INTRODUCTION

1.1 William Golding's Biography

William Golding was born in Cornwall on 19 September, 1911. Golding’s future was planned to be a scientist by his father who was a schoolmaster. His mother was known as a suffragette. After two years at Oxford he was attracted to English literature. Also, a volume of poems was published in 1935 after five years at Oxford the period he spent there. Golding had taken up many professions in his life time, just as a soldier in the Royal Navy who was involved in the sinking of Germany's battleships, joined in the invasion of Normandy and then shared in a naval action at the island of Walcheren. When the war ended, Golding returned and began to write again.

As stated by Gindin (1988), Golding, as a schoolmaster, taught English and Greek literature, got married and had two children. In 1950s, Golding became anomaly among writers and immune from the dominant temper of the age. Moreover, his distance from the British literature is observed by Golding's strangeness, as an isolated figure to the literary public. We find that in the later part of the 1950s, his work appeared in public gradually after publishing his novel ‘Lord of the Flies’ in 1954. However, Golding is, like other writers of his age, was a visionary, dealt with human issues which were essential had a universal appear in the world of that day.

1.2 Golding’s Achievement in Writing

As shown by the Nobel Committee, William Golding took the Nobel Prize for literature, in 1983, because his novels dealt “with the perspicuity of realistic narrative art and the diversity and universality of myth, illuminate the human conditions in the world of today.” In
1993, Golding died in Perranarworthal, Cornwall. Before his death, Golding wrote ‘Double Tongue’ in which the rise of Roman civilization and the fall of Hellenic culture are taken up in considerable details. His last incomplete work was published in 1995 posthumously.

Kulkarni (2003: 1) comments: “William Golding has achieved the unique distinction of being both a fabulist and a realist. His charm lies in the complex blend of seemingly irreconcilable polarities like spirit and flesh, good and evil, pleasure and pain, joy and grief in his novels.” According to Gregor and Kinkead-Weekes (1982), the novel ‘The Spire’ is one of his novels in which the events are clear and mysterious or realistic and mythical. Golding’s earlier novels had displayed paradoxes which The Spire was bringing together and combining. In other words, the shift in the direction, especially in Free Fall from the following utterance “How did I lose my freedom? I must go back and tell the story over” (FF: 6), is like a motivation that takes the narrative forward. But Golding, in another novel The Pyramid, gives us details in which place, character and small society are shown as creations by his imagination. This work of Golding is considered as a realistic fiction. Furthermore, Devkota (1989: 29), writes: “Golding has quite successfully experimented with form and language. He has intentionally avoided writing two similar novels.”

Gindin (1988: 17) remarks: “Golding is, however, a believer and a writer with a unique and interesting mind, not a systematic theologian or a preacher.” Peculiar way that Golding uses for attracting our attention is made in order to intend power of a human consciousness in a world that is an allusion or not. So, Golding, in Pincher Martin, creates ‘a different world’ in which space is like a dead leaf and in which dimensionless moment of a death is occurred like agony. But, for Golding’s real world is displayed by ‘hard facts’ such as: war, love, hatred and reality of others. Therefore, ‘real world’ is taken as a matter of measurable time and space of ‘hard facts’. (Whilehead and Golding: 1971)

As stated by Roper and Bird, the way which Golding uses in his work changes from the very good to the very bad and is not appropriate to understand easily. It is the novel Lord of the Flies in which Golding brought up not only general ideas about real society but his own observations on it. Also, Pincher Martin is written out of his inner feelings. Roper and Bird
1967: 30 observe: “The readiest means for the allegorical novelist to bring his larger statement to the test of concrete experience is to develop the human and "realistic" the novelist, qualities of his fiction”

1.2.1 The Influence of William Golding's Father

Golding, during the interview with Baker James R. (1982: 130), describes his father as: “I think my father's mind was less rigid than I make it appear by talking about it as though it were a set thing. He lived to be eighty three: he was a man who went through great changes in the world and in his life, and one can't just sum him up like that.” So, William's father played the important role to develop the future of William Golding as a person and a novelist. Therefore, his father is a rationalist, always learning a logical person. We find that Golding's writing is influenced by the personality of his father, for example, the speaker speaks in Free Fall as:

“My heart was beating quickly and loud, not because I had seen her or even thought of her, but because in the walk along the pavement. I had understood at last the truth of my position. I was lost. I was caught.” (FF: 81)

The speaker, in the above example, explains his feelings according to what Golding wants to say in the utterance. William Golding, in the interview with James R. Baker, says about his father that he was not ‘talking about God’ but he was ‘talking about God-image in man's mind’ (Biles1982: 131). The formative influence, upon William Golding, may be significant and is found in Golding's writing. For example, the speaker in Free Fall gives us the thought of the writer that is presented by his experience in this discourse.

“Nick shut me up violently. Then he spoke, flushing, his eyes watching water boiling in a flash.
"I don't believe in anything but what I can touch and see and weigh and measure. But if the Devil had invented man he couldn't have played him a dirtier, wickeder, a more shameful trick than when he gave him sex!" .....”(FF: 231)
In addition to that the speaker ‘Sammy’, in the novel *Free Fall*, shows how he lost his freedom when he was forced to choose between the two worlds of science and religion in the following citation:

“I do not believe that rational choice stood any chance of exercise. I believe that my child’s mind was made up for me as a choice between good and wicked fairies. Miss Pringle vitiated her teaching. She failed to convince, not by what she said, but by what she was. Nick persuaded me to his natural scientific universe by what he was, not by what he said.” (FF: 217)

1.2.2 Literary Sources in the Novels of William Golding

The method of William Golding, in composition, is a different style from other writers because Golding depends upon literary sources. So, if anyone wants to understand his novels he should appreciate the nature of reaction of Golding to his sources. The most direct influence upon Golding was the Second World War as he served in the Royal Navy in 1940. In the following example, we notice this reaction of Golding on his writing in the novel *Lord of Flies* as:

“Not them. Didn't you hear what the pilot said? About the atom bomb? They're all dead.”
Ralph pulled himself out of the water, stood facing Piggy, and considered this unusual problem.”(LOF: 20)

In the above example, Golding alludes to the Second World War between America and its foes. Therefore, his knowledge is displayed by indicating to this source in the speech of the character in this situation. However, history, in the mind of Golding after the war and after the novel *Lord of the Flies*, is ‘really no more than a chronicle of original sin.’(Baker1982: 134). In addition to that, Golding refers to a man as a morally diseased creature. Moreover, the following example, in the novel *Free Fall*, shows the nature of Golding in his writing as:
“My mind flinched away from the possibilities of what might have happened if it had not been three times before we reached the church. Men were hanged but boys got nothing worse than the birch. I was with a sane and appreciative eye the exact parallel between the deed and the result. Why should I think of forgiveness? There was nothing to forgive.” (FF: 75)

According to Oldsey and Weintraub, cited in (Biles1972: 29), it is their assertion as: “all Golding’s novels .......... are reactive experiments” Also, Biles indicates to sources that the sources in Lord of the Flies, for example, are presented as Golding’s experiments: five years he served in war. He found out what the Nazis did and taught ten years small boys. Moreover, Goldling added to them, cited in Biles (1972: 30), as: “that anyone can think more—or less than that was necessary as a genesis, makes me despair of the intelligentsia.” However, Kulkarni (2003: 11) comments: “human experience of evil, darkness, terror, can be felt, but inadequately described.” Coppinger, therefore, notices that all of Golding’s novels have a common theme of evil that makes a darkness that presents in the hearts of men. So, the darkness is visible to others. He remarks:

In Lord of the Flies, this darkness takes the form of inherent cruelty that civilized behavior generally keeps in bounds. For the New People of The Inheritors, fear of the darkness that represents the unknown drives them to eliminate the innocent Neanderthals. A study in evil, Pincher Martin examines personal darkness, that distasteful parts of Pincher’s character—an unbounded greed—that he refuses to acknowledge. In Free Fall, Sammy Mountjoy faces the literal darkness of a broom closet and the metaphorical blackness of his soul. Though he builds a spire that soars gloriously, Jocelin, in The Spire, must acknowledge the black cellarage of pride and desire that lies beneath his aspirations. The Pyramid is a more realistic study of the little everyday cruelties that can distort lives and lead to unhappiness. (Coppinger1981:83)

So, the speaker, in Free Fall, Sammy Mountjoy, describes the state of humans in the following quotation:

“Our loneliness is the loneliness not of the cell or the castaway: it is the loneliness of that dark thing that sees as at the alarm furnace by reflection, feels by remote control and hears only words phoned to it in a foreign tongue. To communicate is our passion and our despair.” (FF: 8)
An interview with William Golding by Baker, Golding's cosmology represents as: "a tendency in man's mind, man's nature, to make the universe in the image of his own mind." (Baker 1982: 131). As stated by Baker (1982), the darkness of egotism is presented because of turning away from God through the experience of a human being. It is a novel ‘Pincher Martin’ in which the cruelty is developed by the nature of mankind according to the false civilization. However, the nickname ‘Pincher’ is given to any sailor with the surname ‘Martin’ in the Royal Navy. For example, the speaker, in Pincher Martin, states this experience in the following quotation:

“I am poisoned. I am in servitude to a coiled tube the length of a cricket pitch. All the terrors of hell can come down to nothing more than a stoppage. Why drag in good and evil when the serpent lies coiled in my own body?” (PM: 163)

1.2.3 Golding's Skills in Writing

Inkead-Weekes and Gregor (1967, 1984) indicate to Golding's skills in writing by saying that the nature of imagination, for Golding, is evolved as shown in his different novels. Moreover, Golding's fiction changes from weakness to mightiness. Golding had the imaginative power and resourcefulness to write fictions. They are shown in his writings, for instance, by the following citations:

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)

5. “..."I don't like to hear my voice falling dead at my mouth like a shot bird." He put a hand up to either side of his window and watched two black lines diminish it. He could feel the roughness of bristles under either palm and the heat of cheeks.” (PM: 139)

Golding can combine imagination with reality because his novels are his reactive experiments and gives us the wonderful figures allegorically. He tries to make multiple stylistic features out of one stylistic feature, for example "my yesterdays walk with me.", "the thought was an enemy" and the like.

1.2.4 William Golding and his Works

The important novel Lord of the Flies was published in 1954. His other works are:

. Poems (1934)
. The Inheritors (1955)
. Pincher Martin (1956)
. The Brass Butterfly (play) (1958)
. Free Fall (1959)
1.3 The Works of Golding Used in this Study.

1.3.1 Pincher Martin

It is a novel in which a man is alone on a stone on a distant island in the North Atlantic. This man is called British sailor 'Pincher Martin' who tries to save his life on a rock after wrecking his ship. Moreover, he drinks rain water and eats something from the rock. His situation on the rock is deteriorated because of the bad weather. So, his life is reviewed. It is a storm, with 'black lightning', in which supernatural powers try to kill Martin who makes his protest against them. In other words, the novel is changed into allegorical purgatory and destruction after drowning actually Martin and his ship in the sea.
1.3.2 Free Fall

The novel *Free Fall* is the fourth work of William Golding, published in 1959. Samuel (Sammy) Mountjoy is a narrator who is a talented painter but he is not a happy man. During the Second World War, he is a prisoner of war because of some persons who escaped from his camp. It is an event in which Sammy is locked in a small room by Dr. Halde who wants to know about this escape but Sammy refuses to give any information about it. Therefore, Sammy is waiting tormented in this room and gradually breaks down due to isolation and darkness. According to the sequence of flashbacks, Sammy is wondering constantly how his freedom was lost. Throughout the novel, in which as a child, Sammy does not forget anything. His father whom he never knew, in a slum he lived, but he was happy. Sammy was a child of unmarried parents. However, the local saint took Sammy as his child and gave him the chance to learn in day school and grammar school. Sammy's nature is influenced by two teachers 'Nick Shale Rowena Pringle' who are opposed to each other and taught religious studies at grammar school; the first science master is Nick while the second religion teacher is Rowena. In addition to that Sammy fell in love with a beautiful girl in his class, Beatrice Ifor. Sammy managed to be her fiancé and her lover when Beatrice's attempts failed to attract his passion. So, he was bored with her and married another woman. Sammy found that Beatrice's insanity had been gone after some years. Finally, these flashbacks are alternated with the fears of Sammy that were increasing. Then, his self-control is lost and he cries for help. Abruptly, he is released by the camp commandant.

1.3.3 Lord of the Flies

An island is an isolated place where a plane has crashed and the fiction begins to display the events. From the first point, two English boys 'Ralph and Piggy' begin to make meanings of their existence. Soon, they find out a conch shell which Ralph uses to call any other children on an island as a horn. Thus, the first meeting is made by a conch on the island where all male children are gathered and all of them appeared to be no over the age of thirteen: 'Biguns' (older boys) and 'Littluns' (younger boys). Then, the election, between the
two dominant boys ‘Ralph and Jack Merridew’, is organized. Children chose Ralph as the chief whereas Jack obtained only the votes of his loyal fellows. Consequently, Ralph uses the conch to call children in a meeting for working together to achieve common goals. Children are divided into two groups; younger boys ‘Littluns’ go together to gather food and water and keep the fire going on and older boys ‘Biguns’, Jack's loyal fellows, create their own goals to hunt animals. Shortly, the conflict, between Ralph and Jack, is begun. Hence, Jack becomes a present threat to Ralph's leadership because he has a crime of envy against Ralph's ascent to the leadership of the children on the island obviously, empowers himself by becoming the unanimous commander of the hunters. However, among children, there are three supreme persons 'Ralph, Jack and Simon' on the island while Piggy is a castaway from his fellows.

Among children the belief is spread that a monster is present in the island. Here, their nightmares are about the beast. Many of Littluns are busy with their anxiety about the beast. For the second time, Ralph's authority is challenged as chief by Jack's control on the meeting. When twins ‘Sam and Eric’ find a parachute of a pilot who landed on the island, they think it to be the beast. During the meeting, they describe it to other children. Consequently, Ralph and Jack attempt to find the beast. When they arrive at a part of the island that they named Castle Rock, they find the dead pilot on the top of the mountain. In the beginning they are fearful of it because they guess it to be the sleeping beast. After that, another meeting is called by Jack who blows the conch and tells the children about the existence of the beast. Children in the meeting are divided into two groups; Ralph's tribe and Jack's tribe. Simon belongs to Ralph's tribe. He finds a head of the pig that the hunters offer to the beast on a stick. In this event, Simon put in an unusual experience in which he sees the head of the pig as ‘Lord of the Flies’ and talks to it about itself as a real beast. However, when Simon tries to explain the truth about the beast, Jack's tribe, the first killing, attack and murder Simon because they guess that he was the beast. The savagery, between Ralph's group and Jack's group, increases strongly. Moreover, Jack's tribe attacks Ralph's camp in order to steal Piggy's glasses for making the fire. In this event, Ralph's tribe consists of himself, Piggy, Sam and Eric. All of them go to Castle Rock where the hunters are and try to get back Piggy's glasses. Through, it is a rock trap in which Piggy is killed. In addition to that, he is Roger by whom Sam and Eric are tormented. Consequently, Ralph flees for his own safety.
the place of Ralph but the twins could not keep this secret through Roger's torture. Here, Jack plays a demonic role, Ralph prevents from being captured skillfully. The officer lands on the island near Ralph, he finds fighting among children. In the final scene, Ralph is rescued and cries for his friend ‘Piggy’. Also, he is not happy because he appreciates the false innocence and the darkness of the human nature.

1.4 The Scope of this Thesis

This thesis is divided into seven chapters. In the first chapter, the linguistic features are not alike to the stylistic features but we can find a relationship between them through getting on a meaning that is necessary in rhetorical. Therefore, the meaning plays an important role to attract leader/listeners' attention to the literary works. Golding's experiments are depicted in his writings cleverly and are presented in this chapter. In the second chapter, the interaction between stylistics and linguistics in the literary works and especially, the peculiar use of stylistic devices is presented in the works of William Golding for affecting rhetorically. The figures of speech allegorically, according to meaning, are displayed in the third chapter. Chapter four is a literary texture in which distinctive stylistic features are explained structurally at the functional analysis of sentences. Similarly, the stylistic devices, for example, sound patterns, are presented at the phonological level in the fifth chapter. In addition to that, the sixth chapter deals with features that are used within or between sentences in a text at the level of the discourse analysis. Finally, Summary is put about the scope of this research in the seventh chapter.