

Galperin (1977: 226) defines it as: “asyndeton, that is, connection between parts of a sentence or between sentences without any formal sign, becomes a stylistic device if there is a deliberate omission of the connective where it is generally expected to be according to the norms of the literary language.”
Asyndeton is the omission of conjunctions structurally between sentences, words, clauses or phrases. Therefore, it gives us the significance of unpremeditated multiplicity. For example, the omission of ‘and’ conjunction gives information that a sentence or a phrase is not complete. Here, Cuddon (1980: 60&61) refers to it as: “a rhetorical device where conjunctions, articles, and even pronouns are omitted for the sake of speed and economy.”

Some examples of the use of asyndeton are presented and discussed below:

1. “....”Sammy--I beg your pardon, Mr. Mountjoy--how well you have responded to your conditioning! Am I wrong after all? Are you really nothing but a loyal, chuckle-headed British soldier of the king?” He sighed, leant back.” (FF: 141)

![Tree Diagram (4.21-a): Syntactic Representation of Asyndeton.](image)

The omitted conjunction ‘and’ from the sentence ‘He sighed, leant back’ syntactically gives the impression that the above sentence is perhaps not complete. Here, we notice that the complete sentence would be ‘He sighed and leant back’. 
2. “Still the centre resisted. It made the lightning do its work according to the laws of this heaven. It perceived in some mode of sight without eyes that pieces of the sky between the branches of black lighting were replaced by pits of nothing. This made the fear of the centre, the rage of the centre vomit in a mode that required no mouth.

**It screamed into the pit of nothing voicelessly, wordlessly.**” (PM: 200)

Tree Diagram (4.21-b): Syntactic Representation of Asyndeton.

Linguistically, the lack of the conjunction "and" between the expressions "voicelessly" and "wordlessly" has strong and direct effect on the reader or listener.

3. “Small flames stirred at the bole of a tree and crawled away through leaves and brushwood, dividing and increasing. One patch touched a tree trunk and scrambled up like a bright squirrel. The smoke increased sifted, rolled outwards.” (LOF: 57)
4. “Secret societies, exploration, detectives, Sexton Blake—"with a roar the huge car leapt forward"—he pretended to believe them all and wove himself nearer and round me. The fists and the glory were mine; but I was his fool, his clay.” (FF: 49)

In the above examples 3, 4, we find that the deliberate omission of the conjunction ‘and’, in the following expressions ‘The smoke increased sifted, rolled outwards’, ‘The fists and the glory were mine; but I was his fool, his clay’, makes them not complete entirely.

More examples are quoted from the novels of Golding below:

5. “How many days? How many hours? Then, at the end, I was sitting in a classroom and it must have been late afternoon because both the naked lights on their long flexes were switched on. I was tired of the throbbing, tired of school, tired of everything, wanted to lie down” (FF: 67)

6. “He moved up, up, up and then there was an edge for his fingers. His right arm rose, seized. He pulled with both arms, thrust with both legs. He saw a trench of rock beyond the edge, glimpsed sea, saw whiteness on the rocks and jumble. He fell forwards.” (PM: 39)

7. “The commotion of its passage made waves in the white water that beat against his cheek, the shut eye, the corner of his mouth. The stinging increased.” (PM: 41)

8. “What is wrong with the Christian biretta that I hardly wore at all? Nick's rationalist hat kept the rain out, seemed impregnable plate-armour, dull and decent. It looks small now and rather silly, a bowler likes all bowlers, very formal, very complete, very ignorant.” (FF: 6)

9. “I stripped off and plunged in and I experienced my skin, from head to foot firm, smooth confinement of all my treasures. Now I knew the weight and the shape of a man, his temperature, his darkness.” (FF: 236)
Golding uses the stylistic device ‘asyndeton’ to make the expressions in the above examples entirely independent and to show the speaker's emotional state in the context.

4.6 Concluding Remarks

Golding uses elaborate designs as syntactic stylistic devices by which the word order is changed: the placement of the predicate before the subject or the placement of object before the subject. The aim of syntactic stylistic devices is to make a desired effect on the reader/listener. The example cited from Golding's work 'her body I painted' is presented to highlight the placement of the object before the subject. Hence, the writer wants to emphasize the speaker's emotion in the context without changing its meaning. In addition to that, the word order is changed in the expression 'Guilty was I'. Consequently, we find that the placement of the modifier and the predicate in the above case is before the subject. Other syntactical stylistic devices Golding uses are: placement of the adverbial modifier before at the beginning of the sentence, placement of the predicate before the subject, position of the linking verb after the subject in the question form.

The repetition of a word or phrase in a sentence or text is noticed in the works of Golding to display the speaker's feelings. Also, the parallel constructions Golding uses are presented to give a musical effect to the discourse. The quick change from passive to active or vice versa is taken into consideration as a kind of chiasmus. Golding also uses another stylistic device 'enumeration' to make a kind of homogeneity.

In Golding's novels, there are expressions in which certain structural devices in the texture of the colloquial constructions are used to highlight the emotions of the speaker. For example, it is the question form 'Oh God! Why can't sleep?' in which the speaker's emotion is shown by the interjection 'Oh' and the question form 'why can't sleep?' In other words, the word 'ellipsis' is omitted to achieve the speaker's feeling as in: 'worse than madness. Sanity'.

1- See placement of the adverbial modifier before the Subject “(p. 101)”
2- See placement of the predicate before the subject “(p. 98)”
3- See position of the linking verb after the subject in the question form “(p. 108)”
Here, we notice that the subject and auxiliary of sentence are omitted from the expression. Yet, the expression is understood without its subject and auxiliary. Golding uses other constructions in his writing, for example, break-in-the narrative, question in the narrative and the like.

The structural meanings are used in Golding's writing to show rhetorical and stylistic effect. It is the rhetorical question 'couldn't a fir out-run a galloping horse?' in which the interplay between the question and the statement is materialized as shown by the speaker's feeling of doubt or challenge. Moreover, in the sentence 'the sexual acts are not unconnected'. There are two meanings which are used at the same time to convey the transferred expression and the directive expression.

Golding's style abounds in the use of both 'polysyndeton' and 'asydeton' as stylistic devices. They are used in his fictions to highlight the use of linkage for connecting sentences structurally. The conjunction 'or' is used in the sentence 'They're off bathing, or eating, or playing' among the verbs to suggest alternatives whereas in another sentence 'He sighed, leant back' the conjunction 'and' is not used to indicate that this sentence is not complete.

William Golding's style is different from other writers. He uses many syntactical devices to display the power of effect in his structural utterances within the peculiar use of sentences. His way he uses does not confuse the understanding of the meaning within his writing. Most stylisticians' attempts are to put a group of rules that can make peculiar constructions grammatically.
5.1 Introduction

There is a relation that the phonological element declares between the surface structure of sentence and its physical actualization. Also, the relationship between sound units in a language and meaning is made by phonology whereas exchanges of sound units appeared difference in sense through the use of phonological events. Moreover, as shown by phonetics, sounds units are realized. Nevertheless, phonology is the study of meaning-changing sound units or meaning-bearing sound units and their representatives in different positions until if the meaning is changed by them. (Shockey: 2003)

In oral/written literature, the implicit sound patterns become explicit through reading audibly. Syntactically, thereby, choices of words and structures determine a phonology that is implicit. (Leech and Short: 1981)

According by Shockey, Linda (2003: 10), phonology can influence phonetics by using speech sounds in a word or a sentence in the discourse when he remarks: “we have suggested that phonetics ‘works its way up’ into phonology. It must also be recognized that phonology ‘works its way down’ into phonetics.”

Phonology is a device in which speech sounds interact with each other and what happens to speech sounds in a word or a sentence. Bloomfield (1961), however, assures that there is an interaction of sounds with meanings in human speech. As stated by Clark (1996), phonological aspects help to make a text through choice of words. So, sound patterns are made by the sounds that these words make.
In this regard, Galperin (1977: 123) comments: “the theory of sound symbolism is based on the assumption that separate sounds due to their articulatory and acoustic properties may awake certain ideas, perceptions, feelings, images, vague though they may be.”

Most of the phonological features will be cited from William Golding’s work in his fictions below:

5.2 Phonological Features

5.2.1 Onomatopoeia

Clark (1996) points out that onomatopoeia is a device in which the sound of a thing can be imitated by the sound of a word. For example, the sound of the expressions ‘whisper, hiss’. Therefore, it is considered as a kind of phonological patterning. Abrams (1971: 118) explains it as: “onomatopoeia is a word or a combination of words, whose sound seems to resemble the sound it denotes: ‘hiss’, ‘buzz’, ‘rattle’, ‘bang’”

Wahba (1974) and Abrams (1971) draw our attention to the use of onomatopoeia in the context. They show that onomatopoeia is a device in which words are chosen to agree to what they describe. Leech (1969: 96), moreover, remarks “a very different kind of reinforcement takes the form of a resemblance between what a piece of language sounds like and what it refers to. This is onomatopoeia.” However, onomatopoeia should be understood through different ways. Mainly, it is a sound that is non-linguistic may be echoed as shown by onomatopoeia’s ability in the context (Leech: 1969).

According to Galperin (1977), onomatopoeia is a combination of speech sounds by which natural sounds, people’s sounds, things’ sounds and animal’s sounds are imitated; sounds are accompanied to senses. Also, he gives us two kinds of onomatopoeia: direct onomatopoeia and indirect onomatopoeia.
5.2.1.1 Direct Onomatopoeia

Galperin (1977: 124) says: “direct onomatopoeia is contained in words that imitate natural sounds, as ding-dong, buzz, bang, cuckoo, tintinnabulation, mew, ping-pong, roar and the like”. He also explains that the use of onomatopoetic words for transferred meaning is known through utterance in the context.

The following onomatopoetic examples are taken from Golding’s works:

1. “For leaning forward, the green lights swimming round me, I made my motions loud so that Philip should hear them. "Ptah! Ptah! Ptah!" .....” (FF: 61)

Here, in the above instance, onomatopoeia is applied to the following words ‘Ptah! Ptah! Ptah!’ that suggest the movement that is made by the speaker in this situation. The writer can convey to the reader’s imagination the feel of movement that is made by the speaker by the sounds used for a rhetorical effect.

2. “There was another door, soft-covered; and when Philip pushed, it spoke to us. Wuff. I followed still, Philip let me through. I did not know the drill and released door spoke again behind us. Wubb Wuff!” (LOF: 60)

In the above example, we find that the onomatopoetic words, ‘Wuff’, ‘Wubb Wuff!’ try to echo the natural thing ‘the movement of the door’. So, this sound supports a meaning that indicates to the noise. Therefore, the onomatopoetic effect is closely linked to the meaning.
More examples cited from Golding's novels are presented to examine the stylistic device 'onomatopoeia' below:

3. “So he would endure the gloomy stare of the depth-charge watch at his prayers, not understanding that they would keep an eye on him because they had nothing else to do. 
"Midships. Steady."
"Zig." (PM: 54)

4. “The noise, if one attended as the centre was forced to attend was dull and distant. It might have been thunder or gun-fire. It might have been the sound of a drum and the mouth seized on that.
"Rata tat tat tat! The soldier come, my Emperor is taken! Rat a tat!" (PM: 189)

5. “Ralph took the shell away from his lips.
"Gosh!"
His ordinary voice sounded like a whisper after the harsh note of the conch. He laid the conch against his lips, took a deep breath and blew once more.” (LOF: 23)

"Beatrice!"
She did nothing. The nurse moved briskly post my right shoulder and bent down. 
"Miss Ifor dear! Your visitor's come to see you!"
"Bearice!"
"Miss Ifor dear!"
"Hi-yip! Hi-yip! Hi-yip!"
There was a movement of sorts, a kind of small lurch of the whole body.” (FF: 242&243)

7. “The great rock loitered, poised on one toe, decided not to return, moved through the air, fell, struck, turned over, leapt droning through the air and smashed a deep hole in the canopy of the forest. Echoes and birds flew, white and pink dust floated, the forest further down shook as with the passage of an enraged monster: and then the island was still.
"Wacco!"
"Like a bomb!"
"Whee-aa-oo!"...." (LOF: 37)

It is well known that the stylistic device 'onomatopoeia' aims to build the complete figure about any phenomenon in the context. So, Golding uses especially direct onomatopoeia to make the discourse more attractive in its appearance in the context. However, Golding's skill is known through using the above examples such as: the expression ‘Zig’ represents to the sound of the ship, and the words ‘Rata tat tat tat’ materialize the sounds of the gun-fire.

**5.2.1.2 Indirect Onomatopoeia**

Galperin (1977: 125) defines indirect onomatopoeia as: “indirect onomatopoeia is a combination of sounds, the aim of which is to make the sound of the utterance an echo of its sense. It is sometimes called ‘echo-writing’ ”. As stated by Galperin, indirect onomatopoeia is not like alliteration but it uses sometimes a mentioned thing by which the sound can be made in the context.

Below examples of indirect onomatopoeia are discussed from Golding’s novels:

1. “And stopped
   She looked slowly up at the ceiling where our lodger lay a few feet over my head and listened; listened in such silence that now I found that I had made a quite incomprehensible mistake, for I could hear clearly how the alarm clock was still hurrying on towards the hysterical explosion, hurrying on, brittle, trivially insistent, **tick tick tick**.” (FF: 27)

   2. “**Tick tick tick** all the time all the time. Nobody cared. I didn't, Ma didn't; and he was our lodge, hanging on to the fag-end of his life. When I was going to sleep in the night or when I woke in the morning I could hear him up there, through the single deal boards, **tick tick tick**.” (FF: 24)

In the above examples, we find that the indirect onomatopoeia is used effectively by the words ‘tick tick tick tick’. Furthermore, these words themselves are not onomatopoetic. The
onomatopoetic properties are displayed by the repetition of the words ‘tick tick tick tick tick’ in discourse.

3. “..."look, he's going to spin!"
   I made jeering noises but Johnny hit out sideways with his fist.
   "Watch!"
   The plane flicked over, nose down and spun, flick, flick, flick. It
   stopped turning, the nose came up, it flew sedately over us, the
   sequences of engine noises following each manoeure a second or
   two later.” (FF: 38)

4. “They know. They got x-ray eyes. Have you ever heard a spade
   knocking on the side of a tin box, Chris? Boom! Boom! Just like
   thunder. You a member?” (PM: 136)

As shown by the examples cited above, the onomatopoetic effect is appeared by the
repetition of the unonomatopoetic words ‘flick’, ‘boom’ used in the two discourses. Thus,
one seems to hear the sound of the plane ‘flick’ in the example 3.or the sound of the thunder
‘boom’ in the example 4.

5. “The great rock loitered, poised on one toe, decided not to return,
   moved through the air, fell, struck, turned over, leapt droning
   through the air and smashed a deep hole in the canopy of the forest.
   Echoes and shook as with the passage of an enraged monster: and
   then the island was still.
   "Wacoo!"
   "Like a bomb!"
   "Whee-aa-o0!"
   Not for five minutes could they drag themselves away from this
   triumph. But they left at last."....” (LOF: 37)

In the example above, onomatopoeia is made by the word ‘bomb’. This sound echoes the
rock’s sound when the rock drops strongly on the ground from a high position to a low
position. In discourse, onomatopoetic effect brings forth a feeling of fear.
6. "He licked his lips.
"Then there's huts. Shelters."

The murmur swelled again and died away.
"You mostly sleep in shelters. To-night, except for Samneric up by
the fire, you'll all sleep there. Who built the shelters?"..." (LOF: 99)

In the example cited above, the use of the word ‘murmur’ is indirect
onomatopoeia, because it refers to the sound of people talking. It establishes a relation
between sound and sense. Golding’s powerful imagination is highlighted when he uses such
stylistic devices in discourse.

Some more examples quoted from the works of Golding are presented below to show indirect
onomatopoeia:

7. "His ordinary voice sounded like a whisper after the harsh note of
the conch. He laid the conch against his lips, took a deep breath and
blew once more. The note boomed again: and then at his firmer
pressure, the note, fluking up an octave, became a strident blare
more penetrating, his face pleased, his glasses flashing. The birds
cried, small animals scattered. Ralph's breath failed; the note
dropped the octave, became a low wubber, was a rush of air.”
(LOF: 123&24)

8. "The assembly murmured in subdued agreement.
The littlun shook his head stubbornly.” (LOF: 106)

9. "...'Now people seem to use anywhere. Even near the shelters and
the plat form. You littluns, when you're getting fruit; if you're taken
short----"

The assembly roared.
"I said if you're taken short you keep away from the fruit. That's
dirty."...” (LOF: 100)

10. "...'Then people started getting frightened."

A murmur, almost a moan, rose and passed away. Jack had
stopped whittling. Ralph went on, abruptly.” (LOF: 102)
12. “He felt the need of witnesses.
"Didn't you see me?"
Maurice nodded.
"I was you. Right bang on his snout—whee!" (LOF: 140)

13. “Ahundred feet below them was the narrow causeway, then the
strong ground, then the grass dotted with heads, and behind that the
forest.
"One heave" cried Jack, exulting, "and--------whee--!"…." (LOF: 132)

14. “He stood up, facing a whole amphitheatre of water and sang a scale.
"Lah-la, la, la, la, la, la-lah!"
The sound ended at his mouth.
He struck an attitude and declaimed.” (PM: 79)

The above examples show the varieties of onomatopoeia in Golding's fictions. Hence, the
stylistic device ‘onomatopoeia’ can be understood in different ways.

5.2.2 Alliteration

According to Abrams (1971) and Wahba (1974), alliteration is a term in which speech
sounds are repeated in words that could be put in sequence. Special stylistic effects,
moreover, are based on the use of alliteration. Clark (1996), however, points out that
alliteration is a device which may be used regularly for cohesion. In this regard, Galperin
(1977: 126) says, “alliteration is a phonetic stylistic device which aims at imparting a
melodic effect to the utterance. The essence of this device lies in the repetition of similar
sounds, in close succession, particularly at the beginning of successive words.” Therefore, it
is concerned as a musical instrument that aids to consolidate meaning as shown by certain
sounds in words in sequence.
Examples are discussed to show the stylistic device 'alliteration 'from William Golding's works below:

"Kill the beast! Cut his throat! Spill his blood!” (LOF: 188)

The repetition of the sound [k] is used to give an anxious effect at the beginning of successive expressions in close succession. In the example, we find that the two expressions ‘kill, cut’ are used to consolidate the state of anxiety. Moreover, the successive expressions ‘kill, cut’ suggest the movement of knife that someone uses during killing.

2. “Poor mad sailor on a rock!”
He clambered up the High Street.
Rage, roar, Spout!
Let us have wind, rain, hail, gouts of blood,
Storms and tornadoes………” (PM: 197)

In the above instance, the two expressions ‘rage, roar’, with the repetition of the sound [r] in them, are used to reinforce the movement of water

More examples have been displayed below:

3. “…….”That storm dragged it out to sea. It wasn't half dangerous with all them tree trunks falling.
There must have been some kids still in it."…….” (LOF: 13)

4. “Within the irregular arc of coral the lagoon was still as a mountain take-blue of all shades and shadowy green and purple.” (LOF: 14&15)

5. “Presently he was palely and fatly naked. He tip-toed down the sandy side of the pool and sat there up to his neck in water smiling proudly at Ralph.” (LOF: 18)
"I seen them stealing off when we was gathering wood. They went that way. The same way as he went himself." (LOF: 163)

7. "There is a school cap, too. I had no more than hung it there, not knowing of the other hats I should hang by it when I think the thing happened-the decision made freely that cost me freedom." (FF: 6&7)

8. "But then I remember that all patterns have broken one after another, that life is random and evil unpunished. Why should I link that man, that child with this present head and heart and hands?" (FF: 25)

9. "He effectually lifted me from the roaring squalor and happiness of Rotten Row to the luxury of more than one room to a person." (FF: 164)

10. "He felt how each wave finished farther and farther down his feet." (PM: 27)

12. "He watched, wave after wave as bursts of foam swallowed more and more of the pebbles and left fewer visible when they went back." (PM: 32)

13. "My right toes are hurt more than the rest of my leg. My hand is doubled under me and that is why I feel the localized pain in my ribs. My fingers might be made of wood. That whiter white under the water along there is hand hidden." (PM: 41)

14. "In the last few degrees of her turn he saw a mound of grey, a seventh wave slide by her bows and pass under her. The swing of her stern increased, her stern slid down the slope and for that time she
Golding uses the stylistic device ‘alliteration’ to intensify the meaning because by the use of similar sounds in the sentences. It is known that the expressions ‘tree, trunks’ consist of the sounds [t] and [r] that are frequently used to suggest the end of life. Therefore, the repetition of the initial sounds, in the above expressions, prompts the feeling of fear. The skill of Golding is as a writer is highlighted when he uses alliteration as a device to beautify the language of his novels.

5.2.3 Assonance

Abrams (1971) and Wahba (1974) have expressed their views on assonance when they point out that it is a device in which the repetition of identical vowel sounds brings about musicality in the text. Clark (1996: 67), too, remarks: “assonance is where a vowel sound is repeated in a word with different consonants.”

Examples taken from William Golding's works are presented below:

1. “......"I must dry seaweed and line this crevice. I could be as snug as a bug in a rug."
   He shut his eyes.” (PM: 87)

   The effect of assonantal sounds, specially [u], depends on the sequence of similar and identical vowels in the different expressions ‘snug, bug, rug, shut’ in this situation. William Golding, moreover, uses this device to show the state of speaker's anguish.

2. “Now listen. We might go later to the castle rock. But now I'm going to get more of the biguns away from the conch and all that. We'll kill a pig and give a feast." He paused and went on more slowly. "And about the beast. When we kill we'll leave some of the kill for it. Then it won't bother us, may be.” (LOF: 165)

   In the above instance, we find that the vowel sound [I] is repeated in different expressions ‘kill, pig, give’ with different consonants and with the same syllable structure and stress. This device, moreover, suggests the influence of hatred and savagery.
Some more examples are cited to display 'assonance' below:

3. "......"You could call it a talk on the technique of dying."
   "You'll die a long time before me. It's a cold night-and look how
   you're dressed!" (PM: 70)

4. "..."You bloody fool, Nat! You awful bloody fool!"
   The words echoed in the trench and he jerked his cheek up off the
   oilskin. There was much light outside, sunlight and crying of gulls."
   (PM: 72)

5. "The seaward end of the pool was held back by a jumble of broken
   stones that were lodged against each other." (PM: 67)

6. "The windsock at the top was roaring and shorter than usual for the
   end was being frayed and torn away." (FF: 39)

7. "There is a school cap, too. I had no more than hung it there, not
   knowing of the other hats I should hang by it when I think the thing
   happened-the decision made freely that cost me freedom." (FF: 6&7)

8. "It was an early make, round, on three short legs and it held up a bell
   like an umbrella." (FF: 25)

9. "The solid rock was coherent as an object, with layered guano; with
   fresh water and shell-fish. It was a position in a finite sea at the
   intersection of two lines, there were real ships passing under the
   horizon." (PM: 76)

10. "That straight line from the first hiccup to the last gasp is a dead
    thing. Time is two modes." (FF: 6)
11. "He turned neatly on to his feet, jumped down to the beach, knelt and swept a double armful of sand into a pile against his chest. Then he sat back and looked at the water with bright, excited eyes." (LOF: 15)

12. "...."How does he know we're here?"
   Because, thought Ralph, because, because. The roar from the reef became very distant." (LOF: 19)

13 "..." Poor mad sailor on a rock!"
   He clambered up the High Street.
   Rage, roar, his throat! Spout!
   Let us have wind, rain, hail, gouts of blood,
   Storms and tornadoes."(PM: 197)

The attractiveness of the land's motion is intensified because of repeating the sound of the vowel [ei] in the example 'Rage, roar, his throat! Spout! Let us have wind, rain, hail, gouts of blood, Storms and tornadoes'. However, it is another device 'assonance' by which the sound of vowel is used to echo a meaning in Golding's work.

5.2.4 Rhythm

Leech refers to the importance of rhythmic parallelism in the discourse. He comments: "stripped of all subtleties, conventional English metre is nothing more than rhythmic parallelism: a patterning of the succession of stressed and unstressed syllables with greater regularity than is necessary for spoken English in general." (Leech 1969: 111)

As stated by Clark (1969), rhythm plays an important role in cohesion and connection in sound and meaning. Also, the repetition of same stress patterns is found in it with syllable structure and identical syntax. Galperin, moreover, indicates that the emotions can be excited by a rhythm which exists in all human activities. He suggests as:
Rhythm, therefore, is the main factor which brings order into the utterance. The influence of the rhythm on the semantic aspect of the utterance is now being carefully investigated and it becomes apparent that orderly phonetic arrangement of the utterance calls forth orderly syntactical structures, which in their turn, suggest an orderly segmenting of the sense-groups. The conscious perception of rhythm must be acquired by training, as must the perception of any stylistic device. (Galperin 1977: 129 & 130)

In addition to that, Galperin says that most stylistic syntactical devices, namely, enumeration, repetition, parallel construction and chiasmus are used to present rhythmical patterns in discourse. However, the speech of author and character must be observed by rhythmical patterns within the structural similarity of sentences.

More examples from Golding will explain the stylistic device 'rhythm' below:

1. “Seaweed, to impose an unnatural pattern on nature, a pattern that would cry out to any rational beholder- Look! Here is thought. Here is man!” (PM: 109)

2. “...”The air! You Fool! You clot! They ferry planes and they must use this place for checking the course-and Coastal Command, looking for U-boats-----"..." (PM: 107)

The repetition of similar stress patterns, in the above two passages (1 and 2), is to show the rhythm between two successive phrases. The four sentences ‘You fool! You clot!, ‘Here is thought. Here is man!’ introduce the repetition and are identical in their syllable structure. However, we find in the two passages above that the rhythm emerges through the use of structural design of the sentences. Here, rhythm associates strongly with the state of speaker's despair in both situations.
Below instances are presented to display 'rhythm' in Golding's novels:

3. "Once, we came to a white path and found too late that it was new, unset concrete where we slid; but we broke nothing else in the whole garden—we took nothing, almost we touched nothing. We were eyes." (FF: 45)

4. "If it were light shame would burn them at admitting these things. But the night was dark. Eric took up; and then the twins started their antiphonal speech.
"You got to go because it's not safe----"
"—they made us. They hurt us------"...." (LOF: 231)

5. "They were glad to touch the brown backs of the fence that hemmed in the terror and made it governable.
"Kill the beast! Cut his throat! Spill his blood!"
The movement became regular while the chant lost its first superficial excitement and began to beat like a steady pulse." (LOF: 187)

6. "The chill and the exhaustion spoke to him clearly. Give up, they said, lie still. Give up the thought of return, the thought of living. Break up, leave, go." (PM: 45)

7. "Killed and eaten. And of course eating with the mouth was only the gross expression of what was a universal process. You could eat with your cock or with your fists, or with your voice." (PM: 88)

8. "The thing was cold. The thing was soft. The thing was slimy. The thing was like an enormous dead slug—dead because where the softness gave way under the searching tips it did not come back again." (FF: 181)
9. "I was under a huge hoarding which was flourishing beans and red cheeks ten feet in the air. My heart was beating quickly and loud, not because I had seen her or even thought of her, but because in the walk along the pavement I had understood at last the truth of my position. I was lost. I was caught." (FF: 81)

10. "I seem to remember feeling as if I had been drizzled on for a long time and had reached the crisis of whimpering; but there was no rain. There was warmth instead on my right side and a deep throbbing in my right ear. How many days? How many hours? Then, at the end, I was sitting in a classroom and it must have been late afternoon because both the naked lights on their long flexes were switched on." (FF: 67)

11. "Just then the pain began to knock on the door where I was, my own private, inviolable centre so that I made noises and flung myself about. The parson disappeared and at some remove, over gulls of fire and oceans of blackness under wild green stars there was a big man in the room who was fighting me, binding me, getting my arms in a hold, fastening me down with terrible strength and saying the same thing over and over again."(FF: 68)

12. "The beast comes out of the sea-----
"Out of the dark----
"Trees-----"...."(LOF: 156)

13. "....."You stop talking like that! We got enough trouble, Ralph, an' I've had as much as I can stand. If there is ghosts------" "I ought to give up being chief. Hear'em." "Oh lord! Oh no!" (LOF: 115)

14. "...."Jack! Jack! You haven't got the conch! Let him speak."
Jack's face swam near him.
"And you shut up! Who are you, anyway? Sitting there -telling people what to do. You can't hunt, you can't sing---"(LOF: 113)
15. “The two boys, bullet-headed and with hair like tow, flung themselves down and lay grinning and panting at Ralph like dogs. They were twins, and the eye was shocked and incredulous at such cheery duplication. They breathed together, they grinned together.” (LOF: 25&26)

   "Unless------"
   Ralph moved restlessly.
   "Unless what?"
   "Unless we get frightened of people."
   A sound, half-laugh, half-jeer, rose among the seated boys.” (LOF: 105)

As shown by the above examples, it is the stylistic instrument ‘rhythm’ which is created by the same stress pattern used with syllabic structure and identical syntax. Thus, the expressions, ‘half-laugh, half-jeer’, ‘they breathed together, they grinned together’ and the like, are used to present a desired musical effect in the work of Golding.

5.3 Concluding Remarks

Golding’s works display the use of phonological devices in discourse. He uses ‘onomatopoeia’ as a device, both ‘direct’ and ‘indirect’ to present sound and meaning in a sentence of the context effectively. For example, the expressions ‘Zig’, ‘rata tat tat tat’, ‘whee-aa-oo’, ‘tick tick tick tick’ are used to indicate to the stylistic device ‘onomatopoeia’ directly or indirectly in the context.

There are other stylistic devices like ‘alliteration, assonance’, etc that Golding uses in his fictions to echo meaning through the use of sounds ‘consonants or vowels’ in the sentences. Furthermore, Golding uses the vital stylistic device ‘rhythm’ in his fiction excessively. The repetition of the stress pattern is used in ‘rhythm’ with syllabic structure and identical syntax. The examples taken from the works of Golding have been presented to show the use of
‘rhythm’ in successive sentences like ‘Here is man! Here is thought!’, ‘They made us. They hurt us’, ‘Kill the beast! Cut his throat! Spill his blood!’ and the like.

Golding’s style in his novels to be taken into account in that phonological stylistic features are used to draw reader/listener’s attention to successive words or sentences in discourses through imitating aural expressiveness. We find that the writer uses different varieties of onomatopoeia to echo sounds that are articulated by natural things, by people and the like.

Therefore, transferred meanings, as shown by this device, are reinforced by onomatopoetic words in any phenomenon. Moreover, phonological cohesion and sound-sense corrections draw our attention through the use of the text with different devices: alliteration, assonance and rhythm. These devices, however, have different sounds that have different meanings and as found in Golding's novels, co-ordination between them is created by prompting different feelings simultaneously.
6.1 Introduction

As stated by Fasold and Connor-Linton (2006), discourse is a medium in which a sound, morpheme, word, sentence or proposition are put together systematically. In addition to that the sentence is taken as the boundary of the system of language. They point out the difference between linguists and discourse analysts by saying that linguists focus on how the parts of language are used in context while discourse analysts go 'above' or 'beyond' the sentence/utterance.

They further state:

Discourse is a unit of language above and beyond a mere accumulation of sounds, morphemes, words, clauses, and sentences. It is easy to think of a written discourse this way. A novel, short story, essay or poem has an identity that develops through patterned relationships among sentences, among ideas or characters, through repetition or variation of rhythm and rhyme. In the same way, when we construct and co-construct spoken discourse by talking to each other, underlying processes of speaking, thinking, acting, and interacting come together to produce an overall sense of "what is going on.

(Fasold and Connor-Linton 2006: 171)

According to Stubbs (1983), the importance of discourse analysis is displayed by using language in a sentence/utterance. It is also concerned with the social interaction with a language showing dialogic features during daily communicating. He points out:

.....it refers to attempts to study the organization of language above the sentence or above the clause, and therefore to study larger linguistic units, such as conversational exchanges or written texts. It follows that discourse analysis is also concerned with language use in social contexts, and in particular with interaction or dialogue between speakers.

(Stubbs 1983: 1)
As stated by Widdowson (2004), we find that a text as discourse is realized by making a proper relationship between code and context. He also makes a distinction between text and discourse. In other words, a sentence plays the important role of explaining linguistic features in any situation. So a sentence consists of sound, morpheme and words. It has a main structure that aids us to account for the linguistic competence. In addition to that a text contains sentences that are used for the written utterance. As Hymes (1968), cited in Widdowson (2004: 38), puts it: “The use of a linguistic form identifies a range of meanings. A context can support a range of meanings. When a form is used in a context, it eliminates the meanings possible to that context other than those the form can signal: the context eliminates from consideration the meanings possible to the form other than those the context can support”

Fairclough suggests a framework to analyze text/discourse, cited in Widdowson (2004: 91), when he states:

Text analysis can be organized under four main headings: 'vocabulary', 'grammar', 'cohesion', and 'text literature'. These can be thought of as ascending in scale: vocabulary deals mainly with individual works, grammar deals with words combined into clauses and sentences, cohesion deals with how clauses and sentences are linked together, and text structure deals with large-scale organizational properties of texts. In addition, I distinguish a further three main headings which will be used in analysis of discursive practices rather than text analysis, though they certainly involve formal features of texts: the 'force' of utterances, i.e. what sorts of speech acts (promises, requests, threats, etc.) they constitute; the 'coherence' of texts; and the 'intertextuality' of texts.

Crystal and Davy (1969) have given us the difference between speech and writing in language as shown by discourse. They write:

The distinctions that we are seeking to make here are best seen as referring to given fundamental features of language in use, features which are worth attention not for the descriptive information they are likely to yield but for their value as explanatory clues—by referring to the linguistic differences associated with these distinctions we may be able to explain more adequately the characteristics of
certain varieties. This happens, for example, when a specimen of written language shows a number of features that would usually be associated only with informal speech, or when a specimen of spoken language is found to contain constructions typical of writing, or when someone introduces features of dialogue into a monologue; in all cases, the features may be more satisfactorily described by making appropriate reference to distinctions in discourse.

(Crystal & Davy 1969: 68&69)

These quotations emphasize that discourse is an instrument in which language is very important to make an interaction among interlocutors and is used with linguistic shapes to convey discourse's meaning into others in any situation. Keeping this in view, discourse is defined by Brown and Yule (1993), cited in Jaworski and Coupland (2006: 1), as follows; “the analysis of discourse is, necessarily, the analysis of language in use. As such, it can not be restricted to the description of linguistic forms independent of the purposes or functions which these forms are designed to serve in human affairs.” Language needs a context for its existence to understand the linguistic items used in discourse. As Fairclough states:

Discourse constitutes the social. Three dimensions of the social are distinguished – knowledge, social relations, and social identity – and these correspond respectively to three major functions of language ... Discourse is shaped by relations of power, and invested ideologies.

(Fairclough 1992: 8)

Fasold (1990), cited in Jaworski and Coupland (2006: 1), defines discourse as: “the study of discourse is the study of any aspects of language use.” Another definition given by Mumby and Stohl (1991), cited in Mey (2001: 244), is: “the ensemble of phenomena in and through which social production of meaning takes place.”

Linguistic devices/ties are used, in discourse/text, to help us to shape discourse structurally. Hence, they are dependent ties to strengthen speech/writing. Moreover, discourse ties are taken as main stylistic devices because of their linguistic function and supplementary information found in sentences/utterances. Thakur (2008) suggests that coherence puts the relation between discourse and fiction. He indicates to a discourse structure by which communication is known to be textual or oral or written. Coherence is regarded as one of the properties of a discourse due to its interpretation of human interaction.
Furthermore, coherence consists of two levels: semantic level and pragmatic level. We find that semantic coherence's ties are between propositions and pragmatic coherence between speech acts. We find in them functional and rhetorical coherence too. In addition to that, coherence is taken into consideration as a property of narrative discourse because it tries to combine separate linguistic units into stretches of successful discourse as shown by logical cohesive devices. The main discourse ties are discussed below:

6.2 Main Discourse Ties

6.2.1 Diectics (Deixis)

As stated by Clark (1996), deictics is a term in which words or phrases refer to a particular time, place, person or thing in a text, without giving them names by using a noun. This term has an important role in stylistics. Also, the world of narrative is described by a text for the reader through the use of deictics. Furthermore, in a prose or a text, deictic expressions have two functions. The first function is that the world of narrative is supported by deictic expressions in order to refer to places, events, times, and people that have happened within it and the second function is that the world of narrative is extended to places, times, people, and things that are not seen because we don't want to confine to the world created by a text. Fasold and Connor-Linton (2006), and Mey (2001) have the point of view that deictic expressions have referents, and that we get their meanings from the context of use.

6.2.1.1 Exophora

Exophora is used for referring to something that the speaker and listener can see and understand. As Crystal (1985) points out that exophora is a linguistic device in which the pronouns ‘there’, that, ‘here’ are used commonly in order to refer directly to extra-linguistic condition as shown by the context of use.
Below are examples to evaluate the use of exophora in the works of Golding:

1. “They're all dead,” said Piggy, “an' this is an island. Nobody don't know we're here. Your dad don't know, nobody don't know——” (LOF: 20)

The first expression 'here' indicates to the second expression 'island' in the above text. In a sense, we find through reading the text that the referent is interpreted by its reference 'here' from the different sentences within the discourse. Also, the usage of exophoric reference gives the chance to the readers/hearers to imagine what is being referred to.

2. “......”If it really is an island -----
   “What's that?”
   Ralph had stopped smiled and was pointing into the lagoon.
   Something creamy lay among the ferny weeds.
   "A stone."
   "No. A shell."
   Suddenly Piggy was a-bubble with decorous excitement.
   "S' right. It's a shell! I seen one like that before."......” (LOF: 21)

In the example cited here, exophora is reference of expression ‘that’ to the extra-linguistic referent ‘shell’ directly. Meaningfully the usage of exophora helps us to find only linguistic expression for interpreting it within the context.

Below, we test some more examples from the novels of William Golding to show the use of exophora in discourse:

3. “The pigs lay, bloated bags of fat, sensuously enjoying the shadows under the trees. There was no wind and they were unsuspicuous and practice had made Jack silent as the shadows.”(LOF: 166)

There = under tree

4. “Here was the crushed grass where they had all lain when he had gone to Prospect. There was the neck of land, the ledge skirting the rock, up there were the red pinnacles Sam touched his arm.
   "Smoke."......” (LOF: 214)
5. "I deduce from the line of bricks that she came, had her graph of sickness, recovered and went. But to me, if I think of the ward, she is always there, a small figure in a white nightdress with two jet black hands and a black, flashing face, swinging and laughing." (FF: 71)

There = ward.

6. "I allowed her to go, attached to me by a line no thicker than a hair, but at least, if one could not say that she had swallowed the fly, it was still there, dancing over the water; and she, she was still there—she had not flicked her tail and vanished under weed or rock." (FF: 84)

There = over the water or under weed or rock.

7. "Not on Sunday. On Saturday. She couldn't come on Sunday, she said, with a kind of mild surprise that anyone should expect her to. And so I met my first, indeed, my only rival. That surprised me then and surprises me now; first, that I should rage so at this invisible rival, second, that I had none physical." (FF: 93)

That = my rival

8. "For as time went on and I became accustomed to the rhythm of silence I began to learn about the new world. To be part of it was not just an ambition, but was a necessary. Therefore the thing in here, the dead thing that looked out must adapt its nature to conform. What was the nature of the new world outside and what was the nature of the dead thing inside?" (FF: 189)

Here = the new world

9. "The air escaped from the tube and he struggled with it. He twisted the tit until the air was safe. He stopped shouting and strained his eyes to see through the darkness but it lay right against his eyeballs. He put his hand before his eyes and saw nothing. Immediately the terror of blindness added itself to the terror of isolation and drowning. He began to make vague climbing motions in the water. "Help! Is there anybody there? Help! Survivor!" .... " (PM: 12)
There = in the water.

10. "He began to fumble with the buttons of his oilskin and haggled it off fiercely. He picked and pulled at the tapes that held his lifebelt inside the duffle. He slipped both off and dumped them in a heavy heap and stood there looking down." (PM: 72&73)

There = a heavy head.

11. "...."No! Not the Teeth!"
Teeth were here, inside his mouth. He felt them with his tongue, the double barrier of bone, each known and individual except the gaps—and there they persisted as a memory if one troubled to think. But to lie on a row of teeth in the middle of the sea_" (PM: 91)

There = inside his mouth.

12. "........"Then why can't I sleep?"
Sleep is where we touch what is better left unexamined. There, the whole of life is bundled up, dwindled. There the carefully hoarded and enjoyed personality, our only treasure and at the same time our only defence must die into the ultimate truth of things, the black lighting that split and destroys all, the positive, unquestionable nothingness." (PM: 91)

There = sleep.

13. "....."I must get more water."
He lay still and tried to decide whether it was more important to arrange for catching water or to finish the line of weed. That reminded him how quickly time could pass if you let it out of your sight so he scrambled back to the Look-out. This was a day of colour." (PM: 123)

That = it was more important to arrange for catching water or to finish the line of weed.
14. “But the crack was wider. The whole stone had moved and skewed perhaps an eighth of an inch. Inside the crack was a terrible darkness. He stayed there, looking at the loose rock until he forgot what he was thinking.” (PM: 124)

There = crack

15. “A tongue of summer lighting licked right inside the inner crevice so that he saw shapes there. Some were angled and massive as the corner of corridors and between them was the light falling into impenetrable distances.” (PM: 147)

There = inside the inner crevice.

16. “He began to speak against the flat air, the blotting-paper. “Sanity is the ability to appreciate reality. What is the reality of my position? I am alone on a rock in the middle of the Atlantic. There are vast distances of swinging water round me. But the rock is solid. It goes down and joins the floor of the sea and that is joined to the floors I have known, to the coasts and cities.” ....” (PM: 163)

That = rock.

6.2.1.2 Endophora

Endophora is a referential form in which pronouns or expressions point backwards or forwards to something or somebody in the text. Also, the important information is given by one expression for interpreting another expression semantically. As stated by Halliday and Hassan (1976), the difference, between exophora and endophora, is known through their interpretation to the referents in the context of use. In addition to that, readers or listeners are led to find the referents put within the discourse of use. It also helps to make the text coherently whereas exophoric reference does not. Briefly, endophora is divided into two kinds; anaphora and cataphora. They have been discussed below:
6.2.1.2.1 Anaphora

Cuddon (1980: 40) says: "a rhetorical device involving the repetition of a word or group of words in successive clauses." As stated by Clark (1996), anaphora is a term in which the personal pronouns such as 'he', 'she', 'they', or 'it' or possessive pronouns such as 'mine', 'hers', 'theirs', or 'its', are used to refer back to something or somebody that is already mentioned in the same sentence or in the preceding sentence. After that, the anaphoric reference must match with the referent in gender and number. Quirk, Greenbaum, Leech and Swartvik (1985) have divided anaphora into two kinds 'indirect and direct'. We find that direct anaphoric interpretation is received in a situation where the same referent has already happened in the discourse of use while a reference in indirect anaphora is a part of the hearer's knowledge indirectly.

Below, we have tried to illustrate some examples of the two types of anaphora as they appear in Golding's works:

1. "The beach near the bathing-pool was dotted with groups of boys waiting for the assembly They made way for him silently, conscious of his grim mood and the fault at the fire." (LOF: 96)

Here the anaphoric reference "they" refers back to the referent "groups of boys" in the above text. The above example, taken from William Golding's novel 'Lord of The Flies', uses anaphora in that the pronoun 'they' is replaced with the noun 'group of boys' in different sentences in the above discourse. The usage of anaphora is meaningful to avoid repetition in a text.

2. "Here Sam and Eric were waiting, and Bill. Jack, concealed from the sun, knelt by the pool and opened the two large leaves that he carried. One of them contained white clay, and the other red. By them lay a stick of charcoal brought down from the fire." (LOF: 79)
The pronoun ‘them’ refers back to the referent ‘the two large leaves’ in the above text. Anaphoric reference is a common type in which the writer wants to avoid repetition and refers back to something or someone that is aforementioned in his writing. In the other words, we find that the second expression ‘one of them’ in the different sentence is interpreted as shown by the previous sentence ‘the two large leaves’ within the context of use.

3. “I have walked by stalls in the market-place where books dogs-eared and faded from their purple, have burst with a while hosanna. I have seen people crowned with a double crown, holding in either hand the crock and fail, the power and the glory.” (FF: 5)

In the above example, taken from William Golding’s novel ‘Free Fall’, presents in the beginning of first chapter, the writer uses anaphora in the form of the pronoun ‘I’ but with a different technique in which the referent is not aforementioned in any previous sentence. So, the reader/listener is left to use his knowledge and experience to find out who the ‘I’ is. Here, the writer uses another style in order to attract the reader/listener’s attention to plunge into the world of the narrative.

4. “Maurice flashed a smile at Ralph who slid easily into the water. Of all the boys, he was the most at home there; but to-day, irked by the mention of rescue, the useless, fooling mention of rescue, even the green depths of water and the shattered, golden sun held no balm. Instead of remaining and playing, he swam with steady strokes under Simon and crawled out of the other side of the pool to lie there, sleek and streaming like a seal. Piggy, always clumsy, stood up and came to stand by him, so that Ralph rolled on his stomach and pretended not to see. The mirages had died away and gloomily he ran his eye along the taut blue line of the horizon. The next moment he was on his feet and shouting.
“Smoke! Smoke!”........” (LOF: 82)

The pronoun ‘he’ is anaphoric because it refers back to the noun ‘Ralph’ in the above discourse.
5. “Simon came stealing out of the shadows by the shelters. Ralph ignored Jack's question. He pointed to the touch of yellow above the sea. "As long as there's light we're brave enough. But then? And now that thing squats by the fire as though it didn't want us to be rescued----" He was twisting his hands now, unconsciously. His voice rose.” (LOF: 155)

The anaphoric reference 'it' refers back to the referent 'that thing'. Also, this expression 'that thing' refers back to another expression 'light'.

6. “We watched Fred and Joe dash out of their house and bundle themselves through the wooden gate; but of course the second copper was standing on the other side. They ran right into him, small men, easily grabbed in either hand. They were brought down the alley handcuffed between two dark blue pillars surmounted by silver spikes, the van was waiting for them.”(FF: 21&22)

The pronoun 'they' is anaphoric for referring back to the noun 'Fred and Joe'.

7. “There was a ship in the mist to port of the bright patch. He was on her starboard bow-or-and the thought of drove him to foam in the water---he was on her port quarter and she was moving away. But even in his fury of movement he saw how impossible this was since then she would have passed by him only a few minutes ago. So she was coming towards, to cut across the circle of visibility only a few yards from him.”(PM: 20)

The pronouns 'she' and 'her' are anaphoric because they refer back to the noun 'ship' in the discourse. In the above expression, William Golding uses the personal pronouns in order to refer back to the inanimate referent 'ship'. Thus, William Golding uses anaphora in his works for enhancing the effects of the text on the reader.

8. “The top of the next swell between him and the rock was blunted, smoothed curiously, then jerked up spray. He sank down, saw without comprehension that the green water was on longer empty. There was
yellow and brown. He heard not the formless mad talking of uncontrolled water but a sudden roar."(PM: 21)

9. “He stayed there, looking at the loose rock until he forgot what he was thinking He was envisaging the whole rock as a thing in the water, and he was turning his head from side to side.”(PM: 124)

The bold pronouns, in the examples ‘8 and 9’ are anaphoric of the noun ‘Martin’.

We present some more examples of anaphora from Golding’s works:

10. “She took the alarm clock in one hand—it was hidden almost as the glass had been hidden—and held it to the side of her head. She set it down again with a bang and turned to me with a punitive hand lifted. And stopped.”(FF: 27)

11. “They gave me bitter white pills to swallow, aspirin perhaps: but the universe kept boring in, bringing the ear-ache with it. Things became more than lifesize. I kept trying to get away from the pain but it went with me. Ma and Mrs. Donavan took council with the plant lady and they decided to iron me.”(FF: 68)

12. “......”Did you ever know a girl called Beatrice Ifor?"
   Myself, with reeling heart and straight, painful face:
   "A bit. At school----"
   "She's-------"
   "She's married a chap------"......”(FF: 81)

13. “......”Marry me. Now!"
   "But we can't!"
   "Why not?"
We had no money. She was not supposed to marry, had signed some sort of agreement. It wouldn't be honest.
The poor girl had delivered herself into my hand.
"Then come to bed with me------"
"No."
"yes. Why not?"
"It wouldn't be------"
"It wouldn't be what? I'm supposed to suffer because you---I've got to wait---you know what a man is---all because you signed some damned agreement to turn you into a sour school marm----"...(FF: 113)

14. “One side of the circle was lighter than the other. The swell was shouldering itself on towards the left of this vague brightness; and where the brightness spread the mist was even more impenetrable than behind him. He remained facing the brightness not because it was of any use to him but because it was a difference that broke the uniformity of the circle and because it looked a little warmer than anywhere else.”(PM: 18)

6.2.1.2.2 Cataphora

Clark (1996) and Quirk, Greenbaum, Leech, and Svartvik (1985) are in agreement that cataphoric reference is the opposite of anaphoric reference. Cataphora refers forward to a person, thing, or situation in discourse of use. Therefore, the referent displays itself later on in a text after a cataphoric reference.

1. “The boy with fair hair lowered himself down the last few feet of rock and began to pick his way towards the lagoon. Though he had taken off his school sweater and trailed it now from one hand his grey shirt stuck to him and his hair was plastered to his forehead.”(LOF: 11)

2. “The fair boy stopped and jerked his stockings with an automatic gesture that made the jungle seem for a moment like the Home Counties.” (LOF: 11)
Golding uses cataphora in the first paragraph in his novel ‘Lord of the Flies’. It is started by using the common name ‘boy’ or ‘fair boy’ and then the pronoun ‘he’ to refer forwards to the proper name ‘Ralph’ that will come later on in the utterance. Consequently, this technique is used to introduce someone or something or anything abstract that will come later in a text. Also, it directs the reader to someone or something that comes later. In other words the cataphoric referencing, in the above examples, tells us a particular feature about a main character in the context of use before giving his name.

3. “He was struggling in every direction; he was the centre of the writhing and kicking knot of his own body. There was no up or down, no light and no air. He felt his mouth open of itself and the shrieked word burst out.” (PM: 7)

4. “A picture steadied and the man regarded it. He had not seen such a thing for so many years that the snarl became curious and lost a little intensity. It examined the picture.” (PM: 8)

Here, in the above examples, taken from the beginning of the first chapter of William Gelding’s novel ‘Pincher Martin’, we find the cataphoric reference. He uses the common name ‘man’ and the pronouns ‘he’ and ‘his’ refer forwards to the proper name ‘Martin’. So, the usage of the cataphoric reference is for effecting dramaticality in William Gelding’s writing. From the above examples, we find that the pronouns ‘he’ and ‘his’ and the common name ‘man’ are cataphoric because they refer to the proper name ‘Martin’. Therefore, a cataphoric reference is made before a referent that will appear itself at a later time.

5. **The fat boy** looked startled.
   "There was that pilot. But he wasn't in the passenger tube, he was up in the cabin in front. "…” (LOF: 12)

The common name ‘the fat boy’ is used instead of the proper name for referring forwards to ‘Piggy’. Hence, the proper name ‘Piggy’ comes later on in the discourse.
6. "The small boy squatted in front of Ralph, looking up brightly and vertically. As he received the reassurance of something purposeful being done he began to look satisfied, and his only clean digit, a pink thumb, slid into his mouth." (LOF: 24)

The common name, here, 'the small boy' and the pronoun 'he' are cataphoric because they refer to the referential proper name 'Johnny'.

7. "..."She's------"
   She's what? Become a Member of Parliament. Been canonized by the Catholic Church. Is on the hanging committee.
   She's married a chap---"
   A chap." (FF: 81)

The expression 'chap', common name, refers forward to another expression, proper name, 'the Prince of Wales' in the above discourse.

8. "I smell Lion. I said so to Johnny so that we held our breath and listened to our hearts beating until we heard something else. The something was for worse than a lion. When we looked back we could see him in the gap, his dome-shaped helmet, the top half of his dark uniform as he bent to examine the disarranged netting. Without a word spoken we made our choice.
   Noiselessly as rabbits in a hedge we stole forward away from the policeman and towards the lions." (FF: 43)

The pronoun 'he' refers forward to the expression 'policeman' in the discourse because the pronoun 'he' is cataphoric.

9. "There was a parson standing in the middle. He was so tall that he seemed to me to ascend into the shadows that surrounded and rooted everything." (FF: 64)

10. "I moved my feet carefully over the carpet and stood by the arm of the chair.
He bent his head, beyond the length of black thigh, looked searchingly into my face, examined me carefully from head to foot. He came back at last to my face.” (FF: 64)

11. “I was not entirely without visitors either. The tall parson came to see me and stood, looking down at me helplessly. He brought me a cake from his housekeeper and wandered off, gazing at the ceiling and finding the way out of the door with his shambling feet.” (FF: 72)

The common name ‘parson’ and the pronoun ‘he’ are cataphoric instruments because they refer to the proper name ‘Father Watts-Watt’ in the above three quotations.

12. “He began to thresh with his hands and force his body round. He stared at the darkness as he turned but there was nothing to tell him when he had completed the circle and everywhere the darkness was grain less and alike. There was no wreckage, no sinking hull, no struggling survivors but himself, there was only darkness lying close against the balls of the eyes. There was the movement of water.” (PM: 13)

13. “The man was lying with one foot on a limpet, held mostly by friction. But his foot was on one limpet and the second one was before his eyes. He reached up and there was a possible handhold that his fingers found, provided the other one still gripped the limpet by his face. He moved up, up and then there was an edge for his fingers. His right arm rose, seized. He pulled with both arms, thrust with both legs. He saw a trench of rock beyond the edge, glimpsed sea, saw whiteness on the rocks and jumble. He fell forward.” (PM: 39)

The writer uses the common name ‘man’ and the pronoun ‘he’ to refer forwards to the character in his novel ‘Pincher Martin’. We encounter this character later on in the text. William Golding uses ‘cataphora’ as a device in his novels for making the readers/listeners aware of the main character or the essential character of the novels.
6.2.2 Conjunctions (Ties)

As stated by Clark (1996), conjunctions are words by which clauses are combined together and different kinds of relations are indicated within the discourse of use. Thus, conjunctions' work is different from the work of references. In the other words, conjunctions are elements of coherence, also cohesion within a text. Conjunction is one of the six devices in which cohesive ties work to join information among different sentences as a text.  

(Halliday and Hassan1976)

Structurally, Conjunctions are ties that help to connect sentences and appear as ‘and’ ‘because’, ‘although’, or ‘but’....etc in a text. Discourse markers are linguistic expressions that signal the relation of an utterance to its context of use, with bringing to the listener/hearer's attention a special type of connection of the entire utterance with the present discourse context (Redeker1990). A dialogue is “much less lively and less ‘personal’ without [discourse markers] signally receipt of information, agreement and involvement.”  

(Stenstron1994: 17)

We observe that in the novels of William Golding these ties are frequently used in discourse to enhance the impact of the text on the reader/listener. Discourse ties are divided into the following main types which are discussed in sections 6.2.2.1 through 6.2.2.4 below:

6.2.2.1 Additive Ties

The additive ties, like ‘and’, ‘or’, ‘furthermore’, ‘besides’, etc, add more information and strengthen the sense of cohesion to what has been said in a conversation in a text. The usage of these expressions helps to coordinate the two sentences within discourse of use. Relationship between them is known through the difference or similarity between their subjects or predicts in a text.
We cite some examples of additive ties used in Golding’s works:

1. "..."This is more than a hunter's job, said Ralph at last, "because you can't track the beast. And don't you want to be rescued. "..." (LOF: 127)

   The conjunctive tie 'and' gives us two different ideas in the two sentences above that the speaker wants to tell about his feelings towards his situation and also to strengthen the relationship between the first sentence and the second sentence.

2. "..."And another thing. You can't have an ordinary hunt because the beast doesn't leave tracks. If it did you'd have seem them. For all we know, the beast may swing through the trees like what's its name."(LOF: 126)

   Also, Golding uses conjunctive tie 'and' in the above example to show that the speaker reminds himself and with additional information. Therefore, Golding uses this device 'and' abundantly in his writings.

3. "I rode home, my heart molten with delight; goodness and gratitude. For it was good. She was nineteen and I was nineteen; we were male and female, we would marry though she did not know that yet—must not know that yet, lest she vanish under weed or rock. Moreover there was peace."(FF: 84)

4. "If I'd been below I might have got to a boat even. Or a raft. But it had to be my bloody watch. Blown off the bloody bridge. She must have gone on perhaps to starboard if he got the order in time, sinking or turning over. They'll be there in the darkness somewhere where she sank asking each other if they're down-hearted, knots and stipple of heads in the water and oil and drifting stuff.

   When it's light I must find them, Christ I must find them. Or they'll be picked up and I'll be left to swell like a hammock. Christ!"(PM: 14 & 15)

   In the above examples 3 and 4, William Golding takes another kind of conjunctive ties 'or'. Hence, the interlocutor conveys his different choices to listener/reader within a textual framework.
More examples show conjunctive ties that William Golding uses in his novels frequently.

5. "....."Listen, everybody. I've got to have time to think things out. I can't decide what to do straight off. If this isn't an island we might be rescued straight away. So we've got to decide if this is an island. Everybody must stay round **here and wait and not go away**."(LOF: 31)

6. "....."Did you hear that? Says he was the thing in the dark---" "He still says he saw the beastie. It came **and** went away again an' came back **and** wanted to eat him---" (LOF: 47)

7. "....."Well, we haven't got any yet. **And** we want shelters. Besides, the rest of your hunters came back hours ago. They've been swimming."....." (LOF: 65)

8. "....."Then I was frightened **and** I woke up. **And** I was outside the shelter by myself in the dark and the twisty things had gone away."....." (LOF: 105)

9. "....."If you give up," said Piggy, in an appalled whisper,"what'ud happen to me?"
"Nothing."
"He hates me. I dunno why. If he could do what he wanted—you're all right, he respects you. **Besides**---you'd hit him."....." (LOF: 116)

10. "....."Let's warm up."
"We'll only have to fetch more wood."
"I'm cold."
"So'm I."
**Besides, it's----**
"-----dark. All right, then."....."(LOF: 120)

11. "There came a time when we sensed that the trees were tossed by a high wind. There was to be an inspection and the trees whispered the news down to us. A taller tree was coming to find out if we were happy **and** good **and** learning things."(FF: 34)
12. “There was a silver wink from a pool nearer the house, cypresses, tall
and hugely still, turned one frosted side to her light. I looked at Johnny
_and his face was visible_and bland. Nothing could hurt us or would hurt
us. We stood up and began to wander without saying anything.
Sometimes we were waist-deep in darkness and then again drowned and
then out in full light.” (FF: 44)

13. “He liked to inflict pain and a catastrophe was his orgasm. There was a
dangerous corner leading to the high street; and in a freeze-up, Philip
would spend all his spare time on the pavement there, hoping to see a
crash. When you see two or three young men on a street corner, or at a
country cross-road, at least one of them is waiting for just this. We are a
sporting nation.” (FF: 48)

14. “And I do not want to hate her. Part of me could kneel down, could say
as of Ma and Evie, that if she would only be and meward, if she would
be by me_and for me and for nothing else, I wanted to do nothing but
adore her.” (FF: 82)

15. “I heard my voice babbling on, saying its liner, making the suggestions
that were too general to be refused, the delicately adjusted assumptions
that were to build up into an obligation; I heard my voice consolidating
this renewed acquaintance and edging diplomatically a trifle further; but
I watched her unpaintable, indescribable face_and I wanted to say—you
are the most mysterious and beautiful thing in the universe, I want you
_and your altar_and your friends and your thoughts and your world. I am
so jealousy-maddened
I could kill the air for touching you. Help me. I have gone mad.” (FF: 83
& 84)

16. “I rode home, my heart molten with delight; goodness and gratitude. For
it was good. She was nineteen and I was nineteen; we were male and
female, we would marry though she did not know that yet—must not
know that yet, lest she vanish under weed or rock. Moreover there was
peace.” (FF: 84)
17. “If I'd been below I might have got to a boat even. Or a raft. But it had to be my bloody watch. Blown off the bloody bridge. She must have gone on perhaps to starboard if he got the order in time, sinking or turning over. They'll be there in the darkness somewhere where she sank asking each other if they're down-hearted, knots and stipple of heads in the water and oil and drifting stuff. When it's light I must find them, Christ I must find them. Or they'll be picked up and I'll be left to swell like a hammock. Christ!”(PM: 14 & 15)

18. “The U-boat may be hanging round to pick up a survivor or two for questioning. Or to pick off any ship that comes to rescue survivors.” (PM: 17)

19. “The seas were intimate and enormous. They smoked. When he swung up a broad, hilly crest he could see two other smoking crests then nothing but a vague circle that might be mist or fine spray or rain.” (PM: 17)

20.”He found the effort of looking up hurt him and he turned to his body, examined the humps that were his knees under the oilskin and duffle.”(PM: 29)

21. “...”I can not give up my clothes. Without them I should freeze to death. Besides if I spread them out they would still be less visible than this guano.”
He looked down the High Street between his hands.” (PM: 108)

In the above expressions it is observed that the additive ties play an important role in forming sentences coherently within the text of use. William Golding uses these 'cohesive ties' skillfully by joining the previous expression with another within the discourse of use.

6.2.2.2 Temporal Ties

The temporal ties, like ‘then’, ‘and then’, ‘after that’, ‘when’, ‘at last’, ‘till’, etc, indicate to a temporal sequence and strongly heighten cohesion between sentences within a text.
These expressions in a spoken/written discourse help us to imagine the world as shown by words or clauses around us.

Examples of temporal ties in Golding’s works have been cited below:

1. “When the other two had trotted down the beach to look back at the mountain he had followed them for a few yards and then stopped. He had stood frowning down at a pile of sand on the beach where somebody had been trying to build a little house or hut. Then he turned his back on this and walked into the forest with an air of purpose.” (LOF: 70)

2. “They lay restlessly and noisily among the dry leaves, watching the patch of stars that was the opening towards the lagoon. Sometimes a littlun cried out from the other shelters and once a begun spoke in the dark. Then they too fell asleep.” (LOF: 118)

3. “Then he was jerking and splashing and looking up. There was a difference in the texture of the darkness; there were smears and patches that were not in the eye itself. For a moment and before he remembered how to use his sight the patches lay on the eyeballs as close as the darkness had been. Then he firmed the use of his eyes and he was inside his head, looking out through the arches of his skull at random formations of dim light and mist.” (PM: 15)

There is a kind of conjunctive tie that tries to convey a temporal sequence among sentences or utterances in the above instances 1, 2, 3, These expressions ‘when’, ‘for a moment’, ‘before’, ‘then’, give us especial world that the speaker tries to describe at that time.

4. “Now the sunlight had lifted clear of the open space and with drawn from the sky. Darkness poured out, submerging the ways between the trees till they are dim and strange as the bottom of the sea. The candle-buds opened their wide white flowers glimmering under the light that prickled down from the first stars. Their scent spilled out into the air and took possession of the island.” (LOF: 72)
5. “Yet I never questioned that he was there for my faith was perfect. I simply felt that he was an unusual creature with all those holes in him; and this may have been because he was a duke. Evie explained that he was waiting there until he could rescue her. She had been stolen by the people she lived with—she was really a princess and one day he would come out and take her away in his car.” (FF: 31)

Furthermore, in the above examples 4, 5, Golding puts other kinds of temporal tie ‘till’, ‘until’, to portray his situation to listener/readers. So, the speaker uses these devices to make text/discourse forcefully

Examples below show the different temporal ties out of Golding’s works:

6. “Rager waited too. At first he had hidden behind a great palm boles but Henry’s absorption with the transparencies was so obvious that at first he stood out in full view. He looked along the beach.” (LOF: 77)

7. “Slowly the silence on the mountain-top deepened till the click of the fire and the soft hiss of roasting meat could be heard clearly. Jack looked round for understanding but found only respect. Ralph stood among the ashes of the signal fire, his hands full of meat, saying nothing. Then at last Maurice broke the silence. He changed the subject to the only one that could bring the majority of them together.” (LOF: 93)

8. “..."No, I'm not. I just think you'll get back all right." For a moment nothing more was said. And then they suddenly smiled at each other.” (LOF: 138)

9. “Evie explained that they'd given a man poison with this by mistake, thinking it was medicine. He had bitten the spoon with his teeth and started to jerk about on the bed. Then they realized of course that they had given him poison instead of friar's balsam but it was too late.” (FF: 30)
10. "Tick tick tick all the time all the time. Nobody cared. I didn't. Ma didn't; and he was our lodger, hanging on to the fag-end of his life. When I was going to keep in the night or when I wake in the morning I could hear him up there, through the signal dealboaed tick tick tick." (FF: 24)

11. "So at last I dozed off over my album and when I woke up the ward was the same as it had always been only with another fact added to life—and it seems to me now—already accepted out of a limitless well of acceptance." (FF: 72)

12. "Before we buried ourselves in undergrowth again, I turned to look back. I can remember this. We were in the upper part of the garden, looking back and down." (FF: 45)

13. "There was a piston engine too, racing out of gear and making the whole universe shake. Then for a moment there was air like a cold mask against his face and he bit into it." (PM: 7)

14. "He spat and endured the pain in his neck for a while. He wedged his hands between his life belt and his chin and for a swell or two this was sore relief but then the pain returned." (PM: 13)

15. "Words and sounds were sometimes visible as shapes like the shouted order. They did not vibrate and disappear. When they were created they remained as hard enduring things like the pebbles." (PM: 26)

16. "The chunk was about a yard each way and six inches thick. It was a considerable book and there was a strange engraving in the white cover. For a while his eyes liked the engraving because it made a pattern and was not words, which would have killed him immediately." (PM: 177)
17. "...."Cold. Mustn't get too cold. If I had those boots I could put them on and then take them off and then put them on—-" (PM: 12)

In the examples given above, the temporal ties work as a device that is essential in the discourse because it refers to time. Also, they excite the reader/listener to appreciate the importance of time in the situation between interlocutors in a text. They create the existence of a situation in the mind of the reader/listener by establishing a connection between the sentences.

6.2.2.3 Causal Ties

English language has devices for introducing the reason why something occurred and aiding the reader/listener to understand the world of context of use by true sentences. The causal ties are ‘because’, ‘so’, ‘therefore’, ‘consequently’, etc. In addition to that the second clause is followed by the first clause by these expressions.

From the novels of William Golding, the examples of causal ties are discussed below:

1. “Henry was a bit of a leader this afternoon, because the other two were Percival and Johnny, the smallest boys on the island. Percival was mouse-coloured and had not been very attractive even to his mother; Johnny was well built, with fair hair and a natural belligerence.”(LOF: 75)

2. “The sun in his eyes reminded him how time was passing, so he took the conch down from the free and examined the surface.”(LOF: 97&98)

3. “The derisive laughter that rose had fear in it and condemnation. Simon opened his mouth to speak but Ralph had the conch, so he backed to his seat.”(LOF: 107)

4. “There had been no further numberings of the littluns, partly because there was no means of ensuring that all of them were accounted for and
partly because Ralph knew the answer to at least one question Piggy had asked on the mountain-top." (LOF: 107)

In the above instances 1, 2, 3, 4, Golding shows causal ties 'because', 'so', in sentences for offering a reason that makes a difference between two sentences in the text. We find that the difference between the two ideas is made to display the first idea which is caused by the second idea.

More examples of causal ties are cited from Golding's novels below:

5. "..."This is more than a hunter's job, said Ralph at last, "because you can't track the beast. And don't you want to be rescued. "..." (LOF: 127)

6. "...."And another thing. You can't have an ordinary hunt because the beast doesn't leave tracks. If it did you'd have seem them. For all we know, the beast may swing through the trees like what's its name."...." (LOF: 126)

7. "I knew that a plane should touch down with both wheels and the skid at the same time. This was fun, because very often the gods would err and the plane land twice in fifty yards. These occasions filled me with excitement but they hurt Johnny." (FF: 38)

8. "There was a walk with stone railings on our right and a succession of stone jars with stone flowers draped round them. This was better than the park because forbidden and dangerous; better than the park because of the moon and the silence; better because of the magic house, the lighted windows and the figure pacing by them. This was a sort of home."(FF: 44&45)

9. "You could see the last wisps of his hair smeared black across the top of his baldness. I was shy of him because he was shy of me and worried. He talked to me as if I were another grown-up so his complicated story eluded me."(FF: 73)
10. "I am so jealousy-maddened I could kill the air for touching you. Help me. I have gone mad. Have mercy. I want to be you."(FF: 84)

11. "Therefore I moved forward to the world of the lads, where Mercutio was, where Valentine and Claudio and for this guilt found occasion to invent a crime that fitted the punishment. Guilty am I; therefore wicked I will be. If I can not find the brilliant crimes to commit then at least I will claim to have committed them."(FF: 232)

12. “Yet this solidity was terrible and apocalyptic after the world of inconstant wetness. It was not vibrant as a ship's hull might be but merciless and mother of panic. It had no business to interrupt the thousands of miles of water going about their purposeless affairs and therefore the world sprang here into sudden war.”(PM: 22)

13. “He thought movements that did not happen. The sea came back and he thought the movements again and this time they happened because the sea took most of his weight.”(PM: 22)

14. “I will use my brain as a delicate machine-tool to produce the result I want. Comfort. Safety. Rescue. Therefore to-morrow I declare to be a thinking day.”(PM: 87)

15. “...Don't be a fool. Take it easy. There's no point in looking up because you can do nothing to attract attention. Only a clot would do dancing and waving his shirt because he thought there was a plane about five miles up.”(PM: 110)

The causal ties, in the above sentences, serve as interpreting events in the story. The writer, here in his writings, uses the causal ties to convey an excitement between interlocutors in the situation within the use of discourse.
6.2.2.4 Adversative Ties

The adversative ties like 'but', 'however', 'nevertheless', 'but', 'then', 'on the other hand', give information about the entire happening, and make the context of use coherent among different sentences.

Examples of adversative ties are cited below from William Golding’s works:

1. “There was a self-conscious giggling among the hunters. Ralph turned on them passionately. "You hunters! You can laugh! But I tell you the smoke is more important than the pig, however often you kill one. Do all of you see?" He spread his arms wide and turned to the whole triangle.” (LOF: 101)

2. “..."We're being fools." Out of the darkness came the answer. "Windy?" Irritably Ralph shook himself. This was all Jack's fault. "'course I am. But we're still being fools." "If you don't want to go on," said the voice sarcastically, "I'll go up by myself."...” (LOF: 149)

3. “Simon, walking in front of Ralph, felt a flicker of incredulity—a beast with claws that scratched, that sat on a mountain-top, that left no tracks and yet was not fast enough to catch Samneric. However Simon thought of the beast, there rose before his inward sight the picture of a human at once heroic and sick.” (LOF: 128)

Here, the ties are different from other ties due to their position in context. These ties, above ‘however’, ‘but’, in the examples 1, 2, 3, give different sentences and make them cohesive.

4. “Nevertheless, the northern European tradition of work, play, and food right through the day, made it impossible for them to adjust themselves wholly to this new rhythm. The littlun Percival had early crawled into a shelter and stayed there for two days, talking, singing, and crying, till they thought him batty and were faintly amused.” (LOF: 74)
5. "I knew that a plane should touch down with both wheels and the skid at the same time. This was fun, because very often the gods would err and the plane land twice in fifty yards. These occasions filled me with excitement but they hurt Johnny."(FF: 38)

6. "..."I don't believe in anything but what I can touch and see and weigh and measure. But if the Devil had invented man he couldn't have played him a dirtier, wickeder, a more shameful trick than when he gave him sex!"(FF: 231)

7. "He had a wife who didn't understand him just as though he were a bourgeois school teacher instead of a progressive one; but what with the war only a week or two off, the decay and break-up, the excitement, nobody noticed that this was not Marxism but the oldest routine in the world. Nevertheless, it provided our more personable females with a kind of graduation and, as it were, softened them up." (FF: 89)

8. "If he had murdered, I should feel no guilt, not even responsibility. But then what am I looking for? I am looking for the beginning of responsibility, the beginning of darkness, the point where I began."(FF: 47)

9. "Later, I should have called the tree a cedar and passed on, but then, it was an apocalypse." (FF: 46)

10. "He spat and endured the pain in his neck for a while. He wedged his hands between his life-belt and his chin and for a swell or two this was some relief but then the pain returned."(PM: 13)

12. "Then he firmed the use of his eyes and he was inside his head, looking out through the arches of his skull at random formations of dim light and mist. However he blinked and squinted they remained there outside him. He bent his head forward and saw, fainter than an afterimage, the scalloped and changing shape of a swell as his body was lifted in it."(PM: 15)

13."The seas were intimate and enormous. They smoked. When he swung up a broad, hilly crest he cold see two other smoking crests then
nothing but a vague circle that might be mist or fine spray or
rain.” (PM: 17)

14. “He began to thresh with his hands and force his body round. He started
at the darkness he turned but there was nothing to tell him when he had
completed the circle him and everywhere the darkness grainless and
alike.” (PM: 13)

The usage of the adversative ties, in the examples given above, is meaningful in order to
reveal the new knowledge of the second expression that is not the same in the first expression
within the context of use. So, they act as instruments that come between expressions and also
excite the reader/listener to understand the whole situation in the text by interpreting to a
great degree the ties between the two sentences that are used in the text.

6.3 Concluding Remarks

There are referential devices in which cohesion is created in the novels of William
Golding. We find that William Golding uses exophoric reference that is used to describe
abstracts without even identify them. For example: replacing ‘inside his mouth’ with the
expression ‘there’. So, the referent is revealed by its reference ‘there’ in Golding’s discourse.
In addition to that, Golding takes another device ‘cataphoric reference’ which is the opposite
of anaphora. We notice that reference forward is not the same to backward in the discourse.
Hence, Golding skillfully uses this device in his textual framework. For example: substituting
the common names ‘boy’ or ‘fair boy’ with the proper name ‘Ralph’ in his novel ‘Lord of the
Flies.’ Moreover, Golding’s usage for anaphoric reference is to avoid repetition and to refer
back to something or someone. For example: in William’s writing the pronoun ‘they’ is
replaced with the expression ‘group of boys’.

Consequently, William Golding uses conjunctive ties to create cohesion within his
writings or sentences. In linguistics they are used to connect sentences. Golding’s ties are
presented abundantly. They are additive ties, causal ties, adversative ties and temporal ties.
In the novels of William Golding, connections between expressions are made by linguistic forms and systematic ties. The writer uses these devices and can distribute them in his writings to help the reader/listener to appreciate the contents of his novels.

Golding, in a sense, could use references or co-references frequently and successfully to reveal referents in his novels. On the other hand, the co-relatedness of co-reference or reference is noticed between expressions in different distributions in a text. According to the linguistic forms, we find that they help us to interpret the dialogue of characters in Golding's novels through the representation of co-ordination between sentences. Also, the cohesive relationship, among expressions, is made especially by the cohesive devices that could give new information or add extra knowledge or deal with temporal sentences or deal with processes that are integrated for the comprehension of the discourse of use.
CHAPTER 7

SUMMARY AND CONCLUSIONS

7.1 Summary

This thesis is an attempt to evaluate the stylistics of William Golding. We have selected three novels of Golding, namely, for this purpose.

Chapter-I is an introduction to Golding’s works and also a brief account of his personal life. William Golding is known as a famous writer who has been greatly influenced by his father’s ideas. In other words, if we want to understand Golding’s novels, we must know his literary sources. In addition to that, Golding has skills such as: resourcefulness, the power of imagination and his experiences in life. The examples taken from the works of William Golding are presented to show his abilities in writing prose below:

1. “I have seen people crowned with a double crown, holding in either hand the crook and flail, the power and the glory. I have understood how the scar becomes a star, I have felt the flake of the fire fall, miraculous and pentecostal. My yesterdays walk with me. They keep step, they are grey faces that peer over my shoulder.” (FF: 5)

2. “A thought was forming like a piece of sculpture behind the eyes but in front of the unexamined centre. He watched the thought for a timeless interim while the drops of sweat trickled down from blotch to blotch. But he knew that the thought was an enemy and so although he saw it he did not consent or allow it to become attached to him in realization.” (PM: 161)

3. “He began to speak against the flat air, the blotting—paper. "Sanity is the ability to appreciate reality. What is the reality of my position? I am alone on a rock in the middle of the Atlantic." There are vast distances of swinging water round me. But the rock is solid. It goes down and joins the floor of the sea and that is joined to the floors..." (PM: 161)
I have known, to the coasts and cities. I must remember that the rock is solid and immovable. If the rock were to move then I should be mad.” (PM: 163)

4. “Ralph looked at Jack open—mouthed, but Jack took no notice. “The thing is—fear can’t hurt you any more than a dream. There aren’t any beasts to be afraid of on this island.” He looked along the row of whispering littluns.” (LOF: 103)

In the second chapter, the relationship between language and meaning is highlighted. It is a fact that language without meaning is non-language. It is a language in which stylistics is formed because of the use of different linguistic devices. At the semantic level, meaning plays a vital role in stylistics. As shown by the stylistic devices, meaning is used both literally and metaphorically. At the syntactical level, meaning is conveyed through the use of structural signals and their distribution in context. So, there is a relation between meaning and structure to make a text clear to reader and listener by the use of a language. In the example below, the relationship of meaning with the stylistic use of language is highlighted well.

"My yesterdays walk with me."

Diagram Tree: Syntactic Representation.
In the third chapter, Golding's skill is explained by the use of figure of speech in his fictions. They are used to give us figurative representations which convey multiple meanings forcefully. In this regard, the transferred meaning is used in Golding's works because of using metaphorical figures. As shown by the example 'she was the sun and moon for me', there is the difference between the literal meaning for the expression 'she' and its transferred meaning. Therefore, the meaning of the expression 'she' in the dictionary is different from its transferred meaning in the sentence. Here, the example 'my yesterdays walk with me' shows the expression 'yesterday' with a different meaning that is called the extended meaning. Its extended meaning is suggested as a cliché, one of proverbs and sayings and a personification. Thus, there is a peculiar way which Golding uses to show his thoughts and emotions in his works. However, Golding uses also other stylistic devices such as: interjection, oxymoron, antonomasia, simile and the like to display his style in writing.

In the fourth chapter, Golding's methods of writing are differentiated from other writers. The syntactical stylistic devices show Golding's ability for putting peculiar patterns. Furthermore, his expressions are understood without missing their meanings in the context. The syntactical stylistic device 'ellipsis' which Golding uses in his novels is as one of structural features. For example, 'worse than madness. Sanity', is used to show the incomplete sentence syntactically. But we can comprehend the whole information from the context. So, its subject and auxiliary are omitted. Thus, Golding uses various syntactical devices in his novels without compromising information.

In the fifth chapter, the choice of words and structures determine a phonological aspect Golding uses in his novels. Consequently, we find that onomatopoeia can be used directly as 'wubb wuff', 'Ptah! Ptah! Ptah!', 'Rata tat tat tat tat tat!' and indirectly as 'Tick tick tick tick', 'Boom Boom', 'Flick flick flick flick' in the narrative of Golding. It is a sentence 'kill the beast! Cut his throat! Spill his blood!' in which two stylistic devices 'rhythm and alliteration' are used to display the repetition [k] at the beginning of the successive expressions 'kill', 'cut' and also a rhythm that is known due to the structural similarity 'VP' and the succession of stressed and unstressed syllables in the sentence. Therefore, Golding's way is appreciated because of his ability to play with rhythm in the context.
In the sixth chapter, it is well known that the narrative of Golding contains places, events, times and people. So they become clear by the deictic expressions. In addition to that, the referents are interpreted by their references in the world of narrative. The expression, for example, ‘island’ is represented by another expression ‘here’ in the context. Therefore, the referent ‘island’ is supported by its reference to make Golding’s narrative more cohesive. Furthermore, Golding uses another device to make his narrative more coherent. There are ties by which sentences are cohered to make a text unite close.

7.2 Conclusions

The stylistic approach to the study of linguistic elements is relevant in the state of meaning and structure. The usage of language, in any texture, depends on grammatically a correct way of forming a sentence which is related to the semantic representation rhetorically. The figures of speech, in the novels of William Golding, are understandable to the reader/listener and related to both grammar and meaning.

Consequently, Golding’s novels are full of figures of speech, such as: personification as in the sentence “my yesterdays walk with me.” This sentence would be represented as a sequence of NP (Noun Phrase—my yesterdays) and VP (Verb Phrase—walk with me). Also, in the above sentence the NP consists of D+N (Determiner + Noun) and at a localized level the VP consists of V+PP(Verb + Prepositional Phrase), semantically, the word ‘yesterday’ has multiple meaning: a lexical meaning and a transferred meaning. So, the expression ‘yesterday’ is personified as a person in the above sentence even though the verb ‘walk’ is not appropriate with the subject of the sentence ‘yesterday’. In addition to that, Golding’s resourcefulness is obvious in his use of multiple stylistic devices. For example the expression “the thought was enemy” he takes as cliché, metaphor (personification) and as one of proverbs and sayings. Another figure of speech Golding uses for transferring meaning rhetorically is metaphor. It may be pointed out that Golding, in the rhetorical tradition, uses figures of speech in both linguistically and semantically in order to attract the reader/listener’s attention to his writings.
The relation between context and form is known in the way a sentence is formed in the novels of William Golding. The role of stylistic devices in Golding's novels is based on the peculiarity of the formation of utterance. Inversion, for example, has been dealt as an emphatic construction that is considered as violation of the regular word-order in the sentence. Moreover, stylistic inversion is presented by adding emotion to the surface meaning of the utterance. Further, the intonation pattern is also highlighted in an inversion.

In the novels of William Golding we find that inversion as a stylistic device has played a vital role in creating an additional emotion in an utterance. For example, the utterance “The change I meant the change I wanted.” (FF: 117) is formed by changing the place of its object and is supported with another stylistic device ‘parallel construction’. Other structural stylistic devices are also used conspicuously in Golding's novels.

Formation of sentences and paragraphs in Golding's works are based on grammatical connections. Within Golding's text we find that the world of the reader is linked with the world of the narrative through the use of dietics. In addition to that, Golding's texts are tied (bound) through the use of ties by which the relation between parts of discourse is reinforced conspicuously. Hence, we see that in the novels of Golding, dietics and connectives help the reader/listener to understand the narratives without ambiguity due to cohesion between events.

Another kind of cohesion is presented in Golding's texts showing through phonological patterns. One of them is a rhythm in which the phrases are identical in their structure, syllable formation and stress. Also, the meaning is echoed by a sound in the utterance by another feature which is ‘alliteration’.

1- See dietics “(p. 199)”
2- See ties “(p. 212)”
3- See rhythm “(p. 190)”
4- See alliteration “(p. 185)”
Golding's language is produced literarily through the interaction among multiple linguistic levels. Therefore, the aim of this study is to find out the language along with stylistic devices and to show the linguistic texture, in Golding's style, along with the effect of communication. This study analyzes both the grammatical usage and the rhetorical aspect (as shown by semantic level) in the stylistics of William Golding.

Golding's style in writing can be summed up as:
1. Golding uses different linguistic levels to convey the language of his literary texts which have been analyzed in this thesis.
2. Golding also uses ways in which internal evil in humanity is projected into something external by the literary language in his writings. However, the evil in the mind of Golding as a writer is an inherent part of all human beings.
3. The different stylistic devices, Golding makes use of in his writings such as: cliché, symbolism, allusion, metaphor, metonymy, proverbs and sayings and the like, create uniqueness in his works.
4. The stylistic use of language stylistically is displayed in Golding's works for the purpose of logic and emotion through building utterances such as: 'old boy', 'I am a good hater.', 'the splendid awful sight' and the like. These examples are used by Golding in his texts to reinforce meanings emotively.
5. Golding's writings, after analysis, are characterized by his power of imagination, both linguistically and stylistically and are experimental in nature, when we find the following sentences: 'fear can't hurt you any more than a dream.', 'Maybe there is a beast ...Maybe it's only us.', 'How can you expect to be rescued if you don't put first things first and act proper?'
6. The portrayal of a character in Golding's novels becomes alive through his exceptional techniques of projections in the form of thought, speech, and description of the person. The works of William Golding are particularly marked by a concrete and vivid description of an event which in turn a real world situation for the reader/listener. Golding also uses an imaginative experience emotionally by which some events are depicted.
There are some other features too, in the novels of William Golding, which have not been included in this work as they are slightly beyond the scope of the present work. For examples like; antithesis, representing speech and thought in fictional texts, speech act according to Searle's classification, are all deliberately avoided as they are not all that significantly in the works of William Golding.
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