Stylistics (Linguistics) in the novels of William Golding

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

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

CHAPTER ONE:

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

CHAPTER TWO:

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

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

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

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

“My yesterdays walk with me.”
Yesterday -s [plural] with me

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

CHAPTER THREE:

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

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

CHAPTER FOUR:

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

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

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

CHAPTER FIVE:

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

CHAPTER SIX:

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

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

**CHAPTER SEVEN:**

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

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