6.1 Introduction

As stated by Fasold and Connor-Linton (2006), discourse is a medium in which a sound, morpheme, word, sentence or proposition are put together systematically. In addition to that the sentence is taken as the boundary of the system of language. They point out the difference between linguists and discourse analysts by saying that linguists focus on how the parts of language are used in context while discourse analysts go ‘above’ or ‘beyond’ the sentence/utterance.

They further state:

Discourse is a unit of language above and beyond a mere accumulation of sounds, morphemes, words, clauses, and sentences. It is easy to think of a written discourse this way. A novel, short story, essay or poem has an identity that develops through patterned relationships among sentences, among ideas or characters, through repetition or variation of rhythm and rhyme. In the same way, when we construct and co-construct spoken discourse by talking to each other, underlying processes of speaking, thinking, acting, and interacting come together to produce an overall sense of "what is going on.

(Fasold and Connor-Linton 2006: 171)

According to Stubbs (1983), the importance of discourse of analysis is displayed by using language in a sentence/utterance. It is also concerned with the social interaction with a language showing dialogic features during daily communicating. He points out:

.....it refers to attempts to study the organization of language above the sentence or above the clause, and therefore to study larger linguistic units, such as conversational exchanges or written texts. It follows that discourse analysis is also concerned with language use in social contexts, and in particular with interaction or dialogue between speakers.

(Stubbs1983: 1)
As stated by Widdowson (2004), we find that a text as discourse is realized by making a proper relationship between code and context. He also makes a distinction between text and discourse. In other words, a sentence plays the important role of explaining linguistic features in any situation. So a sentence consists of sound, morpheme and words. It has a main structure that aids us to account for the linguistic competence. In addition to that a text contains sentences that are used for the written utterance. As Hymes (1968), cited in Widdowson (2004: 38), puts it: “The use of a linguistic form identifies a range of meanings. A context can support a range of meanings. When a form is used in a context, it eliminates the meanings possible to that context other than those the form can signal: the context eliminates from consideration the meanings possible to the form other than those the context can support”

Fairclough suggests a framework to analyze text/discourse, cited in Widdowson (2004: 91), when he states:

Text analysis can be organized under four main headings: 'vocabulary', 'grammar', 'cohesion', and 'text literature'. These can be thought of as ascending in scale: vocabulary deals mainly with individual works, grammar deals with words combined into clauses and sentences, cohesion deals with how clauses and sentences are linked together, and text structure deals with large-scale organizational properties of texts. In addition, I distinguish a further three main headings which will be used in analysis of discursive practices rather than text analysis, though they certainly involve formal features of texts: the 'force' of utterances, i.e. what sorts of speech acts (promises, requests, threats, etc.) they constitute; the 'coherence' of texts; and the 'intertextuality' of texts.

Crystal and Davy (1969) have given us the difference between speech and writing in language as shown by discourse. They write:

The distinctions that we are seeking to make here are best seen as referring to given fundamental features of language in use, features which are worth attention not for the descriptive information they are likely to yield but for their value as explanatory clues-by referring to the linguistic differences associated with these distinctions we may be able to explain more adequately the characteristics of
certain varieties. This happens, for example, when a specimen of written language shows a number of features that would usually be associated only with informal speech, or when a specimen of spoken language is found to contain constructions typical of writing, or when someone introduces features of dialogue into a monologue; in all cases, the features may be more satisfactorily described by making appropriate reference to distinctions in discourse.

(Crystal & Davy 1969: 68&69)

These quotations emphasize that discourse is an instrument in which language is very important to make an interaction among interlocutors and is used with linguistic shapes to convey discourse's meaning into others in any situation. Keeping this in view, discourse is defined by Brown and Yule (1993), cited in Jaworski and Coupland (2006: 1), as follows; “the analysis of discourse is, necessarily, the analysis of language in use. As such, it can not be restricted to the description of linguistic forms independent of the purposes or functions which these forms are designed to serve in human affairs.” Language needs a context for its existence to understand the linguistic items used in discourse. As Fairclough states:

Discourse constitutes the social. Three dimensions of the social are distinguished – knowledge, social relations, and social identity – and these correspond respectively to three major functions of language ... Discourse is shaped by relations of power, and invested ideologies.

(Fairclough 1992: 8)

Fasold (1990), cited in Jaworski and Coupland (2006: 1), defines discourse as: “the study of discourse is the study of any aspects of language use.” Another definition given by Mumby and Stohl (1991), cited in Mey (2001: 244), is: “the ensemble of phenomena in and through which social production of meaning takes place.”

Linguistic devices/ties are used, in discourse/text, to help us to shape discourse structurally. Hence, they are dependent ties to strengthen speech/writing. Moreover, discourse ties are taken as main stylistic devices because of their linguistic function and supplementary information found in sentences/utterances. Thakur (2008) suggests that coherence puts the relation between discourse and fiction. He indicates to a discourse structure by which communication is known to be textual or oral or written. Coherence is regarded as one of the properties of a discourse due to its interpretation of human interaction.
Furthermore, coherence consists of two levels: semantic level and pragmatic level. We find that semantic coherence's ties are between propositions and pragmatic coherence between speech acts. We find in them functional and rhetorical coherence too. In addition to that, coherence is taken into consideration as a property of narrative discourse because it tries to combine separate linguistic units into stretches of successful discourse as shown by logical cohesive devices. The main discourse ties are discussed below:

6.2 Main Discourse Ties

6.2.1 Deictics (Deixis)

As stated by Clark (1996), deictics is a term in which words or phrases refer to a particular time, place, person or thing in a text, without giving them names by using a noun. This term has an important role in stylistics. Also, the world of narrative is described by a text for the reader through the use of deictics. Furthermore, in a prose or a text, deictic expressions have two functions. The first function is that the world of narrative is supported by deictic expressions in order to refer to places, events, times, and people that have happened within it and the second function is that the world of narrative is extended to places, times, people, and things that are not seen because we don't want to confine to the world created by a text. Fasold and Connor-Linton (2006), and Mey (2001) have the point of view that deictic expressions have referents, and that we get their meanings from the context of use.

6.2.1.1 Exophora

Exophora is used for referring to something that the speaker and listener can see and understand. As Crystal (1985) points out that exophora is a linguistic device in which the pronouns ‘there’, that, ‘here’ are used commonly in order to refer directly to extra-linguistic condition as shown by the context of use.
Below are examples to evaluate the use of exophora in the works of Golding:

1. "They're all dead," said Piggy, "an' this is an island. Nobody don't know we're here Your dad don't know, nobody don't know---" (LOF: 20)

The first expression 'here' indicates to the second expression 'island' in the above text. In a sense, we find through reading the text that the referent is interpreted by its reference 'here' from the different sentences within the discourse. Also, the usage of exophoric reference gives the chance to the readers/hearers to imagine what is being referred to.

2. "......"If it really is an island -----
   "What's that?"
   Ralph had stopped smiled and was pointing into the lagoon.
   Something creamy lay among the ferny weeds.
   "A stone."
   "No. A shell."
   Suddenly Piggy was a-bubble with decorous excitement.
   "S' right. It's a shell! I seen one like that before."......" (LOF: 21)

In the example cited here, exophora is reference of expression ‘that’ to the extra-linguistic referent ‘shell’ directly. Meaningfully the usage of exophora helps us to find only linguistic expression for interpreting it within the context.

Below, we test some more examples from the novels of William Golding to show the use of exophora in discourse:

3. "The pigs lay, bloated bags of fat, sensuously enjoying the shadows under the trees. There was no wind and they were unsuspicious and practice had made Jack silent as the shadows."(LOF: 166)

There = under tree

4. "Here was the crushed grass where they had all lain when he had gone to Prospect. There was the neck of land, the ledge skirting the rock, up there were the red pinnacles Sam touched his arm.
   "Smoke."......" (LOF: 214)
There = prospect = vista

5. “I deduce from the line of bricks that she came, had her graph of sickness, recovered and went. But to me, if I think of the ward, she is always there, a small figure in a white nightdress with two jet black hands and a black, flashing face, swinging and laughing.” (FF: 71)

6. “I allowed her to go, attached to me by a line no thicker than a hair, but at least, if one could not say that she had swallowed the fly, it was still there, dancing over the water; and she, she was still there—she had not flicked her tail and vanished under weed or rock.” (FF: 84)

7. “Not on Sunday. On Saturday. She couldn't come on Sunday, she said, with a kind of mild surprise that anyone should expect her to. And so I met my first, indeed, my only rival. That surprised me then and surprises me now; first, that I should rage so at this invisible rival, second, that I had none physical.” (FF: 93)

8. “For as time went on and I became accustomed to the rhythm of silence I began to learn about the new world. To be part of it was not just an ambition, but was a necessary. Therefore the thing in here, the dead thing that looked out must adapt its nature to conform. What was the nature of the new world outside and what was the nature of the dead thing inside?” (FF: 189)

9. “The air escaped from the tube and he struggled with it. He twisted the tit until the air was safe. He stopped shouting and strained his eyes to see through the darkness but it lay right against his eyeballs. He put his hand before his eyes and saw nothing. Immediately the terror of blindness added itself to the terror of isolation and drowning. He began to make vague climbing motions in the water. "Help! Is there anybody there? Help! Survivor!".... ” (PM: 12)
There = in the water.

10. "He began to fumble with the buttons of his oilskin and lugged it off fiercely. He picked and pulled at the tapes that held his lifebelt inside the duffle. He slipped both off and dumped them in a heavy heap and stood there looking down." (PM: 72&73)

There = a heavy head.

11. "...."No! Not the Teeth!"
   Teeth were here, inside his mouth. He felt them with his tongue, the double barrier of bone, each known and individual except the gaps—and there they persisted as a memory if one troubled to think. But to lie on a row of teeth in the middle of the sea..." (PM: 91)

There = inside his mouth.

12. "........"Then why can't I sleep?"
   Sleep is where we touch what is better left unexamined. There, the whole of life is bundled up, dwindled. There the carefully hoarded and enjoyed personality, our only treasure and at the same time our only defence must die into the ultimate truth of things, the black lighting that split and destroys all, the positive, unquestionable nothingness." (PM: 91)

There = sleep.

13. "....."I must get more water."
   He lay still and tried to decide whether it was more important to arrange for catching water or to finish the line of weed. That reminded him how quickly time could pass if you let it out of your sight so he scrambled back to the Look-out. This was a day of colour." (PM: 123)

That = it was more important to arrange for catching water or to finish the line of weed.
14. “But the crack was wider. The whole stone had moved and skewed perhaps an eighth of an inch. Inside the crack was a terrible darkness. He stayed there, looking at the loose rock until he forgot what he was thinking.” (PM: 124)

There = crack

15. “A tongue of summer lighting licked right inside the inner crevice so that he saw shapes there. Some were angled and massive as the corner of corridors and between them was the light falling into impenetrable distances.” (PM: 147)

There = inside the inner crevice.

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

That = rock.

6.2.1.2 Endophora

Endophora is a referential form in which pronouns or expressions point backwards or forwards to something or somebody in the text. Also, the important information is given by one expression for interpreting another expression semantically. As stated by Halliday and Hassan (1976), the difference, between exophora and endophora, is known through their interpretation to the referents in the context of use. In addition to that, readers or listeners are led to find the referents put within the discourse of use. It also helps to make the text coherently whereas exophoric reference does not. Briefly, endophora is divided into two kinds; anaphora and cataphora. They have been discussed below:
6.2.1.2.1 Anaphora

Cuddon (1980: 40) says: "a rhetorical device involving the repetition of a word or group of words in successive clauses." As stated by Clark (1996), anaphora is a term in which the personal pronouns such as 'he', 'she', 'they', or 'it' or possessive pronouns such as 'mine', 'hers', 'theirs', or 'its', are used to refer back to something or somebody that is already mentioned in the same sentence or in the preceding sentence. After that, the anaphoric reference must match with the referent in gender and number. Quirk, Greenbaum, Leech and Swartvik (1985) have divided anaphora into two kinds 'indirect and direct'. We find that direct anaphoric interpretation is received in a situation where the same referent has already happened in the discourse of use while a reference in indirect anaphora is a part of the hearer's knowledge indirectly.

Below, we have tried to illustrate some examples of the two types of anaphora as they appear in Golding's works:

1. “The beach near the bathing-pool was dotted with groups of boys waiting for the assembly. They made way for him silently, conscious of his grim mood and the fault at the fire.” (LOF: 96)

Here the anaphoric reference "they" refers back to the referent "groups of boys" in the above text. The above example, taken from William Golding's novel ‘Lord of The Flies’, uses anaphora in that the pronoun 'they' is replaced with the noun 'group of boys' in different sentences in the above discourse. The usage of anaphora is meaningful to avoid repetition in a text.

2. “Here Sam and Eric were waiting, and Bill. Jack, concealed from the sun, knelt by the pool and opened the two large leaves that he carried. One of them contained white clay, and the other red. By them lay a stick of charcoal brought down from the fire.” (LOF: 79)
The pronoun ‘them’ refers back to the referent ‘the two large leaves’ in the above text. Anaphoric reference is a common type in which the writer wants to avoid repetition and refers back to something or someone that is aforementioned in his writing. In other words, we find that the second expression ‘one of them’ in the different sentence is interpreted as shown by the previous sentence ‘the two large leaves’ within the context of use.

3. “I have walked by stalls in the market-place where books dogs-eared and faded from their purple, have burst with a while hosanna. I have seen people crowned with a double crown, holding in either hand the crock and fail, the power and the glory.” (FF: 5)

In the above example, taken from William Golding's novel ‘Free Fall’, presents in the beginning of first chapter, the writer uses anaphora in the form of the pronoun ‘I’ but with a different technique in which the referent is not aforementioned in any previous sentence. So, the reader/listener is left to use his knowledge and experience to find out who the ‘I’ is. Here, the writer uses another style in order to attract the reader/listener's attention to plunge into the world of the narrative.

4. “Maurice flashed a smile at Ralph who slid easily into the water. Of all the boys, he was the most at home there; but to-day, irked by the mention of rescue, the useless, fooling mention of rescue, even the green depths of water and the shattered, golden sun held no balm. Instead of remaining and playing, he swam with steady strokes under Simon and crawled out of the other side of the pool to lie there, sleek and streaming like a seal. Piggy, always clumsy, stood up and came to stand by him, so that Ralph rolled on his stomach and pretended not to see. The mirages had died away and gloomily he ran his eye along the taut blue line of the horizon. The next moment he was on his feet and shouting.
“Smoke! Smoke!” (LOF: 82)

The pronoun ‘he’ is anaphoric because it refers back to the noun ‘Ralph’ in the above discourse.
5. "Simon came stealing out of the shadows by the shelters. Ralph ignored Jack's question. He pointed to the touch of yellow above the sea. "As long as there's light we're brave enough. But then? And now that thing squats by the fire as though it didn't want us to be rescued----" He was twisting his hands now, unconsciously. His voice rose." (LOF: 155)

The anaphoric reference 'it' refers back to the referent 'that thing'. Also, this expression 'that thing' refers back to another expression 'light'.

6. "We watched Fred and Joe dash out of their house and bundle themselves through the wooden gate; but of course the second copper was standing on the other side. They ran right into him, small men, easily grabbed in either hand. They were brought down the alley handcuffed between two dark blue pillars surmounted by silver spikes, the van was waiting for them."(FF: 21&22)

The pronoun 'they' is anaphoric for referring back to the noun 'Fred and Joe'.

7. "There was a ship in the mist to port of the bright patch. He was on her starboard bow-or-and the thought of drove him to foam in the water---he was on her port quarter and she was moving away. But even in his fury of movement he saw how impossible this was since then she would have passed by him only a few minutes ago. So she was coming towards, to cut across the circle of visibility only a few yards from him."(PM: 20)

The pronouns 'she' and 'her' are anaphoric because they refer back to the noun 'ship' in the discourse. In the above expression, William Golding uses the personal pronouns in order to refer back to the inanimate referent 'ship'. Thus, William Golding uses anaphora in his works for enhancing the effects of the text on the reader.

8. "The top of the next swell between him and the rock was blunted, smoothed curiously, then jerked up spray. He sank down, saw without comprehension that the green water was on longer empty. There was
yellow and brown. **He** heard not the formless mad talking of uncontrolled water but a sudden roar.”(PM: 21)

9. “**He** stayed there, looking at the loose rock until **he** forgot what **he** was thinking **He** was envisaging the whole rock as a thing in the water, and **he** was turning his head from side to side.”(PM: 124)

The bold pronouns, in the examples ‘8 and 9’ are anaphoric of the noun ‘Martin’.

We present some more examples of anaphora from Golding’s works:

10. “She took the alarm clock in one hand—it was hidden almost as the glass had been hidden—and held it to the side of her head. She set it down again with a bang and turned to me with a punitive hand lifted. And stopped.”(FF: 27)

11. “They gave me bitter white pills to swallow, aspirin perhaps: but the universe kept boring in, bringing the ear-ache with it. Things became more than lifesize. I kept trying to get away from the pain but it went with me. Ma and Mrs. Donavan took council with the plant lady and they decided to iron me.”(FF: 68)

12. “.........Did you ever know a girl called **Beatrice Ifor?**
Myself, with reeling heart and straight, painful face:
"A bit. At school----"
"She's-------"
"She's married a chap-----"......"(FF: 81)

13. “.........Marry me. Now!"
"But we can't!"
"Why not?"
We had no money. She was not supposed to marry, had signed some sort of agreement. It wouldn't be honest-----
The poor girl had delivered herself into my hand.
"Then come to bed with me------"
"No."
"yes. Why not?"
"It wouldn't be------"
"It wouldn't be what? I'm supposed to suffer because you---I've got to wait---you know what a man is---all because you signed some damned agreement to turn you into a sour school marm----"...

14. “One side of the circle was lighter than the other. The swell was shouldering itself on towards the left of this vague brightness; and where the brightness spread the mist was even more impenetrable than behind him. He remained facing the brightness not because it was of any use to him but because it was a difference that broke the uniformity of the circle and because it looked a little warmer than anywhere else.”(PM: 18)

6.2.1.2.2 Cataphora

Clark (1996) and Quirk, Greenbaum, Leech, and Svartvik (1985) are in agreement that cataphoric reference is the opposite of anaphoric reference. Cataphora refers forward to a person, thing, or situation in discourse of use. Therefore, the referent displays itself later on in a text after a cataphoric reference.

1. “The boy with fair hair lowered himself down the last few feet of rock and began to pick his way towards the lagoon. Though he had taken off his school sweater and trailed it now from one hand his grey shirt stuck to him and his hair was plastered to his forehead.”(LOF: 11)

2. “The fair boy stopped and jerked his stockings with an automatic gesture that made the jungle seem for a moment like the Home Counties.” (LOF: 11)
Golding uses cataphora in the first paragraph in his novel ‘Lord of the Flies’. It is started by using the common name ‘boy’ or ‘fair boy’ and then the pronoun ‘he’ to refer forwards to the proper name ‘Ralph’ that will come later on in the utterance. Consequently, this technique is used to introduce someone or something or anything abstract that will come later in a text. Also, it directs the reader to someone or something that comes later. In other words the cataphoric referencing, in the above examples, tells us a particular feature about a main character in the context of use before giving his name.

3. “He was struggling in every direction; he was the centre of the writhing and kicking knot of his own body. There was no up or down, no light and no air. He felt his mouth open of itself and the shrieked word burst out.”(PM: 7)

4. “A picture steadied and the man regarded it. He had not seen such a thing for so many years that the snarl became curious and lost a little intensity. It examined the picture.”(PM: 8)

Here, in the above examples, taken from the beginning of the first chapter of William Golding’s novel ‘Pincher Martin’, we find the cataphoric reference. He uses the common name ‘man’ and the pronouns ‘he’ and ‘his’ refer forwards to the proper name ‘Martin’. So, the usage of the cataphoric reference is for effecting dramaticality in William Golding’s writing. From the above examples, we find that the pronouns ‘he’ and ‘his’ and the common name ‘man’ are cataphoric because they refer to the proper name ‘Martin’. Therefore, a cataphoric reference is made before a referent that will appear itself at a later time.

"There was that pilot. But he wasn’t in the passenger tube, he was up in the cabin in front. "…” (LOF: 12)

The common name ‘the fat boy’ is used instead of the proper name for referring forwards to ‘Piggy’. Hence, the proper name ‘Piggy’ comes later on in the discourse.
6. "The small boy squatted in front of Ralph, looking up brightly and vertically. As he received the reassurance of something purposeful being done he began to look satisfied, and his only clean digit, a pink thumb, slid into his mouth." (LOF: 24)

The common name, here, 'the small boy' and the pronoun 'he' are cataphoric because they refer to the referential proper name 'Johnny'.

7. "...She's-------
She's what? Become a Member of Parliament. Been canonized by the Catholic Church. Is on the hanging committee.
She's married a chap---"
A chap." (FF: 81)

The expression 'chap', common name, refers forward to another expression, proper name, 'the Prince of Wales' in the above discourse.

8. "I smell Lion. I said so to Johnny so that we held our breath and listened to our hearts beating until we heard something else. The something was for worse than a lion. When we looked back we could see him in the gap, his dome-shaped helmet, the top half of his dark uniform as he bent to examine the disarranged netting. Without a word spoken we made our choice.
Noiselessly as rabbits in a hedge we stole forward away from the policeman and towards the lions." (FF: 43)

The pronoun 'he' refers forward to the expression 'policeman' in the discourse because the pronoun 'he' is cataphoric.

9. "There was a parson standing in the middle. He was so tall that he seemed to me to ascend into the shadows that surrounded and rooted everything." (FF: 64)

10. "I moved my feet carefully over the carpet and stood by the arm of the chair."
He bent his head, beyond the length of black thigh, looked searchingly into my face, examined me carefully from head to foot. He came back at last to my face.” (FF: 64)

11. “I was not entirely without visitors either. The tall parson came to see me and stood, looking down at me helplessly. He brought me a cake from his housekeeper and wandered off, gazing at the ceiling and finding the way out of the door with his shambling feet.”(FF: 72)

The common name ‘parson’ and the pronoun ‘he’ are cataphoric instruments because they refer to the proper name ‘Father Watts-Watt’ in the above three quotations.

12. “He began to thresh with his hands and force his body round. He stared at the darkness as he turned but there was nothing to tell him when he had completed the circle and everywhere the darkness was grain less and alike.

There was no wreckage, no sinking hull, no struggling survivors but himself, there was only darkness lying close against the balls of the eyes. There was the movement of water.” (PM: 13)

13. “The man was lying with one foot on a limpet, held mostly by friction. But his foot was on one limpet and the second one was before his eyes. He reached up and there was a possible handhold that his fingers found, provided the other one still gripped the limpet by his face. He moved up, up and then there was an edge for his fingers. His right arm rose, seized. He pulled with both arms, thrust with both legs. He saw a trench of rock beyond the edge, glimpsed sea, saw whiteness on the rocks and jumble. He fell forward.” (PM: 39)

The writer uses the common name ‘man’ and the pronoun ‘he’ to refer forwards to the character in his novel ‘Pincher Martin’. We encounter this character later on in the text. William Golding uses ‘cataphora’ as a device in his novels for making the readers/listeners aware of the main character or the essential character of the novels.
6.2.2 Conjunctions (Ties)

As stated by Clark (1996), conjunctions are words by which clauses are combined together and different kinds of relations are indicated within the discourse of use. Thus, conjunctions' work is different from the work of references. In the other words, conjunctions are elements of coherence, also cohesion within a text. Conjunction is one of the six devices in which cohesive ties work to join information among different sentences as a text.

(Halliday and Hassan1976)

Structurally, Conjunctions are ties that help to connect sentences and appear as ‘and’, ‘because’, ‘although’, or ‘but’....etc in a text. Discourse markers are linguistic expressions that signal the relation of an utterance to its context of use, with bringing to the listener/hearer's attention a special type of connection of the entire utterance with the present discourse context (Redeker1990). A dialogue is “much less lively and less ‘personal’ without [discourse markers] signally receipt of information, agreement and involvement.”

(Stenstron1994: 17)

We observe that in the novels of William Golding these ties are frequently used in discourse to enhance the impact of the text on the reader/listener. Discourse ties are divided into the following main types which are discussed in sections 6.2.2.1 through 6.2.2.4 below:

6.2.2.1 Additive Ties

The additive ties, like ‘and’, ‘or’, ‘furthermore’, ‘besides’, etc, add more information and strengthen the sense of cohesion to what has been said in a conversation in a text. The usage of these expressions helps to coordinate the two sentences within discourse of use. Relationship between them is known through the difference or similarity between their subjects or predicts in a text.
We cite some examples of additive ties used in Golding's works:

1. "..."This is more than a hunter's job, said Ralph at last, "because you can't track the beast. And don't you want to be rescued. "...") (LOF: 127)

   The conjunctive tie 'and' gives us two different ideas in the two sentences above that the speaker wants to tell about his feelings towards his situation and also to strengthen the relationship between the first sentence and the second sentence.

2. "..."And another thing. You can't have an ordinary hunt because the beast doesn't leave tracks. If it did you'd have seem them. For all we know, the beast may swing through the trees like what's its name." (LOF: 126)

   Also, Golding uses conjunctive tie 'and' in the above example to show that the speaker reminds himself and with additional information. Therefore, Golding uses this device 'and' abundantly in his writings.

3. "I rode home, my heart molten with delight; goodness and gratitude. For it was good. She was nineteen and I was nineteen; we were male and female, we would marry though she did not know that yet—must not know that yet, lest she vanish under weed or rock. Moreover there was peace." (FF: 84)

4. "If I'd been below I might have got to a boat even. Or a raft. But it had to be my bloody watch. Blown off the bloody bridge. She must have gone on perhaps to starboard if he got the order in time, sinking or turning over. They'll be there in the darkness somewhere where she sank asking each other if they're down-hearted, knots and stipple of heads in the water and oil and drifting stuff.

   When it's light I must find them, Christ I must find them. Or they'll be picked up and I'll be left to swell like a hammock. Christ!" (PM: 14 & 15)

In the above examples 3 and 4, William Golding takes another kind of conjunctive ties 'or'. Hence, the interlocutor conveys his different choices to listener-reader within a textual framework.
More examples show conjunctive ties that William Golding uses in his novels frequently.

5. "....."Listen, everybody. I've got to have time to think things out. I can't decide what to do straight off. If this isn't an island we might be rescued straight away. So we've got to decide if this is an island. Everybody must stay round here and wait and not go away."(LOF: 31)

6. "...."Did you hear that? Says he was the thing in the dark---"
"He still says he saw the beastie. It came and went away again an' came back and wanted to eat him---" (LOF: 47)

7. "...."Well, we haven't got any yet. And we want shelters. Besides, the rest of your hunters came back hours ago. They've been swimming."......" (LOF: 65)

8. "...."Then I was frightened and I woke up. And I was outside the shelter by myself in the dark and the twisty things had gone away."...." (LOF: 105)

9. "...."If you give up," said Piggy, in an appalled whisper,"what'ud happen to me?"
"Nothing."
"He hates me. I dunno why. If he could do what he wanted—you're all right, he respects you. Besides---you'd hit him."...." (LOF: 116)

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

11. "There came a time when we sensed that the trees were tossed by a high wind. There was to be an inspection and the trees whispered the news down to us. A taller tree was coming to find out if we were happy and good and learning things."(FF: 34)
12. “There was a silver wink from a pool nearer the house, cypresses, tall and hugely still, turned one frosted side to her light. I looked at Johnny and his face was visible and bland. Nothing could hurt us or would hurt us. We stood up and began to wander without saying anything. Sometimes we were waist-deep in darkness and then again drowned and then out in full light.” (FF: 44)

13. “He liked to inflict pain and a catastrophe was his orgasm. There was a dangerous corner leading to the high street; and in a freeze-up, Philip would spend all his spare time on the pavement there, hoping to see a crash. When you see two or three young men on a street corner, or at a country cross-road, at least one of them is waiting for just this. We are a sporting nation.” (FF: 48)

14. “And I do not want to hate her. Part of me could kneel down, could say as of Ma and Evie, that if she would only be and meward, if she would be by me and for me and for nothing else, I wanted to do nothing but adore her.” (FF: 82)

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

16. “I rode home, my heart molten with delight; goodness and gratitude. For it was good. She was nineteen and I was nineteen; we were male and female, we would marry though she did not know that yet—must not know that yet, lest she vanish under weed or rock. Moreover there was peace.” (FF: 84)
17. "If I'd been below I might have got to a boat even. Or a raft. But it had to be my bloody watch. Blown off the bloody bridge. She must have gone on perhaps to starboard if he got the order in time, sinking or turning over. They'll be there in the darkness somewhere where she sank asking each other if they're down-hearted, knots and stiples of heads in the water and oil and drifting stuff. When it's light I must find them, Christ I must find them. Or they'll be picked up and I'll be left to swell like a hammock. Christ!" (PM: 14 & 15)

18. "The U-boat may be hanging round to pick up a survivor or two for questioning. Or to pick off any ship that comes to rescue survivors." (PM: 17)

19. "The seas were intimate and enormous. They smoked. When he swung up a broad, hilly crest he could see two other smoking crests then nothing but a vague circle that might be mist or fine spray or rain." (PM: 17)

20. "He found the effort of looking up hurt him and he turned to his body, examined the humps that were his knees under the oilskin and duffle." (PM: 29)

21. "...I can not give up my clothes. Without them I should freeze to death. Besides if I spread them out they would still be less visible than this guano." He looked down the High Street between his hands." (PM: 108)

In the above expressions it is observed that the additive ties play an important role in forming sentences coherently within the text of use. William Golding uses these 'cohesive ties' skillfully by joining the previous expression with another within the discourse of use.

6.2.2.2 Temporal Ties

The temporal ties, like 'then', 'and then', 'after that', 'when', 'at last', 'till', etc, indicate to a temporal sequence and strongly heighten cohesion between sentences within a text.
These expressions in a spoken/written discourse help us to imagine the world as shown by words or clauses around us.

Examples of temporal ties in Golding’s works have been cited below:

1. “When the other two had trotted down the beach to look back at the mountain he had followed them for a few yards and then stopped. He had stood frowning down at a pile of sand on the beach where somebody had been trying to build a little house or hut. Then he turned his back on this and walked into the forest with an air of purpose.” (LOF: 70)

2. “They lay restlessly and noisily among the dry leaves, watching the patch of stars that was the opening towards the lagoon. Sometimes a little one cried out from the other shelters and once a begun spoke in the dark. Then they too fell asleep.” (LOF: 118)

3. “Then he was jerking and splashing and looking up. There was a difference in the texture of the darkness; there were smears and patches that were not in the eye itself. For a moment and before he remembered how to use his sight the patches lay on the eyeballs as close as the darkness had been. Then he firmed the use of his eyes and he was inside his head, looking out through the arches of his skull at random formations of dim light and mist.” (PM: 15)

There is a kind of conjunctive tie that tries to convey a temporal sequence among sentences or utterances in the above instances 1, 2, 3. These expressions ‘when’, ‘for a moment’, ‘before’, ‘then’, give us especial world that the speaker tries to describe at that time.

4. “Now the sunlight had lifted clear of the open space and with drawn from the sky. Darkness poured out, submerging the ways between the trees till they are dim and strange as the bottom of the sea. The candle-buds opened their wide white flowers glimmering under the light that pricked down from the first stars. Their scent spilled out into the air and took possession of the island.” (LOF: 72)
5. “Yet I never questioned that he was there for my faith was perfect. I simply felt that he was an unusual creature with all those holes in him; and this may have been because he was a duke. Evie explained that he was waiting there until he could rescue her. She had been stolen by the people she lived with—she was really a princess and one day he would come out and take her away in his car.” (FF: 31)

Furthermore, in the above examples 4, 5, Golding puts other kinds of temporal tie ‘till’, ‘until’, to portray his situation to listener/readers. So, the speaker uses these devices to make text/discourse forcefully

Examples below show the different temporal ties out of Golding’s works:

6. “Rager waited too. At first he had hidden behind a great palm boles but Henry’s absorption with the transparencies was so obvious that at first he stood out in full view. He looked along the beach.” (LOF: 77)

7. “Slowly the silence on the mountain-top deepened till the click of the fire and the soft hiss of roasting meat could be heard clearly. Jack looked round for understanding but found only respect. Ralph stood among the ashes of the signal fire, his hands full of meat, saying nothing. Then at last Maurice broke the silence. He changed the subject to the only one that could bring the majority of them together.” (LOF: 93)

8. “..."No, I'm not. I just think you'll get back all right." For a moment nothing more was said. And then they suddenly smiled at each other.” (LOF: 138)

9. “Evie explained that they'd given a man poison with this by mistake, thinking it was medicine. He had bitten the spoon with his teeth and started to jerk about on the bed. Then they realized of course that they had given him poison instead of friar's balsam but it was too late.” (FF: 30)
10. "Tick tick tick all the time all the time. Nobody cared. I didn't. Ma didn't; and he was our lodger, hanging on to the fag-end of his life. When I was going to keep in the night or when I wake in the morning I could hear him up there, through the signal dealboaed tick tick tick."(FF: 24)

11. "So at last I dozed off over my album and when I woke up the ward was the same as it had always been only with another fact added to life—and it seems to me now—already accepted out of a limitless well of acceptance."(FF: 72)

12. "Before we buried ourselves in undergrowth again, I turned to look back. I can remember this. We were in the upper part of the garden, looking back and down." (FF: 45)

13. "There was a piston engine too, racing out of gear and making the whole universe shake. Then for a moment there was air like a cold mask against his face and he bit into it."(PM: 7)

14. "He spat and endured the pain in his neck for a while. He wedged his hands between his life belt and his chin and for a swell or two this was sore relief but then the pain returned."(PM: 13)

15. "Words and sounds were sometimes visible as shapes like the shouted order. They did not vibrate and disappear. When they were created they remained as hard enduring things like the pebbles."(PM: 26)

16. "The chunk was about a yard each way and six inches thick. It was a considerable book and there was a strange engraving in the white cover. For a while his eyes liked the engraving because it made a pattern and was not words, which would have killed him immediately."(PM: 177)
17. "...."Cold. Mustn't get too cold. If I had those boots I could put them on and then take them off and then put them on--" (PM: 12)

In the examples given above, the temporal ties work as a device that is essential in the discourse because it refers to time. Also, they excite the reader/listener to appreciate the importance of time in the situation between interlocutors in a text. They create the existence of a situation in the mind of the reader/listener by establishing a connection between the sentences.

6.2.2.3 Causal Ties

English language has devices for introducing the reason why something occurred and aiding the reader/listener to understand the world of context of use by true sentences. The causal ties are ‘because’, ‘so’, ‘therefore’, ‘consequently’, etc. In addition to that the second clause is followed by the first clause by these expressions.

From the novels of William Golding, the examples of causal ties are discussed below:

1. "Henry was a bit of a leader this afternoon, because the other two were Percival and Johnny, the smallest boys on the island. Percival was mouse-coloured and had not been very attractive even to his mother; Johnny was well built, with fair hair and a natural belligerence."(LOF: 75)

2. "The sun in his eyes reminded him how time was passing, so he took the conch down from the free and examined the surface.”(LOF: 97&98)

3. "The derisive laughter that rose had fear in it and condemnation. Simon opened his mouth to speak but Ralph had the conch, so he backed to his seat.”(LOF: 107)

4. "There had been no further numberings of the littluns, partly because there was no means of ensuring that all of them were accounted for and
partly because Ralph knew the answer to at least one question Piggy had asked on the mountain-top." (LOF: 107)

In the above instances 1, 2, 3, 4, Golding shows causal ties 'because', 'so', in sentences for offering a reason that makes a difference between two sentences in the text. We find that the difference between the two ideas is made to display the first idea which is caused by the second idea.

More examples of causal ties are cited from Golding's novels below:

5. "..."This is more than a hunter's job, said Ralph at last, "because you can't track the beast. And don't you want to be rescued. "..." (LOF: 127)

6. "..."And another thing. You can't have an ordinary hunt because the beast doesn't leave tracks. If it did you'd have seem them. For all we know, the beast may swing through the trees like what's its name."...." (LOF: 126)

7. "I knew that a plane should touch down with both wheels and the skid at the same time. This was fun, because very often the gods would err and the plane land twice in fifty yards. These occasions filled me with excitement but they hurt Johnny.” (FF: 38)

8. “There was a walk with stone railings on our right and a succession of stone jars with stone flowers draped round them. This was better than the park because forbidden and dangerous; better than the park because of the moon and the silence; better because of the magic house, the lighted windows and the figure pacing by them. This was a sort of home.” (FF: 44&45)

9. “You could see the last wisps of his hair smeared black across the top of his baldness.

I was shy of him because he was shy of me and worried. He talked to me as if I were another grown-up so his complicated story eluded me.” (FF: 73)
10. "I am so jealousy-maddened I could kill the air for touching you. Help me. I have gone mad. Have mercy. I want to be you." (FF: 84)

11. "Therefore I moved forward to the world of the lads, where Mercutio was, where Valentine and Claudio and for this guilt found occasion to invent a crime that fitted the punishment. Guilty am I; therefore wicked I will be. If I can not find the brilliant crimes to commit then at least I will claim to have committed them." (FF: 232)

12. "Yet this solidity was terrible and apocalyptic after the world of inconstant wetness. It was not vibrant as a ship's hull might be but merciless and mother of panic. It had no business to interrupt the thousands of miles of water going about their purposeless affairs and therefore the world sprang here into sudden war." (PM: 22)

13. "He thought movements that did not happen. The sea came back and he thought the movements again and this time they happened because the sea took most of his weight." (PM: 22)

14. "I will use my brain as a delicate machine-tool to produce the result I want. Comfort. Safety. Rescue. Therefore to-morrow I declare to be a thinking day." (PM: 87)

15. "..."Don't be a fool. Take it easy. There's no point in looking up because you can do nothing to attract attention. Only a clot would do dancing and waving his shirt because he thought there was a plane about five miles up." (PM: 110)

The causal ties, in the above sentences, serve as interpreting events in the story. The writer, here in his writings, uses the causal ties to convey an excitement between interlocutors in the situation within the use of discourse.
6.2.2.4 Adversative Ties

The adversative ties like ‘but’, ‘however’, ‘nevertheless’, ‘but’, ‘then’, ‘on the other hand’, give information about the entire happening, and make the context of use coherent among different sentences.

Examples of adversative ties are cited below from William Golding’s works:

1. “There was a self-conscious giggling among the hunters. Ralph turned on them passionately. "You hunters! You can laugh! But I tell you the smoke is more important than the pig, however often you kill one. Do all of you see?" He spread his arms wide and turned to the whole triangle.” (LOF: 101)

2. “...."We're being fools."
   Out of the darkness came the answer. "Windy?"
   Irritably Ralph shook himself. This was all Jack's fault. "'course I am. But we're still being fools."
   "If you don't want to go on," said the voice sarcastically, "I'll go up by myself."...” (LOF: 149)

3. “Simon, walking in front of Ralph, felt a flicker of incredulity—a beast with claws that scratched, that sat on a mountain-top, that left no tracks and yet was not fast enough to catch Samneric. However Simon thought of the beast, there rose before his inward sight the picture of a human at once heroic and sick.” (LOF: 128)

   Here, the ties are different from other ties due to their position in context. These ties, above ‘however’, ‘but’, in the examples 1, 2, 3, give different sentences and make them cohesive.

4. “Nevertheless, the northern European tradition of work, play, and food right through the day, made it impossible for them to adjust themselves wholly to this new rhythm. The littlun Percival had early crawled into a shelter and stayed there for two days, talking, singing, and crying, till they thought him batty and were faintly amused.” (LOF: 74)
5. "I knew that a plane should touch down with both wheels and the skid at the same time. This was fun, because very often the gods would err and the plane land twice in fifty yards. These occasions filled me with excitement but they hurt Johnny." (FF: 38)

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

7. "He had a wife who didn't understand him just as though he were a bourgeois school teacher instead of a progressive one; but what with the war only a week or two off, the decay and break-up, the excitement, nobody noticed that this was not Marxism but the oldest routine in the world. Nevertheless, it provided our more personable females with a kind of graduation and, as it were, softened them up." (FF: 89)

8. "If he had murdered, I should feel no guilt, not even responsibility. But then what am I looking for? I am looking for the beginning of responsibility, the beginning of darkness, the point where I began." (FF: 47)

9. "Later, I should have called the tree a cedar and passed on, but then, it was an apocalypse." (FF: 46)

10. "He spat and endured the pain in his neck for a while. He wedged his hands between his life-belt and his chin and for a swell or two this was some relief but then the pain returned." (PM: 13)

12. "Then he firmied the use of his eyes and he was inside his head, looking out through the arches of his skull at random formations of dim light and mist. However he blinked and squinted they remained there outside him. He bent his head forward and saw, fainter than an afterimage, the scalloped and changing shape of a swell as his body was lifted in it." (PM: 15)

13. "The seas were intimate and enormous. They smoked. When he swung up a broad, hilly crest he cold see two other smoking crests then
nothing but a vague circle that might be mist or fine spray or rain.” (PM: 17)

14. “He began to thresh with his hands and force his body round. He started at the darkness he turned but there was nothing to tell him when he had completed the circle him and everywhere the darkness grainless and alike.” (PM: 13)

The usage of the adversative ties, in the examples given above, is meaningful in order to reveal the new knowledge of the second expression that is not the same in the first expression within the context of use. So, they act as instruments that come between expressions and also excite the reader/listener to understand the whole situation in the text by interpreting to a great degree the ties between the two sentences that are used in the text.

**6.3 Concluding Remarks**

There are referential devices in which cohesion is created in the novels of William Golding. We find that William Golding uses exophoric reference that is used to describe abstracts without even identify them. For example: replacing ‘inside his mouth’ with the expression ‘there’. So, the referent is revealed by its reference ‘there’ in Golding’s discourse. In addition to that, Golding takes another device ‘cataphoric reference’ which is the opposite of anaphora. We notice that reference forward is not the same to backward in the discourse. Hence, Golding skillfully uses this device in his textual framework. For example: substituting the common names ‘boy’ or ‘fair boy’ with the proper name ‘Ralph’ in his novel ‘Lord of the Flies.’ Moreover, Golding’s usage for anaphoric reference is to avoid repetition and to refer back to something or someone. For example: in William’s writing the pronoun ‘they’ is replaced with the expression ‘group of boys’.

Consequently, William Golding uses conjunctive ties to create cohesion within his writings or sentences. In linguistics they are used to connect sentences. Golding’s ties are presented abundantly. They are additive ties, causal ties, adversative ties and temporal ties.
In the novels of William Golding, connections between expressions are made by linguistic forms and systematic ties. The writer uses these devices and can distribute them in his writings to help the reader/listener to appreciate the contents of his novels.

Golding, in a sense, could use references or co-references frequently and successfully to reveal referents in his novels. On the other hand, the co-relatedness of co-reference or reference is noticed between expressions in different distributions in a text. According to the linguistic forms, we find that they help us to interpret the dialogue of characters in Golding's novels through the representation of co-ordination between sentences. Also, the cohesive relationship, among expressions, is made especially by the cohesive devices that could give new information or add extra knowledge or deal with temporal sentences or deal with processes that are integrated for the comprehension of the discourse of use.