4.1. Introduction

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

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

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

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

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

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

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

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

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

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

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

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

4.2.1 The Patterns of Stylistic Inversion

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

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

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

Some examples of the type mentioned above are discussed below:

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

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

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

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

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

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

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

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

5. ".....Heaven?"

Then the body was laughing, louder and louder and the water was flowing again. Nat was grinning and blushing too.
"I know. But you don't have to make it worse."
He smeared away the water and hiccupped.
"Why heaven?"
"The sort of heaven we invent for ourselves after death, if we aren't ready for the real one."........" (PM: 183)
The sort of heaven we invent for ourselves after death $\Theta$, if we aren't ready for the real one.

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

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

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

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

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

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

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

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

   Tree Diagram (4.2-b): Predicate before the Subject
3. "....." So let's hear from that littlun who talked about a beast and perhaps we can show him how silly he is." (LOF: 105)

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

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

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

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

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

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

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

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

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

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

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

4. "Something was taken away. For an instant he felt himself falling; and then there came a gap of darkness in which there was no one." (PM: 167)
5. "……"Keep away. As far as you can."
"Won't you come with me? Three of us—we'd stand a chance."
After a moment's silence, Sam spoke in a strangled voice.
"You don't know Roger. He's a terror. "……" (LOF: 233)
6. “Ralph crouched still, tangled in the mid-brake, and for a time he heard nothing.” (LOF: 236)

```
AdvP
  ___ For the last time
     S
       NP
   V
     NP
     AdvP
     Θ
```

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

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

```
AdvP
  ___ In a minute or two
     S
       NP
   Aux
     V
     NP
     AdvP
     Θ
```

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

8. “He examined the sea. The tide was running and glossy streaks were tailing away from the three rocks. "Optical illusion." For of course the rock was fixed.” (PM: 166)
For of course the rock was

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

9. “The delicate balance of the glass figure related itself to his body. In a moment of wordless realization he saw himself touching the surface of the sea with just such a dangerous stability, poised between floating and going down.” (PM: 9)

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

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

4.2.1.4 Both Modifier and Predicate Stand Before the Subject

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

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

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

2. "......."Let's warm up."
   "We'll only have to fetch more wood."
   "I'm cold."
   "So'm I"
   "Besides, it's----- " ......" (LOF: 120)

Tree Diagram (4.4-b): Both Modifier and Predicate before the Subject
3. “Therefore I moved forward to the world of the lads, where Mercutio was, where Valentine and Claudio and for this guilt found occasion to invent a crime that fitted the punishment. Guilty am I; therefore wicked I will be.” (FF: 232)

4. "......."You were a communist. So was I, once. It is a generous fault in the young."
   “I don’t understand what you’re saying.” (FF: 139)
8. "The two boys glared at each other through screens of hair."
   "I went on too," said Ralph, "then I ran away. So did you."
   "Call me a coward then." (LOF: 157)

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

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

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

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

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

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

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

8. “.....”like to look, Alfred?”
Hiccups. Weak struggles.
“You mean it’s someone else? You’re not fooling Chris, honestly?” .......” (PM: 89)
8. "..."I don’t know. I really don’t know. One thinks this and that—but in the end, you know, the responsibility of deciding is too much for one man. I ought to go."

"You’ve made your mind up?" (PM: 155)

5. "..."I was telling you after the show last night. You remember?
About how our lives must reach right back to the roots of time, be a trail through history?" (PM: 156)
8. “Two shelters were in position, but shaky. This one was a ruin.
   “And they keep running off. You remember the meeting?
   How everyone was going to work hard until the shelters were finished?” (LOF: 64)

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

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

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

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

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

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

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

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

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

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

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

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

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

4. "......."Oh shut up!"
   The sound of the inexpertly blown conch interrupted them. As though he were serenading the rising sun, Jack went on blowing till the shelters were astir and the hunters crept to the platform and the
littuns whimpered as now they so frequently did. Ralph rose obediently, and piggy and they went to the platform. "Talk," said Ralph bitterly, "talk, talk, talk." He took the conch from Jack." (LOF: 155)

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

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

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

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

4.2.2.1 Anaphora

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

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

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

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

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

4. "Waiting for the dawn, the first bird cheeping in the eaves or the tree-tops. Waiting for the police by the smashed car. Waiting for the shell after the flash of the gun..." (PM: 138&139)
6. "....."I'm frightened. Of us. I want to go home. O God I want to go home."
"It was an accident," said Piggy stubbornly, "and that's that."
He touched Ralph's bare shoulder and Ralph shuddered at the human contact." (LOF: 194)

```
S
   /\      \     
  /  \  / \   / \     
 NP  V  VP NP 
   /\   \   \         
  I  want  to go  home.  
```

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

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

```
S
   /\      \      
  /  \  /  \   /  \      
 NP  Aux VP VP VP 
   /\   \  /\   /\   \   
  I  are  going to say.  
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Tree Diagram (4.7-f): Syntactic Representation of Anaphora

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

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4.2.2.2 Epiphora

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

We present some examples of epiphora below:

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

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

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

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

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

Tree Diagram (4.8-c): Syntactic Representation of Epiphora.
Here the expression 'a fire' is used repeatedly.

More examples taken from the works of Golding are presented below to show the usage of epiphora:

4. "........."He peered round the green streak that the light left and saw that the darkness made a definite line on the surface of the sea. It was coming nearer. Instantly he was in his body and knew where he was.
   "Rain!"
   Of course.
   "I said there would be rain!"
   Let there be rain and there was rain." (PM: 170&171)

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

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

4.2.2.3 Framing

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The smile allowed to spread until the white teeth were reflected in the top of the desk.

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

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

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

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

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

7. "......"P'raps he was only pretending----"

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

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

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

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

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

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

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

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

4.2.3.1 The Complete Parallel Construction

Examples of complete parallel construction are presented below:

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

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

2. “Once, we came to a white path and found too late that it was new, unset concrete where we slid; but we broke nothing else in the whole garden—we took nothing, almost we touched nothing. We were eyes.” (FF: 45)
2. "There will be times when you will say—did I ever think I was in love? All that long ago? He was in love. Romeo was. Lear died of a broken heart." (FF: 88)

4. "She was following him, stumbling, and the waters were rising round her. Exaggerated Worry, you said. Cause and effect holds good. Nick was right and Miss Pringle was right---" (FF: 248)
Nick was right.

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

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

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

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

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

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

4.2.3.2 The Partial Parallel Construction

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

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

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

(LOF: 116)

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


Some more examples are cited below:

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

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

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

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

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4.2.4 Chiasmus

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

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

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

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

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

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

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

3. “Therefore I have come back—since we are both adults and live in two worlds at once—to offer forgiveness with both hands. Somewhere the awful line of descent must be broken. You did that and I forgive it wholly, take the spears into me. As far as I can I will make your part in our story as if it had never been.”

But forgiveness must not only be given but received also.” (FF: 251)

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

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

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

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

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

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

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

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

4.2.5 Enumeration

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

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

Some examples are presented below:

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

   Tree Diagram (4.15-a): Syntactic Representation of Enumeration.

   In the above expression, we notice that the links of different adjectives which are used to show a variety of feelings in terms of their meaning in the same syntactical position.

2. "....."Let me make you two better acquainted. This painted bastard here takes anything he can lay his hands on. Not food, Christ, that's far too simple. He takes the best part, the best seat, the best money, the best notice, the best woman. He was born with his mouth and his flies open and both hands out to grab. He's a cosmic case of the bugger who gets his penny and someone else's bun. Isn't that right, George?" (PM: 120)
Tree Diagram (4.15-b): Syntactic Representation of Enumeration.

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

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

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

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

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

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

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

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

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

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

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

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

4.3 Colloquial Construction

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

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

4.3.1 The Common Typical Structures

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

4.3.2 The Main Colloquial Constructions

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

8. “It is essential that I should be able to raid the camp swiftly and suddenly and with absolute certainty of what I am going to find, and where. Please, please listen to me. I must break up the printing press, confiscate the tools, the uniform, the civilian clothes, I must smash the radio; I must go straight to the tunnel and fill it in—"
   "But I--------" (FF: 143)
9. “No. They didn't. I'm afraid not. If you do that sort of thing you become that sort of animal. The universe is wonderfully exact, Sammy. You can't have your penny and your bun. Conservation of energy holds good mentally as well as physically.”
"But, sir--------"
"What?"……..” (FF: 216)

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

4.3.2.2 Question in the Narrative

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

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

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

In the above expression, the question ‘She's what?’ is asked and the answered for it is given by the expressions ‘Become a member of a Parliament. Been canonized--------etc.’ and ‘She's married a chap—’ Thus, we notice that this question in the narrative gives us the intimate relation between interlocutors and reveals the strong emotion as in ‘she’s what?
2. "Beatrice would not. What was she up to? What did she want? Was she doing nothing but giving me stability?

Did she ever intend to marry me?

"Marry me. Now!"

"But we can't!"

"Why not?"

We had no money. She was not supposed to marry, had signed some sort of agreement. It wouldn't be honest—

The poor girl had delivered herself into my hand.

"Then come to bed with me—"

"No"

"Yes. Why not?"

"It wouldn't be—"...." (FF: 113)

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

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

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

4. "...."We'll talk. Let's talk, Nat."

"How's the social whirl?"

"How's London?"

"Doesn't like lectures on heaven."

"Heaven?"

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

"I know. But you don't have to make it worse."

He smeared away the water and hiccupped.

"Why heaven?"

"The sort of heaven we invent for ourselves after death, If we aren't ready for the real one." ...." (PM: 183)
In the above statements, like, 'How's the social whirl?', 'How's London?', 'Why heaven?' appear to show the friendly speech between the writer and listener/reader.

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

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

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

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

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

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

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

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

4.3.2.3 Ellipsis

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

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

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

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

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

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

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

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

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

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

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

Tree Diagram (4.17-d): Syntactic Representation of the Complete Sentence.

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Some more examples are cited below:

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

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

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

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

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

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

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

**4.4 Stylistic Use of Structural Meaning**

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

4.4.1 Rhetorical question
4.4.2 Litotes

4.4.1 Rhetorical Question

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

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

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

[Tree Diagram (4.18-a): Syntactic Representation of Rhetorical Question.]

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

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

![Tree Diagram (4.18-b): Syntactic Representation of Rhetorical Question](image)

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

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

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

4. “...."You bloody fool, Nat! You awful bloody fool!"
The words echoed in the trench and he jerked his cheek up off the oilskin. There was much light outside, sunlight and crying of gulls. He shouted.
'TI'm damned if I'll die!'" (PM: 72)
Ralph looked up, frowning, from the complication of leaves. He did not notice Jack even when he saw him. "I said have you got any water? I'm thirsty."

Ralph withdrew his attention from the shelter and realized Jack with a start.

"Oh, hullo. Water? There by the tree. Ought to be some left."....." (LOF: 63)

A great clamour rose among the savages. Piggy shouted again.

"Which is better—to have rules and agree, or to hunt and kill?"

Again the clamour and again—"Zup!"

Ralph shouted against the noise.

"Which is better, law and rescue, or hunting and breaking things up?"....." (LOF: 222)
Here, in the examples cited above from Golding's works, we find that there is another syntactical mode of the rhetorical question which implies suggestion and assertion. Also, this rhetorical question is not a question, but a statement that is expressed in the form of an interrogative sentence

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

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

Below more examples are quoted from the works of Golding:

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

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

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

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

4.4.2 Litotes

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

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

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

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

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

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

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

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

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

More examples of litotes are discussed below:

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

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

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

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

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

"Unless—"...” (LOF: 105)

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

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

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

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

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

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

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

4.5 Peculiar Linkage

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

4.5.1 Polysyndeton

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The repetition of 'not' emphasizes the effect of alternatives in the above expression.

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

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

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

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

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

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

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

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

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

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

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

4.5.2 Asyndeton

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

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

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

![Tree Diagram](image)

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

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

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

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

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

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

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

More examples are quoted from the novels of Golding below:

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

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

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

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

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

### 4.6 Concluding Remarks

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

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

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

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

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

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

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