William Golding (1911-1993), the British writer who was awarded the Booker Prize in 1980 and the Nobel Prize for literature in 1983, is regarded as one of the most eminent literary figures of this century.

Golding's potential as a novelist of verve and originality has been well established, and critics have attempted numerous studies of his works. These works, however, are of an analytical kind and are confined to a general study of his novels. Best known among them is Mark Kinkead-Weekes and Ian Gregor's William Golding: A Critical Study (1967). It is a comprehensive and detailed analytical study of Golding's first five novels. A chapter inserted in the later edition (1984) entitled "The Later Golding" includes brief studies of The Pyramid, Rites of Passage and Darkness Visible. Another analytical work on Golding is Virginia Tiger's William Golding: The Dark Fields of Discovery (1974), which offers a detailed commentary on five of his early novels. Don Crompton's A View from the Spire: William Golding's Later Novels (1985) have helped readers in getting a better understanding of Golding's later novels. All these works are only partial studies since none of them covers the entire range of his writings. Except for Philip Redpath's William Golding: A Structural Reading of His Fiction (1986) which offers a study on a single aspect of Golding's technique and style, that of structure, none of the aforementioned works discuss in detail the salient features of the technical and stylistic elements in his novels. The aim of the proposed work is to make a systematic and detailed study on Golding's technique and style with reference to his early as well as later novels. The Scorpion God which consists of three novellas will not be dealt with in detail.
An attempt has been made here to examine the minute details regarding the narrative technique, the plot-structure, characterization and the elements of style in all the novels of Golding. Accordingly, the studies have been done on a close scrutiny of all the texts. For facility of treatment, the chapters are divided in the following way:

Chapter I  Introduction : Technique and Style in Fiction with Special Reference to William Golding

Chapter II  The Narrative Technique

Chapter III  The Plot-Structure

Chapter IV  Characterization

Chapter V  The Elements of Style (including a study of Golding's prose)

Chapter VI  Concluding Remarks

The introductory chapter is intended to give the reader a general idea regarding the various aspects of style and technique embodied in fiction and gives a brief idea on how Golding makes use of these artistic devices. Chapter II is a detailed interpretation on how Golding handles narrative technique which includes points of view, tone, direct and indirect monologue, and the like. Chapter III is on the plot-structure which is a study on pattern and sequence of events. Chapter IV examines Golding's technique in presenting characters and provides a critical study on the roles these characters play in the exposition of thematic significance, as well as in the exposition of the author's philosophical and religious convictions. The various idiosyncrasies of the characters have also been subjected to a close scrutiny with special emphasis being laid on Golding's style and technique in delineating them. Chapter V is a commentary on Golding's prose style and language, and Chapter VI is a brief
summing up of all the previous chapters. Notes and References are given at the end of each chapter.

For the purpose of this work, all the novels of Golding have been taken into consideration. Golding's first novel, *Lord of the Flies*, 1954 (originally published by Faber and Faber, London), is now published in India by Oxford University Press, Madras. All the other works have been published by Faber and Faber, London. The references cited in this work in the form of parentheses at the close of a quotation are to these editions.