CHAPTER 7

SUMMARY AND CONCLUSIONS

7.1 Summary

This thesis is an attempt to evaluate the stylistics of William Golding. We have selected three novels of Golding, namely, for this purpose.

Chapter-I is an introduction to Golding's works and also a brief account of his personal life. William Golding is known as a famous writer who has been greatly influenced by his father's ideas. In other words, if we want to understand Golding's novels, we must know his literary sources. In addition to that, Golding has skills such as: resourcefulness, the power of imagination and his experiences in life. The examples taken from the works of William Golding are presented to show his abilities in writing prose below:

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

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

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

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

In the second chapter, the relationship between language and meaning is highlighted. It is a fact that language without meaning is non-language. It is a language in which stylistics is formed because of the use of different linguistic devices. At the semantic level, meaning plays a vital role in stylistics. As shown by the stylistic devices, meaning is used both literally and metaphorically. At the syntactical level, meaning is conveyed through the use of structural signals and their distribution in context. So, there is a relation between meaning and structure to make a text clear to reader and listener by the use of a language. In the example below, the relationship of meaning with the stylistic use of language is highlighted well.

"My yesterdays walk with me."

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S
   NP
   My yesterdays
   N [root] yesterday
   V walk
   PP with me
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Diagram Tree: Syntactic Representation.
In the third chapter, Golding’s skill is explained by the use of figure of speech in his fictions. They are used to give us figurative representations which convey multiple meanings forcefully. In this regard, the transferred meaning is used in Golding’s works because of using metaphorical figures. As shown by the example ‘she was the sun and moon for me’, there is the difference between the literal meaning for the expression ‘she’ and its transferred meaning. Therefore, the meaning of the expression ‘she’ in the dictionary is different from its transferred meaning in the sentence. Here, the example ‘my yesterdays walk with me’ shows the expression ‘yesterday’ with a different meaning that is called the extended meaning. Its extended meaning is suggested as a cliché, one of proverbs and sayings and a personification. Thus, there is a peculiar way which Golding uses to show his thoughts and emotions in his works. However, Golding uses also other stylistic devices such as: interjection, oxymoron, antonomasia, simile and the like to display his style in writing.

In the fourth chapter, Golding’s methods of writing are differentiated from other writers. The syntactical stylistic devices show Golding’s ability for putting peculiar patterns. Furthermore, his expressions are understood without missing their meanings in the context. The syntactical stylistic device ‘ellipsis’ which Golding uses in his novels is as one of structural features. For example, ‘worse than madness. Sanity’, is used to show the incomplete sentence syntactically. But we can comprehend the whole information from the context. So, its subject and auxiliary are omitted. Thus, Golding uses various syntactical devices in his novels without compromising information.

In the fifth chapter, the choice of words and structures determine a phonological aspect Golding uses in his novels. Consequently, we find that onomatopoeia can be used directly as ‘wubb wuff’, ‘Ptah! Ptah! Ptah!’ , ‘Rata tat tat tat tat tat!’ and indirectly as ‘Tick tick tick tick’, ‘Boom Boom’, ‘Flick flick flick flick’ in the narrative of Golding. It is a sentence ‘kill the beast! Cut his throat! Spill his blood!’ in which two stylistic devices ‘rhythm and alliteration’ are used to display the repetition [k] at the beginning of the successive expressions ‘kill’, ‘cut’ and also a rhythm that is known due to the structural similarity ‘VP’ and the succession of stressed and unstressed syllables in the sentence. Therefore, Golding’s way is appreciated because of his ability to play with rhythm in the context.
In the sixth chapter, it is well known that the narrative of Golding contains places, events, times and people. So they become clear by the deictic expressions. In addition to that, the referents are interpreted by their references in the world of narrative. The expression, for example, ‘island’ is represented by another expression ‘here’ in the context. Therefore, the referent ‘island’ is supported by its reference to make Golding’s narrative more cohesive. Furthermore, Golding uses another device to make his narrative more coherent. There are ties by which sentences are cohered to make a text unite close.

7.2 Conclusions

The stylistic approach to the study of linguistic elements is relevant in the state of meaning and structure. The usage of language, in any texture, depends on grammatically a correct way of forming a sentence which is related to the semantic representation rhetorically. The figures of speech, in the novels of William Golding, are understandable to the reader/listener and related to both grammar and meaning.

Consequently, Golding’s novels are full of figures of speech, such as: personification as in the sentence “my yesterdays walk with me.” This sentence would be represented as a sequence of NP (Noun Phrase—my yesterdays) and VP (Verb Phrase—walk with me). Also, in the above sentence the NP consists of D+N (Determiner + Noun) and at a localized level the VP consists of V+PP (Verb + Prepositional Phrase), semantically, the word ‘yesterday’ has multiple meaning: a lexical meaning and a transferred meaning. So, the expression ‘yesterday’ is personified as a person in the above sentence even though the verb ‘walk’ is not appropriate with the subject of the sentence ‘yesterday’. In addition to that, Golding’s resourcefulness is obvious in his use of multiple stylistic devices. For example the expression “the thought was enemy” he takes as cliche, metaphor (personification) and as one of proverbs and sayings. Another figure of speech Golding uses for transferring meaning rhetorically is metaphor. It may be pointed out that Golding, in the rhetorical tradition, uses figures of speech in both linguistically and semantically in order to attract the reader/listener’s attention to his writings.
The relation between context and form is known in the way a sentence is formed in the novels of William Golding. The role of stylistic devices in Golding's novels is based on the peculiarity of the formation of utterance. Inversion, for example, has been dealt as an emphatic construction that is considered as violation of the regular word-order in the sentence. Moreover, stylistic inversion is presented by adding emotion to the surface meaning of the utterance. Further, the intonation pattern is also highlighted in an inversion.

In the novels of William Golding we find that inversion as a stylistic device has played a vital role in creating an additional emotion in an utterance. For example, the utterance “The change I meant the change I wanted.” (FF: 117) is formed by changing the place of its object and is supported with another stylistic device ‘parallel construction’. Other structural stylistic devices are also used conspicuously in Golding's novels.

Formation of sentences and paragraphs in Golding’s works are based on grammatical connections. Within Golding's text we find that the world of the reader is linked with the world of the narrative through the use of dietics. In addition to that, Golding's texts are tied (bound) through the use of ties by which the relation between parts of discourse is reinforced conspicuously. Hence, we see that in the novels of Golding, dietics and connectives help the reader/listener to understand the narratives without ambiguity due to cohesion between events.

Another kind of cohesion is presented in Golding's texts showing through phonological patterns. One of them is a rhythm in which the phrases are identical in their structure, syllable formation and stress. Also, the meaning is echoed by a sound in the utterance by another feature which is ‘alliteration’.

1- See dietics “(p. 199)”
2- See ties “(p. 212)”
3- See rhythm “(p. 190)”
4- See alliteration “(p. 185)”
Golding's language is produced literarily through the interaction among multiple linguistic levels. Therefore, the aim of this study is to find out the language along with stylistic devices and to show the linguistic texture, in Golding's style, along with the effect of communication. This study analyzes both the grammatical usage and the rhetorical aspect (as shown by semantic level) in the stylistics of William Golding.

Golding's style in writing can be summed up as:

1. Golding uses different linguistic levels to convey the language of his literary texts which have been analyzed in this thesis.

2. Golding also uses ways in which internal evil in humanity is projected into something external by the literary language in his writings. However, the evil in the mind of Golding as a writer is an inherent part of all human beings.

3. The different stylistic devices, Golding makes use of in his writings such as: cliché, symbolism, allusion, metaphor, metonymy, proverbs and sayings and the like, create uniqueness in his works.

4. The stylistic use of language stylistically is displayed in Golding's works for the purpose of logic and emotion through building utterances such as: 'old boy', 'I am a good hater.', 'the splendid awful sight' and the like. These examples are used by Golding in his texts to reinforce meanings emotively.

5. Golding's writings, after analysis, are characterized by his power of imagination, both linguistically and stylistically and are experimental in nature, when we find the following sentences: 'fear can't hurt you any more than a dream.', 'Maybe there is a beast ...Maybe it's only us.', 'How can you expect to be rescued if you don't put first things first and act proper?'

6. The portrayal of a character in Golding's novels becomes alive through his exceptional techniques of projections in the form of thought, speech, and description of the person. The works of William Golding are particularly marked by a concrete and vivid description of an event which in turn a real world situation for the reader/listener. Golding also uses an imaginative experience emotionally by which some events are depicted.
There are some other features too, in the novels of William Golding, which have not been included in this work as they are slightly beyond the scope of the present work. For examples like; antithesis, representing speech and thought in fictional texts, speech act according to Searle's classification, are all deliberately avoided as they are not all that significantly in the works of William Golding.