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 explicature 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. Richards1936:100).

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.

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Tree Diagram (3.1-a): Syntactic Representation of Metaphor
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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](image)

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.
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 figure in the above sentence is embodied in all parts of speech. Also, the stylistic function is to make the figure concrete through the description.

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

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.

Tree Diagram (3.2-c): Syntactic Representation of Personification
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, LI]

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.

Tree Diagram (3.3-a): Syntactic Representation of Metonymy

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.
He flinched from it again and looked away at the place where the sun was going down seemingly for ever.” (PM: 206)

Tree Diagram (3.3-b): Syntactic Representation of Metonymy

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)

Tree Diagram (3.3-c): Syntactic Representation of Metonymy
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

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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!"
   Nathaniel 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.” (Ullman 1951: 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 swathed 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. LL]

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  V
      /\  /
awfully pleased,
    /\  /\  /
 awful -ly please(root) -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).
3. “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.

4. “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—Oh 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 Gamaliel’ 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](image)

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."

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

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.
My voice falling dead at my mouth like a shot bird.

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.

```
S
   NP
   VP
     V
     He
died.
```

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."...

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.

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 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)

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

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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.” (LOF: 13&14)

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 grief 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 cliche when we can take his words as: "a cliche 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
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
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
nenemy 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)

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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)

   "I must get a sphere. Perhaps I could beat the nearest to it with another stone until it rounds. Stone mason as well. Who was it cut stone cannon—balls? **Michael Angelo?** But I must look for a very round stone. Never a dull moment. Just like Itma."...” (PM: 99)

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.