Chapter Seven

Analysis

Style and Content
of Lord of the Flies (1954)

(T)he text is the main concern of the linguist. (Firth 1968: 90).

If the linguistic investigator is given anything, it is as yet unanalysed text in its undivided and absolute integrity. (Hjemslev 1961: 73).

Style involves a complex processing of the textual options made at the different levels of language. This processing involves a strategy of dealing with linguistic data within an interpretative framework. Such a framework is worthwhile for exploring how a text creates a point of view, points of emphasis and importance through patterning its grammatical structure. Any genre of literature, in this case, the novel is after all a textual artifact. Thus, any linguistic approach will examine the very language of which a novel is made.

Analysing any stretch of discourse within a systemic functional framework calls for an exploration into the dynamic relation between signifier and signified, i.e. between form and function in language. It is therefore my broad objective to discover how meanings are created. The aim further extends to include the relation between meanings and words that justify the organisation of the linguistic data in the text; to discover the embedded organisation of the text by revealing a semantically motivated pattern of language function which informs the theme of the literary text, and how such linguistic patterns achieve literary effects in the narrative line of the work.

Functional stylistics observes that any “motivated prominence” is frequently generated by a set of options at the writer’s disposal in terms of the use and repetition of words, clauses, and groups of related words. It views the text from the different linguistic levels, of which a special status is given to certain structures in a narrative that are considered
as the main carriers of the theme. It is the clause. The grammar of the clause is used to portray characters.

This grammar is an examination into the nature of characters and consequently represents an important index of point of view. The characters are viewed as theme bearers. In the course of narration, the characters are presented talking, acting, and thinking in certain individual ways which are reflected in the different linguistic options. These thoughts and actions are manipulated by the writer by highlighting certain linguistic patterns in order to achieve certain effects or disclose certain particular facts about the characters in the novel. Toolan maintains that the linguistic and literary theories accede to considering characters and events as the essential parameters in narrative fiction. (1988: 90). When we talk about “point of view” in a narrative text, we usually refer to the beliefs, values and categories by which one comprehends the world surrounding him/her. This system of beliefs is referred to as “worldview” and this is communicated by the language of the text. And by grammar it means not only the formal description but also a meaning-oriented functional description of the text under analysis. This grammar accounts for the systematic applications of all the principles governing linguistic choices exploited by the author. These choices are symptomatic of worldview that is accomplished through a set of options in the experiential, interpersonal, and textual functions of language.

In functional stylistics, the lexico-grammar is one of the linguistic repertoire from which a speaker or writer may make choices for discourse. There are different possibilities to represent mental picture of reality in language and how they account for their experience of the world around them. Golding believes that human nature is inherently evil. Consequently, the following analyses will be focused on the way the writer expresses “evil” in his characters at the different levels of language metafunctions: the ideational metafunction represented by “Transitivity” through analysing the process of transitivity elements and
structures. This entails treating the clause as configurations of participants realised as nominal groups, processes realised as verbal groups which are identified as expressing six different process types: material, mental, relational, behavioural, verbal and existential, and circumstantial information realised as adverbial or prepositional groups; the interpersonal metafunction realised by “Mood” system and, the textual metafunction analysed in terms of “Theme-Rheme” system. Thus, the following sections will concentrate on and analyse the different kinds of speech and activities in which the characters present themselves as participating in the three novels, Lord of the Flies, Pincher Martin and Free Fall.

It is crucial to mention at this point that the analyses will accommodate the direct speech of the characters, and the writer’s narrative and strong descriptions which are significant to the analyst as well as to the aims and objectives of the study, for the study is constrained by space. The sentence will be segmented into clauses and where necessary into phrases for the sake of discussion on the one hand and for easy reference, on the other hand, the clauses and where necessary the phrases are numbered. Moreover, the functional analysis will be confined only to those which are significant to the line of research; that is, it is representative rather than exhaustive whereas the discussion will include all the data available.

*Lord of the Flies* is a gripping fable which narrates the story of a group of English boys ranging from the ages of six to twelve, who are evacuated due to the atomic attack on Britain, find themselves marooned on a deserted island after the shooting down of the plane. The group of boys, though fascinated by the charm of the island, has to do with the essentials for their survival. They appoint leaders, organise assemblies, start a signal fire, and they divide into two groups, those who will build huts to shelter represented by Ralph, and those who will keep the fire for rescue and hunt for food represented by Jack. In their way to pattern their new life, a parachutist falls dead on the island and becomes entangled in a tree. Out of
fear, the children believe it is a beast. This obsession becomes even much stronger and more real when the little child with the mark on his face disappears. Convinced that the beast must have captured him, Jack exploits this scary incident and recruits children for hunting. The fire is out and they miss a chance of rescuing. As the story progresses and the stress of the situation reaches its brim, a group of characters changes dramatically, and we come to see the dark side of the boys as their life of civility slides out. The boys revert from playful children to wild savages eager to hunt and kill. They paint their faces and bodies, compose their own chant, indulge in a frenzied dance to ward off their fears and so be equipped for hunting and killing. They split into two groups: the first is the rationale represented by Ralph, the protagonist who shows decency and readiness to seek rescue, and the primitive one represented by Jack, the antagonist marked by violence. Gradually, the boys start acting evil. They regress into savagery and then lead a life of barbarism where murder becomes part of their life. The savage boys kill Simon who has figured out that the beast is nothing but a dead man. Piggy is eventually murdered too. Ralph is hunted all over the island. The island accidentally is set on fire by the savage group. A warship spots the smoke and heads toward the island for rescue. Upon seeing the military officer, Ralph bursts crying, “for the end of innocence, the darkness of man’s heart.” (Golding 1954: 248).

The beginning of the novel resounds with “the deep bass strings of delight.” The boys are happy and joyful with the glamorous island which “nobody’s been here before.” With no interference from grown-ups, the boys intend to play and have fun until they are rescued:

Somehow, they moved up.
Immured in these tangles, at perhaps their most difficult moment, Ralph turned with shining eyes to the others.
"Wacoo."
"Wizard."
"Smashing." (p. 24).

Yet as the story proceeds, this fun, game and glamour turn to be imminent. Hidden, dangerous violence is yet to flow. The dark side of a group of boys starts flickering and
makes its presence felt. Ralph finds in himself a builder of a homely, domestic atmosphere. Jack on the other hand, rediscovers in himself buried desire and compulsion of a hunter. Thus, as the differences between Ralph and Jack widen and they become incommunicable, the antagonism mounts drawing the other boys into the conflict.

The first passage (including the dialogue) which I shall analyse is taken from the last two pages of “The Sound of the Shell” of the first chapter. It talks of the three boys - Ralph, Jack and Simon - on their way back to the meeting after they have explored the island. More significantly, it also focuses on the boys’ first encounter with a piglet:

(1) They were in the beginnings of the thick forest, plonking with weary feet on a track, (1a) when they heard the noises-squeakings - and the hard strike of hoofs on a path. (2) As they pushed forward the squeaking increased (2a) till it became frenzy. (3) They found a piglet caught in a curtain of creepers, (3a) throwing itself at the elastic traces in all the madness of extreme terror. (4) Its voice was thin, needle-sharp and insistent. (5) The three boys rushed forward (5a) and Jack drew his knife again with a flourish. (6) He raised his arm in the air. (7) There came a pause, a hiatus, (7a) the pig continued to scream and the creepers to jerk, (7a) and the blade continued to flash at the end of a bony arm. (8) The pause was only long enough for them (8a) to understand what an enormity the downward stroke would be. (9) Then the piglet tore loose from the creepers and scurried into the undergrowth. (10) They were left looking at each other and the place of terror. (11) Jack’s face was white under the freckles. (12) He noticed that he still held the knife aloft and brought his arm down replacing the blade in the sheath. (13) Then they all three laughed ashamedly and began to climb back to the track

(14) They knew very well why he hadn’t: (14a) because of the enormity of the knife descending and cutting into living flesh; (14b) because of the unbearable blood.

(15) He snatched his knife out of the sheath and slammed it into a tree trunk. (16) Next time there would be no mercy. (17) He looked round fiercely, (17a) daring them to contradict. (18) Then they broke out into the sunlight (18a) and for a while they were busy finding and devouring food as they moved down the scar toward the platform and the meeting. (pp. 29-30).

The lexico-grammatical analysis:

The opening lines of the foregoing passage shows the boys going all together and acting as one team, one participant. In these few lines, there are four clauses assigned to them in which the thematic position is reserved for the third-person plural ‘they’. The transitivity
options for such clauses are a combination of different processes: relational processes six: a circumstantial process (1) ‘they were in the beginning of the thick forest’, and four attributive processes. Two attributive relational processes portray the horrible state the piglet is in (2a) ‘till it (the piglet’s squeakings) became frenzy’ and (4) ‘its voice was thin, needle-sharp and insistent’, and one describes the horrible moments the boys are having upon watching Jack’s lifting of the knife posing to stab the piglet (8) ‘the pause was only long enough’. The other relational process (11) features ‘Jack’s face’ as Carrier that has turned ‘white’ symbolising the running out of blood from his face in reaction to the unbearable event. The last attributive relational process appears towards the end of the passage and is meant to describe the insistent nature of the boys in finding food (18a) ‘they were busy finding and devouring food’. There are five mental processes: one perceptive mental processes (1a) ‘they heard the noises’, and four cognitive mental processes ‘found’, ‘to understand’, ‘noticed’ and ‘knew’. The first cognitive process-verb (3) ‘found’, in the development of narrative, appears as the expected incident to be encountered after hearing the piglet’s noises. As for the cognitive processes, they first appear at clause (8a) ‘to understand’ where the Senser is the boys as illustrated by the previous circumstantial Adjunct of behalf ‘for them’. In fact this is a rankshifted mental clause reflecting the writer’s resentment at the boys’ ignorance of the enormity towards ‘killing’. ‘The pause was only long enough for them’ the fact that it reflects the writer’s belief of man’s ignorance of his hidden desires. This is also reflected interpersonally in the use of the Mood Adjunct ‘only’ premodifying the Attribute ‘long’ which is further postmodified by ‘enough’. The other cognitive mental process occurs at clause (12). In this clause Jack features as Senser of the mental process-verb ‘notice’ which is interpretative of the unconscious moments Jack has amid his attempts at killing and that of noticing that the knife is still up in the air. The employment of this cognitive process at this very moment is to express the sudden perception that his hand is still raised up even though
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the after the piglet’s running away. As a result, he brings his hand down and replaces the knife back into the sheath. Clause (14) is another mental process of the cognitive type. It features the boys as Senser of the cognitive process-verb ‘know’ reflecting the fact of their discerning fully what has been behind Jack’s failure, the thing that he ignores or tends to ignore. The hypotactic clause structure in (14a & 14b) divulges the reality of the dilemma, the real predicament which the boys had to face the first game on the island. What the boys know of Jack’s failure in the main clause is unravelled in this enhancing hypotactic clause complex with its causal explanation. And the double use of circumstantial element of reason represented by the prepositional phrase “because of” double stresses the fact of the enormity of killing a ‘living flesh’. The last phrase is punctuated by a semicolon so that it gives a sharp break for the second reality, “the unbearable blood” which is again introduced by the same circumstantial expression ‘because of’. Both the realities in the hypotactic clauses occupy the thematic positions (11a & 11b) giving the message full prominence as to what the novel is to unfold. The lexico-grammatical choice gives importance to the transitivity pattern of material processes. Apart from that material representation of the boys ‘The three boys rushed forward’ or ‘they broke out into the sunlight’, the linguistic representation of Jack alone is more significant. Apparently, upon discovering the pig, Jack is detached from the group and starts acting individually. Jack now alone occupies the thematic position at clauses (5a & 6). Although the clause complex (5 & 5a) features two different Themes, one stands more prominent than the other. The Theme in the initiating clause (5) ‘The three boys’ is more of a general description whereas the Theme ‘Jack’ in the continuing clause is more of a definite reference indicating that the focus has now shifted to him. Further, textually the two clauses are joined paratactically but the emphasis is on the second clause as the new information to be disclosed. The two clauses (5a & 6) reveal Jack as a participant in the role of Actor. Clause (5a) is one of the goal-directed, transitive material types, in other words, of
the effective variant. It features Jack as the Actor of the material process-verb ‘draw’ and the Goal stands for ‘his knife’ and this representation is supported by two Circumstances of Manner: the first ‘again’ that stresses his repeated habit in drawing the knife and this has, in Appraisal terms, its implicitly negative judgments in the reader’s mind; the second Circumstantial element of Manner is ‘with a flourish’ which again reflects his hidden desire to carry out the killing act. Clause (6) further features Jack on the Actor position in his step-wise movements: ‘raised his arm in the air’ in the way he prepares himself ready for thrusting the pig but, to our surprise, the immediately following clause is an existential process (7) and not a material process that is expected to describe Jack’s assault upon the piglet. In fact Jack takes a long pause giving the pig the chance to free herself and run away. This ‘pause’ is not described in material terms like ‘Jack paused for long’ but in an existential process to render the reaction more effective. Thus, this clause has a lot to say: the existential clause in which the ‘dummy subject’ is ‘there’ and there is only one participant in the clause referred to as Existent, which is a nominalised process, ‘pause’, and further elaborated by another appositional noun ‘hiatus’. The nominalised material process ‘pause’ becomes more powerful and similarly dominates the whole incident as being more permanent and effective over the entire incident. In other words, the structure is used to describe the shocking state which the boys have experienced upon observing the terrible violence involved; the killing of the ‘living flesh’ that can not be tolerated. Although Jack could not stab the piglet, his blade remained flashing in the air. Examining clause (7a), it is clear that neither the Theme nor the Actor is Jack, nor any other animate participant but an inanimate object, ‘the blade.’ The blade continues to flash by itself at the moment of complete ‘hiatus.’ The disappearance of Jack from the clause and the sudden replacement of the blade tend to dissociate Jack from the lifting of the blade. The effect of distancing character from the action presents Jack in an astounded state of mind, which is caused by the terrifying attempt
of gashing that young animal and Jack’s desire to kill is in fact ironised at the Circumstantial Adjunct of place ‘at the end of a bony arm’ where the premodifying adjective ‘bony’ expresses Jack’s physical weakness at this moment of incident. At the pseudo-effective clause (10) ‘were left’, the boys feature as Behaver of the marked behavioural process-verb: ‘looking at’ reflecting their present psychological condition. And the Behaviour represented by both ‘each other’ and ‘the place of terror’ asserts their deep contemplation over the terrible incident. Shamefaced, the boys giggle over what has happened and continue their way back.

Having failed to kill the pig, Jack at (15 & 15a) turns again to be Actor and Theme of two material process-verbs ‘snatch’ and ‘slam’. He reverts to the habit of pulling out his knife and thrusting it into a tree trunk in an attempt to challenge the boys and suppress any sign of scepticism about his courage (15) He snatched his knife out of the sheath (15a) and slammed it into a tree trunk.’ The tensed up behaviour of Jack in reaction to his failure can be seen in the behavioural process-verb (17) ‘looked round’ in ‘He looked round’ and is strengthened by the circumstantial Adjunct of Manner ‘fiercely’ along with the rankshifted clause ‘daring them to contradict’ which is a complex verbal group ‘dare’ and ‘contradict’ both of which express a different transitivity process, respectively, a cognitive mental process and a verbal process. Hence, agitated behaviour is emphasised. Then, the boys run away, find food, and move back to the platform and the meeting.

The following dialogue takes place between Jack and Ralph after the pig has run away. At another level, it is after Jack’s hesitancy in front of the pig:

(19) "I was choosing a place," said Jack. (20) "I was just waiting for a moment (20a) to decide where to stab him."
(21) "You should stick a pig," said Ralph fiercely. (22) "They always talk about sticking a pig."
(23) "You cut a pig’s throat to let the blood out," said Jack, (23a) "otherwise you can’t eat the meat"
(24) "Why didn’t you-?" ( . . . )
(25) "I was going to," said Jack. (26) He was ahead of them and they
could not see his face. (27) "I was choosing a place. (28) Next time!" (pp. 29-30).

The lexico-grammatical analysis:

One of the first significant points of the above verbal exchange between Jack and Ralph is the repetition of the first-person pronoun ‘I’ at clauses (19, 20, 25 & 27). After the pig has run away, Jack thinks that the boys would have been sceptical about his strength. Therefore, through this string of clauses, he tries to justify why things have gone that way. The other thing we are apt to notice at the same string of these clauses is Jack’s reliance on the use of present in present tense. The effect of using a series of progressive clauses has the effect of giving a sense of determination on the one hand and to hold the reader in suspense expecting an action that could have followed. In his continuous efforts to convince the boys of his capability to kill the pig, he uses the Mood Adjunct of intensification ‘just’ at clause (20) with a view to suggesting his readiness to unleash his dagger upon the animal.

Now let us turn to Ralph’s participation. Surprisingly there are only two utterances said at a time by Ralph. There is no single description about Ralph doing any kind of activity. Still the second person singular pronoun ‘You’ in his first utterance at clause (21) refers back to Jack in the thematic position as well as to the active role of the material process-verb ‘should stick’; and the third-person plural pronoun ‘they’ at clause (22) refers to imaginary or vague people, which means he is not positioned as an Actor. And still his argument about sticking a pig is conditioned by what other people always say. His use of the modal operator Adjunct ‘should’ at (21) provokes Jack to react immediately and to give unmodulated, straight, objective and declarative (functioning as command) statement about how cutting the pig’s throat is to be (23), and so sounding a more forceful statement. Then Ralph resumes his role in the speech exchange but this time in the form of a question challenging him through this circumstantial element of reason ‘why’. Even though his expected word of challenge
‘Why didn’t you cut the pig’s throat, then?’ is left incomplete as illustrated by the hyphen ‘-’ used at the end of the question. The incompleteness of the challenge is then explained in the following narrative at clauses (14, 14a & 14b) discussed above.

The statement of climax is achieved in the last clause (22) that stands in contrast with clause (11a & b). Jack vows that he will show no mercy to the ‘living flesh’ and ‘the unbearable blood.’ This clause, though incomplete as illustrated by the use of hyphens and punctuated by an exclamatory mark, suggests that Jack is about to say something, a threatening one, the reader is expected to have known what he was to say. In the last paragraph, the writer decodes and states “Next time there would be no mercy” in which this adverbial Adjunct of time “Next time” or the one uttered by Jack ‘Next time---!’ at (22) have been placed in the beginning. Of all the Themes that have passed, this is the only temporal expression that has been assigned a marked thematic status in a clause. Such use of temporal elements in a marked thematic position prefigures a sense of apprehension that evil action is yet to come.

It is worth mentioning that the above functional analysis reveals that most of the transitivity options are material processes. It also portrays more frequently Jack as a participant in the role of Actor in almost all his utterances. Of the transitivity processes assigned to Jack, there is only two mental processes, a finite mental verb ‘notice’ (12) and a non-finite desiderative mental process ‘daring’ (17a). The remaining processes are of the material type, predominantly of the effective variant, that is, Jack features as an Actor and the process extends to involve another participant, the Goal: ‘Jack drew his knife’, ‘he raised his arm’, ‘replacing the blade’, ‘he snatched his knife’, ‘slammed it into a tree trunk’.

These choices in transitivity signpost deliberate actions and subsequently reveal Jack’s evil intentions. This has been, to some extent, encoded in the choice of verbs that are used to show his tendency to acting evil ‘drew his knife’, ‘replacing the blade’, ‘to stab him’,
'cut a pig’s throat’, ‘let the blood out’, ‘snatched the knife’ and ‘slammed it into a tree trunk’. On the other plane of revealing the character of Jack, if we examine the lexis in relation to the physical appearance, we find it suggestive of imminent personality: ‘the blade continued to flash at the end of a bony arm’ and ‘Jack’s face was white under the freckles’. The other processes refer to all the three boys, that is, ‘they’ or ‘the three boys’ is used interchangeably in the place of Actor, Senser, Behaver, etc. Counting the number of sentences in the above excerpt in which ‘the three boys’ are participant in the role of Actor, there are approximately half of Jack’s sentences. The processes are a combination of material, mental, relational, and behavioural clauses. In the material processes, the boys feature as an Actor only of processes of the middle type that is intransitive or without a Goal being specified such as: ‘rush’ (5), ‘climb back’ (13) ‘break out’ (18), ‘move down’ (18a), etc. There are three mental processes, one is perceptive ‘hear’; the other two are cognitive ‘find’ and ‘know’. There are two relational processes and one behavioural process.

A scrutinising of the passage once again shows Jack as the most controlling character with the most material processes ascribed to him. His sentences contain the most powerful words in terms of aggression and violence. Though killing of the piglet did not take place, it was a step towards the establishment of a sense of evil in the soul of the characters or at least as a beginning to disclosing the hidden disposition to act evil in Jack. The passage is lexically cohesive as the lexis that is employed and distributed all over the text effectively creates a sense of violence and apprehension of the future.

The following extract is taken from the opening pages of chapter three. It narrates Jack girding himself for his first hunt. Armed with a sharpened spear, he goes tracking down a pig. Yet, he fails to hunt it at the moment of attack and it runs away. He returns back to find Ralph, who is already discontented with him and his group of boys. A ship passes without noticing the fire. The fire has been extinguished as Jack and his boys are busy with hunting.
Ralph explains his efforts to build shelters while Jack and others keep running off. The scuffle starts:

1. “Been working for days now. (2) And look!”
2. Two shelters were in position, but shaky. (4) This one was a ruin.
3. “And they keep running off. (5a) You remember the meeting?”
4. (5b) How everyone was going to work hard until the shelters were finished?
5. “Except me and my hunters—”
6. “Except the hunters. Well, the littluns are—”
7. He gesticulated, sought for a word.
8. “They’re hopeless. (9a) The older ones aren’t much better. (9b) D’you see? (9c) All day I’ve been working with Simon. (9d) No one else. (9e) They’re off bathing, or eating, or playing.”
9. ( . . )
10. “Meetings. Don’t we love meetings? (10a) Every day.
11. (10b) Twice a day. (10c) We talk.” (11) He got on one elbow. (12) “I bet if I blew the conch this minute, they’d come running. (12a) Then we’d be, you know, very solemn, and someone would say we ought to build a jet, or a submarine, or a TV set. (12b) When the meeting was over they’d work for five minutes, then wander off or go hunting.”
13. “We want meat.”
14. “Well, we haven’t got any yet. (15a) And we want shelters. Besides, the rest of your hunters came back hours ago. (15b) They’ve been swimming.”
15. “I went on,” said Jack. (17) “I let them go. (17a) I had to go on. I—”
16. He tried to convey the compulsion to track down and kill that was swallowing him up.
17. “I went on. I thought, by myself—”
18. The madness came into his eyes again.
20. “But you didn’t.”
22. Some hidden passion vibrated in Ralph’s voice.
23. “But you haven’t yet.”
24. His invitation might have passed as casual, were it not for the undertone.
25. “You wouldn’t care to help with the shelters, I suppose?”
26. “We want meat—”
27. “And we don’t get it.”
28. Now the antagonism was audible.
29. “But I shall! (31a) Next time! (31b) I’ve got to get a barb on this spear! (31c) We wounded a pig and the spear fell out. (31d) If we could only make barbs—”
30. “We need shelters.”
31. Suddenly Jack shouted in rage.
32. “Are you accusing—?”
33. “All I’m saying is we’ve worked dashed hard. That’s all.”
34. ( . . )
35. “If it rains like when we dropped in we’ll need shelters all right. And then another thing. (35a) We need shelters because of the—”
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( . . . )
Ralph went on.

(36) “So we need shelters as a sort of—”
(37) “Home.”
(38) “That’s right.”
(39) Jack drew up his legs, clasped his knees, and frowned in an effort to attain clarity.

(40) “All the same—in the forest. (41) I mean when you’re hunting, not when you’re getting fruit, of course, but when you’re on your own—”
(42) He paused for a moment, not sure if Ralph would take him seriously.
“Go on.”

(43) “If you’re hunting sometimes you catch yourself feeling as if—”
(44) He flushed suddenly.

(45) “There’s nothing in it of course. (45a) Just a feeling. (45b) But you can feel as if you’re not hunting, but—being hunted, as if something’s behind you all the time in the jungle.”
(46) They were silent again: (46a) Simon intent, (46b) Ralph incredulous and faintly indignant. (47) He sat up, rubbing one shoulder with a dirty hand.

(48) “Well, I don’t know.”
(49) Jack leapt to his feet and spoke very quickly.

(50) “That’s how you can feel in the forest. Of course there’s nothing in it.
(51) Only—only—”
(52) He took a few rapid steps toward the beach, then came back.

(53) “Only I know how they feel. See? That’s all.”
(54) “The best thing we can do is get ourselves rescued.”
(55) Jack had to think for a moment before he could remember what rescue was.

(56) “Rescue? (56a) Yes, of course! (56b) All the same, I’d like to catch a pig first—”
(57) He snatched up his spear and dashed it into the ground.

The lexico-grammatical interpretation:

The above conversation explains further the differences in the attitudinal points of view between Ralph and Jack. One looks for building shelters as a sort of home; the other is involved in hunting. One way or another, the above verbal exchange and the action behind it reveal the inner interests of each character. Ralph at the material clause (1) is deeply involved in setting up shelters as illustrated by the use of the present perfect progressive: ‘Been working for days now’ which suggests their stretched efforts. Jack on the other hand is obsessed not only with hunting for ‘meat’ but for the activity of hunting itself.

Examining the above conversation in terms of transitivity functions, we find that the
processes are predominantly of the mental type: (5a, 9b, 10, 14, 15a, 19a, 21, 23 & 28, 32, 34, 35, 35a, 36, 43, 45b, 50 & 53). Of these mental processes, there is a noticeable cluster of the desiderative mental process-verbs ‘want’ and ‘need’ at clauses (14, 15a, 28, 32, 35, 35a & 36). Both of which significantly express the inner desire or the want of each character at the present situation. That is, through these desiderative mental processes for each character, they have the function of divulging the obsession each boy is indulged in, and similarly reveals each character’s worldview. Clause (14) projects Jack’s mania for wanting of meat, that is, it features him a Senser of the desiderative process-verb ‘want’ and ‘meat’ as the Phenomenon of the mental process. Ralph, whose priorities stand different from Jack’s, counteracts the latter’s statements by encoding a negative relational process of the possessive type. In this negative statement, Ralph refutes all his allegations of wanting ‘meat’ and insists on the urgent desire for constructing shelters. And so, Ralph features as a Senser of a parallel desiderative mental process in a way rebuking him and his boys for not taking interest in this activity of building shelters as decided and agreed upon in their first meeting. Jack at clauses (16, 17, 17a & 17b) retorts in a very quick manner to Ralph’s comments in a series of short sentences of the material process type which are meant to reflect his insistent desire for searching and killing. Notice the use of the high modulated Adjunct ‘had to’ at clause (17a) which has the function of showing that he is propelled to act as such. This clause was left incomplete through the use of a hyphen so as to render his speech as unaware and hesitant as to the fact of pushing him to act in that way. He is unable to complete the justification for leaving out the fire and going for hunting. Clause (18) reveals Jack’s inability to continue the real reason behind their default. There is something that must have been overwhelming that prevented him from completing. It is ‘the compulsion to track and kill’ and the use of the modal Adjunct ‘tried to’ works in the same way as the modal operator ‘had to’ in demoting Jack to an affected participant rather than an Agent affecting in the process. And the
embedded clause ‘that was swallowing him up’ where the relative pronoun ‘that’ stands for the thing which compels him to leave his utterance incomplete in which Jack, in this metaphoric material process, appears as affected participant as being occupying the role of Goal ‘him’. Jack is overtaken by strong vehemence. At clause (20) before he could say why he has been away as illustrated by the hyphen at clause (19a) endorses his stumbling into the real cause for being away from the fire. The projecting mental clause (21) ‘I thought . . .’ projects a material process ‘I might—kill’. The logical relationship between these two clauses is the fact that the projected clause ‘I might—kill’ is dependent on the matrix clause ‘I thought . . .’ Hence, the projected proposition echoes ‘the content of the consciousness.’ (Halliday and Matthiessen 2004: 206). To put it the other way, it reflects Jack’s obsession with the act of ‘killing’. The impression that killing, in Jack’s mindset, is an end not a means is supported by the use of the verb ‘kill’. The verb ‘kill’ is transitive which has to extend or unfold to include another participant, i.e. Goal. The linguistic unrealisation of this participant in this material process renders Jack’s proposition only confined to the act of killing and so announces his ultimate desire as against his repeated claim ‘we want meat’. Note the insertion of the hyphen between the modal operator ‘might’ and the verb ‘kill’ that has the effect of portraying his excitement. Almost the same structure is repeated at clause (23) with the verb ‘kill’ ellipted to add even further a sense of insistence on the part of Jack.

What we immediately notice at the interpersonal level is the reverberation of positives and negatives in the verbal exchange, which further accounts for their differences and incompatibilities to act together. Jack’s affirmative desiderative mental clause (14) ‘We want meat’ is encountered by Ralph’s negated possessive relational clause (15) ‘Well, we haven’t got any’. Other equivalent structures appear at clauses (21 & 22), (23 & 25), (28 & 29). Ralph at clause (27) shows his discontent that Jack is not the person on whom one would count. These doubts can be seen in Ralph’s use of the negative Finite modal operator
‘wouldn’t’ and further emphasised by the use of the interpersonal metaphor, the Mood Adjunct ‘I suppose’ which strengthens his proposition. When belligerence has heightened as illustrated by the relational clause (30), the nominalised abstract verb ‘antagonize’ takes over the Carrier role and is attributed the a sensory feature ‘audible’. The employment of such a structure is to render the conflict as inevitable. Ralph’s suspicion of Jack’s inability to get them meat is clear from his counter-negative statements especially those starting with the textual Theme ‘but’ at (22 & 25). Such starting thematic words provoke Jack to revolt and this is what happened at clause (31) that proves Jack’s determination to killing. The textual Theme, i.e., the adversative conjunctive ‘but’ has been employed to contradict Ralph’s expectations. The impression created from the recurrent use of conjunctives consolidates and highlights the contrast between the characters. Notice too the sudden switch from the finite modal operator ‘might’ of the low probability to the more certain, obliged Finite modal operator ‘shall’ in the same clause (18). The same flow of Jack’s immediate reaction can be detected in the foregrounding of the one-word marked topical Theme “Next time!” at (18a).

A significant feature that seemed to be recurring in all Jack’s speech is his reliance on the use of the first-person pronoun ‘I’ at clauses (16, 17, 17a, 17b, 19, 19a, 21, 23, 31, 31b & 31d). This again explains Jack’s absolute preoccupation with himself at one end and his indifference at the idea of rescue at the other. The first-person pronoun ‘I’ has dominated almost all his speech. At clauses (40, 41, 43, 45, 45a & 45b) Jack reflects on something he has experienced while hunting, yet, he does not use the first-person pronoun ‘I’. Rather, he shifts to the use of the second person pronoun ‘you’. In this impersonal way, Jack not only extends these experiences to the boys but also to the reader. In fact, the switch has an interpersonal element in that it turns Jack’s personal assessment on the experience to sound more objective them, and stylistically he presents the argument as something agreed upon and shared too by all people.
As he fails to catch the pig, he feels the necessity of getting a ‘barb’ on his spear so that it won’t fall out as he clarifies the action at the material clause (31b & 31c) where they have wounded a pig but the spear falls out. Jack further justifies at (31d) the reason of his failure to kill the pig by using the conditional conjunctive ‘if’ to place the cause of failure upon the spear and not upon the hunter. Ralph, at the mental process (32) ‘(w)e need shelters’ that has stronger implication than the previous mental process-verb ‘want’, still tries to remind Jack of their need for shelters, the thing that agitated Jack. In a reactive manner, Jack uses the polar question (34) ‘(a)re you accusing-?’ Ralph avoids answering his question because either answer is uncomfortable to both the interlocutors. If the answer is ‘yes’, this would drive Jack even more furious. If the answer is ‘no’, this would upset Ralph for his belief of Jack’s failure to act properly. Therefore, to contain Jack’s anger and to alleviate the intensity of their verbal exchange, Ralph, by breaking the maxim of relevance, ignores his question and resorts to giving other details (34). Then he switches the topic to chatter about the children’s screaming of the beast at night.

After this small interval, Ralph resumes his concerns on the island with the desiderative mental process-verbs ‘need’ as illustrated at clause (36). In a reflection of how one feels in the jungle, Jack says that when one goes for hunting is not the same as that when one goes for getting fruit. These are two distinct experiences. Jack starts his argument with a hypotactic conditional clause (43). In fact, fronting the ‘if-clause’ is a strategy that serves make the claim more powerful and effective to the hearer. He casts some light on the psychic condition at the moment of hunting; unknowingly he confesses the real dilemma. He suggests that one, while hunting, catches oneself in a state of deep fear. Saying this, the blood surges into his face as illustrated by the physiological behavioural process (44) ‘He flushed suddenly’: that has the effect of endorsing the psychological reaction upon reflecting the experience one undergoes while hunting. To regain himself in front of the boys, he resorts to
the use of existential process to distance himself from the experience with the Mood Adjuncts (45) ‘nothing’ as its Existent to further lighten the experience and the thematised Mood Adjunct of intensification ‘just’ at clause (45a) to temper the experiencing of this feeling. In the meantime, Jack projects another mental process of the extending type (45b) in which the Senser is the second person plural pronoun ‘you’. Note also the repeated use of the adverative conjunctive ‘but’ as a Textual Theme and as a Structural linker. Here the repeated use of the conjunctive ‘but’ reflects Jack’s confused condition. Apparently important is the repeated use of the circumstantial Adjunct of Manner, the complex conjunctive ‘as if’ which endorses Jack’s vulnerability to rationalize the experience. With the repetition of these two conjunctives, the clause allows us to see that Jack is disturbed by the experience on the one hand and on the other hand his ignorance to rationalise the moments of being hunted and the ‘something’ which sneaks up behind all the time. The attributive relational processes (46, 46a 7 46b) describe each boy’s different reaction after Jack’s revelation: ‘Simon intent’ and ‘Ralph incredulous and faintly indignant’. The stream of narrative continues in describing Jack’s confused state as illustrated by the random and abrupt material processes (49 & 52), a negated mental process of the cognitive type ‘(w)ell, I don’t know’ that has been employed to further emphasise his ignorance for the real cause of hunting and the behavioural processes (47 & 49) ‘spoke very quickly’. As an outlet to this feeling, Ralph projects a relational clause of the identifying type (54) portraying the hope of rescue and valuing the rescue as ‘the best thing’. He identifies their being rescued as the best thing. Jack turns to use material processes to show his determination to catching a pig. At the material process (57), he reverts to the habit of drawing and thrusting his dagger, this time into the ground. Upon performing this action, he is immediately metamorphosed and interpersonally impersonalised in the metonymic structure introduced by the specific deictic ‘the’, ‘the opaque, mad look’ sparks in his eyes (58). When Golding writes not about Jack
but about his look in ‘The opaque, mad look came . . .,’ this particular choice of words and syntactic structure presents his action of looking in the form of a nominalisation, i.e. the nominalised behavioural process ‘look’ that takes over a participant role, i.e. Actor. In doing so, the structure too allows ‘the . . . look’ to take over the thematic position and consequently the action appears more static, durable and above all aggressive. It is worth underlining Jack’s role in this clause. In fact, the only reference to Jack is only through the possessive deictic/pronoun ‘his’ in ‘his eyes’ which has been relegated to the rhematic position.

Metaphorically, the nominalised behavioural process ‘look’ suggests the flow of some other forces to take the role of Actor whereas the only reference to Jack is only through the possessive deictic/pronoun ‘his’ in ‘his eyes’ which has been relegated to the rhematic position. Unlike Jack’s previous clause where the nominalised behavioural-verb ‘look’ takes a participant role, the last clause (59) features Ralph Behaver of the behavioural process-verb ‘look at’.

Before moving on to the next item, a word must be devoted to the process of nominalisation. In systemic linguistics, nominalisation has been identified as ‘the single most powerful resource for creating grammatical metaphor.’ (Halliday and Matthiessen 204: 656). They maintain that

(b)y this device, processes (congruently worded as verbs) and properties (congruently worded as adjectives) are reworded metaphorically as nouns; instead of functioning in the clause, as Process or Attribute, they function as Thing in the nominal group. (ibid)

In the same line of argument Bloor and Bloor (1995: 222) state that this kind of transformation is where ‘nominalisation allows a process, more obviously realised as a verb to be realised as a noun and hence to become a participant in a further process’. Let us look at the following examples from Thompson (2004: 225):

Many people have criticised these ideas.  
These ideas have been subject to widespread criticism.
In the first example, there is a Sayer ‘many people’ in the Subject position, a verbal process-verb ‘have criticised’ and Verbiage ‘these ideas’. In the second example, two linguistic processes have occurred (1) displacement of participants and, (2) disappearance of others. The verb ‘have criticised’ in the first example is converted into a noun ‘criticism’ in the second and moved to the end of the clause. The nominal group ‘these ideas’ in the object place is promoted to the thematic position as the grammatical Subject. This happens due to the switch to the metaphoric expressions replacing the original ones. The interesting change of all is that the Subject ‘many people’ in the first example has disappeared from the whole clause in the second. The result produced then by nominalising the process-verb ‘criticise’ and demoting the human Agent ‘many people’ is an abstract rendering of the more dynamic way. In other words, this allows discourse to be very abstract, general, and also impersonal whereby the writer distances himself/herself from, or ascribes no responsibility to any character for, any action or proposition being presented. The following example from *Free Fall* may illustrate the point:

> At odd moments when the thought occurred to me I asked her about my dad but my curiosity was not urgent.

Nominal style is lexically dense. (Halliday and Matthiessen 2004: 654-656). Thus, introducing words into the text adds to its formality. And the more formal the text, the more credible it is. This formality in the use of language creates the impression that the writer is one of exuberant knowledge, as a result the reader, immediately and positively, reacts to the new point of view. The nominal style is one way of impersonal, objective writing whereas personal reflections in writing are frowned upon as being subjective and biased (Wells 1960: 213-220).

Another important use of nominal style is ‘encapsulation.’ (Thompson 2004: 228). In any text, the point of view takes on the form of series of clauses. These clauses which somehow represent the writer’s beliefs, the reader can accept or reject. When the proposition
passes on as accepted, it then becomes the basis for the next argument. The next step in the narrative is to make these points of view appear as facts. This is well achieved by employing the process of nominalisation. Nominalising, as mentioned above, is turning a process verb into a noun where a noun refers to a ‘thing’, entity or quality which exists. In doing so, the writer can then ‘reflect the fact that they have negotiated and established the meaning of the clause centred on the process - in others words, that meaning can now be treated as having existence, as a kind of abstract thing.’ (ibid: 228). Let us look at the following example from *Lord of the Flies*, where it embodies the argument above:

The chief snatched one of the few spears that were left and *poked* Sam in the ribs.

“What d’you mean by it, eh?” said the Chief fiercely. “What d’you mean by coming with spears? What d’you mean by not joining my tribe?”

The *prodding* became rhythmic. Sam *yelled*.

“That’s not the way.”

Roger edged past the Chief, only just avoiding pushing him with his shoulder. The *yelling* ceased, and Samneric lay looking up in quiet terror. (p. 207, my italics)

The above excerpt features two nominals of a similar kind, i.e. derived from verbs and ending with the ‘–ing’ suffix. The first one is a material process ‘poke’ transformed into a new nominal. Of course, this nominal does not relate morphologically to the verb ‘poke’, but by association they may be related to each other as they both have the same semantic denotations. The second is a behavioural process ‘yell’ transformed into a noun ‘yelling’. While the nominal ‘yelling’ has a more formal, yet serious tone than having any functional value in the development of the narrative, the nominal ‘prodding’ does have a function. Here the nominal group ‘the prodding’ is used to underline Jack’s pleasure at torturing the twins. The writer achieves nominal style only after he has paved the way through two or more finite clauses ‘The chief *snatched* one of the few spears that were left and *poked* Sam in the ribs’. Then, he is able to manipulate the development of the narrative as stated earlier. In fact, nominals by their very nature can occupy the various positions in the clause. The most
significant position of these is the slot of the nominal group. Here the nominal group will have a textual prominence. They will reserve the Theme and Subject position, and so the point of departure, i.e. the message, ‘the prodding’ and ‘the yelling’. The nouns, unlike the verbs, can have several functions in different positions; in a metaphorical sense it can have the role of Actor, it can be a Subject as shown above, it can be an Attribute in a relational clause, it can be an Existent in an existential process, etc.

Looking at the lexis of the foregoing passage, we find that the author has created a tone of tension in the overall atmosphere of the text. At another level, it is noticeable that a set of lexical items contributes to the lexico-semantic cohesion of the text, i.e., the conflict between Ralph and Jack. Though they are the only interlocutors, both use different sets of vocabulary, that is, each has a different topic which he is engaged in. If we examine Ralph’s use of lexis in terms of the nouns he has used, we find only one word which has been used four times. It is ‘shelters’. While if we compare Jack’s, we find the nouns which he has used, though varied, forms his ultimate concern like ‘meat’, ‘barb’, ‘spear’, ‘jungle’, ‘pig’. Analysing the kind of verbs used by both characters, we find Jack using the verbs ‘want’ (meat), ‘kill’, ‘get’ (a barb), ‘wound’ (a pig), ‘make’ (barbs), ‘accuse’ (Ralph), and ‘hunt’, ‘catch’ (a pig), ‘snatch up’ (his spear), and ‘dash’ (it into the ground). In parallel we find Ralph using the verbs ‘work’, ‘want’ (shelters) ‘need’ (shelters). These types of lexis are indicative of their different world views.

The next passage chosen for the analysis is taken from chapter seven, *Shadows and Tall Trees*. Thematically the passage is intended to expose two significant axes. The first one deals with Ralph’s first experience of hunting and the second divulges Ralph’s latent torturing urge:

(1) Ralph found he was able to measure the distance coldly and take aim. (2) With the boar only five yards away, he flung the foolish wooden stick that he carried, (2a) saw it hit the great snout and hang there for a moment. (3) The
boar’s note changed to a squeal (3a) and it swerved aside into the covert...
(4) The boar was floundering away from them. (5) They found another pig-run parallel to the first (5a) and Jack raced away. (6) Ralph was full of fright and apprehension and pride. . .
(7) “I hit him! The spear stuck in—” (. . .)
(8) “He’s gone.”
(9) “I hit him,” said Ralph again, (9a) “and the spear stuck in a bit.”
(10) He felt the need of witnesses.
(11) “Didn’t you see me?”
Maurice nodded.
(12) “I saw you. (12a) Right bang on his snout—Wheee!”
(13) Ralph talked on, excitedly.
(14) “I hit him all right. (14a) The spear stuck in. (14b) I wounded him!”
(15) He sunned himself in their new respect (15a) and felt that hunting was good after all.
(16) “I walloped him properly. (16a) That was the beast, I think!”
Jack came back.
(17) “That wasn’t the beast. (17a) That was a boar.”
(18) “I hit him.” (. . .)
(22) He tried for their attention.
(23) “He was coming along the path. (24) I threw, like this—”
(25) Robert snarled at him. (26) Ralph entered into the play (27) and everybody laughed. (28) Presently they were all jabbing at Robert who made mock rushes.
(29) Jack shouted.
(30) “Make a ring!”
(31) The circle moved in and round. (32) Robert squealed in mock terror, then in real pain.
(33) “Ow! Stop it! (33a) You’re hurting!”
(34) The butt end of a spear fell on his back (34a) as he blundered among them.
(35) “Hold him!”
(36) They got his arms and legs. (37) Ralph, carried away by a sudden thick excitement, grabbed Eric’s spear (37a) and jabbed at Robert with it.
(38) “Kill him! (38a) Kill him!”
(39) All at once, Robert was screaming (39a) and struggling with the strength of frenzy. (40) Jack had him by the hair (40a) and was brandishing his knife. (41) Behind him was Roger, (41a) fighting to get close. (42) The chant rose ritually, as at the last moment of a dance or a hunt.
(43) “Kill the pig! Cut his throat! Kill the pig! Bash him in!”
(44) Ralph too was fighting to get near, to get a handful of that brown, vulnerable flesh. (45) The desire to squeeze and hurt was over-mastering.
(pp. 125-128)

The lexico-grammatical analysis:

This chapter opens up with Ralph wondering how grimy and unkempt they have become on the one hand and how such conditions are now taken as normal which they no
longer mind and the dirtiness which cannot be easily washed off by a shower on the other hand. This surface dirt symbolizes the gradual darkening of their inside. In their search for the beast up the mountain, the boys, led by Jack and Ralph, encounter a creature bounding along the pig track towards Ralph.

As mentioned above this passage is mostly a revelation to the hidden dark side of Ralph, the following textual analysis focuses on the transitivity options the author has assigned to Ralph. It will examine the type of participant role Ralph plays and the nature of processes he performs. In the lexico-grammatical analysis above, we notice that the majority of the processes are assigned to Ralph. Significantly, the material processes are those of the effective variant, that is, the Goal is specified as the process unfolds. Firstly, we find Ralph at clause (1) featuring as a Senser of three mental processes ‘found’, Senser and Carrier ‘was able to measure’ and again Senser ‘take aim’. The cluster of these processes from perceptive to two consecutive cognitive processes has the effect of disclosing the degree of Ralph’s mental involvement as can be best illustrated by the projected clause ‘he was able to measure the distance coldly and take aim’. The clause also has an interpersonal element represented by the Comment Adjunct ‘coldly’ that reflects the author’s bitter appraisal on the one hand and Ralph’s inhumane action on the other. As the desire compels him, Ralph features as the Actor of the effective material process ‘he flung (. . .) his spear’ (2). The same clause is still striking as it reflects the writer’s immediate attitude towards Ralph’s immersion in the act of hunting. Interpersonally this is clear in the use of the negative evaluative epithet ‘foolish’ that premodifies the object ‘stick’ in the nominal group ‘the foolish wooden stick’. It has the Appraisal effect that reveals the narrator’s denunciation of what he has observed of Ralph’s unemotional action. Textually the same clause takes as its thematic point the circumstantial Adjunct of space ‘(w)ith the boar only five yards away’. The choice is deliberate as it works on two planes - it endorses Ralph’s mental readiness and asserts the exactness of his mental
workings as illustrated by this Circumstance of the Extent type ‘five yards away’ and the Mood Adjunct ‘only’. At (2a) he takes the role of Senser of the perceptive process-verb ‘saw’ describing Ralph’s continuous mental observation of his own action ‘saw it hit the great snout’ followed by a material process-verb ‘hang’ which emphasises Ralph’s deep concentration as he can follow the momentary action of the stick as made evident by the Circumstance of time ‘for a moment’. This further explains his engagement in the process of hunting rather than to the hunted animal. The boar’s reaction to the assault is described first through a relational process (3) with a nominalised behavioural process ‘squeal’ as its Attribute to add a permanent and chaotic condition on the boar’s part, the result of being hit by the spear. Then, clause (3a) encodes the boar in an agentive role ‘and it swerved aside into the covert’. Finally, the behavioural process at (4) concludes the current state of the boar as it ‘was floundering away from them’ that presents the awkward escape from them. The clause complex features the third-person plural pronoun ‘they’ as the Senser of the perceptive mental process ‘found’ in the initiating clause (5) and in the continuing clause, only Jack features as the Actor of the material process-verb ‘raced away’ describing his solo involvement in the action. The clause at (6) is realised by a relational process-verb ‘was’ that attributes to Ralph the mixture of emotions which surges in him upon performing the attack. The differing feelings are highlighted in the juxtaposed nouns ‘full of fright and apprehension and pride’ and the conflicting emotions are made even stronger by the repeated coordinating conjunctive ‘and’. Ralph’s role as an Actor in the performed material process is confirmed afterwards when he starts feeling the exhilarating experience behind hunting. Experientially, Ralph’s unconscious latent desire to torture finds its way into a number of effective material processes expressing the same urge that has driven first Jack and his hunters. The linguistic pattern at (7, 7a, 9a, 14, 14a, 14b, 16, 18, 19, 20 & 21) reveals a consistent structural choice made by the writer at the level of transitivity. The repeated
Chapter Seven: Analysis: Style and Content of *Lord of the Flies*

effective material pattern – Actor^Process^Goal (a boar) emphasises Ralph’s inner desire to hurt, even to kill, and the same with the inanimate ‘the spear’ Actor^Process, reveals the great and uncontrollable excitement Ralph is experiencing in the act of sticking the boar.

The style extends to include the interpersonal and textual function. The recurrence of the first-person pronoun ‘I’ in the Subject and thematic position particularly in the paratactic and juxtaposed clauses has the stylistic function of indicating Ralph’s utter excitement, leading to the unconscious persistence of self to assert its innate capability to act as such. The technique of juxtaposition is worthy of more exploration. For convenience, I reproduce a selective example below:

(14) “I hit him all right. (14a) The spear stuck in. (14b) I wounded him!”

A tendency towards economy of words is a stylistic peculiarity and a repetition of similar words and structures still has stylistic significance. The above excerpt could have been written with some ellipsis of words and dropping of complete sentences as in ‘I hit him with the spear and wounded him’. But this will have a different implication. Here Ralph presents himself as being able of perceiving logical connection between processes during his attack as illustrated by the conjunctive ‘and’. In contrast, the original narrative does not have such a feature. Consequently, the lack of conjunctives leads to the plurality of the first-person singular pronoun ‘I’ which is missing in the alternative version. Thus, the style of paratactic juxtaposition contributes to show that such reactions are not the result of a rational and logical thinking; they are reflections of a state of feverish and tensed excitement as a consequence of the attack.

As regards the mental representation, it is particularly crucial to note that after that series of effective material processes, Ralph feels the need for a flattery to the ghastly achievement in return, i.e., the striking of the bore in the snout with his spear, the action he has always condemned “But you can’t even build huts—then you go off hunting and let out
the fire—” (p. 76). It is the role that will further confirm his desire for more self-satisfaction. In the following clause, we are given an access to his thoughts and feelings. In fact, Ralph is unconsciously trying to sate his own dark self that has been awakened upon flinging his first spear towards the bore. Therefore, the narrative features Ralph Senser of the desiderative mental process ‘felt’ at clause (10) with the Phenomenon, a nominalisation of another desiderative process ‘the need’ which renders his psychological involvement more insistent and urging. In a more interpersonal representation, Ralph at (11) in the first-person plural pronoun ‘you’ features as the Senser in the interrogative mental clause of perception ‘Didn’t you see...?’ where the first-person pronoun ‘me’ denoting Ralph stands as the Phenomenon of the mental process. The structure of the question requires some details. In other words, Ralph wishes to achieve something from posing such a question. Thematically, Ralph’s proposition takes the negative polar Mood, i.e. negative Finite plus the second person plural pronoun ‘you’ for the structure of his question. The polar question requires either a positive or negative answer. Ralph’s choice for the negative polar mood is a marked variant. The markedness lies in the questioner’s confidence of the response ‘yes’ which apparently would satisfy his immediate, urging self about his first and near successful striking of the bore. The planned question finds its answer at the behavioural process-verb ‘nodded’ of the Behaver, Maurice who provides him an assertion for his proposition. Maurice continues flattering him by taking the role of Senser of the perceptive process-verb ‘saw’ (12), and a material process-verb ‘bang’ (12a) with Ralph as the implied Actor to support his mental reflection, ending his description with an exclamation of excitement ‘Wheee!’ Upon hearing Maurice’s witness, his feelings become more heightened. He features as Sayer of the verbal process-verb ‘talked on’ (13), punctuated off by the circumstantial Adjunct of Manner ‘excitedly’ to further speak of the way he reacts to the new experience. Ralph’s new experience can be seen in the frequent strategy of paratactic juxtaposition at (14, 14a, & 14b). As stated above,
the effect of such a stylistic device is the iconic representation of Ralph’s psychological condition. Here the extreme excitement in his speech is caught in these simple paratactic juxtaposed clauses. That is, the juxtaposed clauses show that his reflection on the incident is not the production of a controlled thought. And the experience of hitting and sticking the boar is presented as exciting and thrilling. This impression is more noticeable at the clause complex (15 & 15a) where he features as a Behaver of the behavioural process-verb ‘sunned (himself)’ (15) conveying his psychological satisfaction to the event, and as a Senser of the emotive mental process ‘felt’ (15a). The continuing clause (15a) is a projecting clause which projects a relational process of the attributive type ‘that hunting was good after all’. The Carrier of this relational process is ‘hunting’ and the Attribute ‘good’. That is, Ralph now sees hunting in a new perspective. He looks at the hunting experience on permanently positive terms.

The text also contains relational processes of the identifying type. At the relational clause (16a) Ralph identifies the creature he hit with the beast. Though the theme of the beast is framed within the identifying structure, the use of the grammatical, interpersonal metaphor ‘I think’ makes the proposition implausible. Thus, Ralph delays his expression of scepticism to the end of his utterance to shun any possible response to his proposition. Jack at (17 & 17a) denies Ralph’s statement of the beast with a view to devalue his action and identifies it with the bore. These three clauses reveal once again the lack of harmony between theses two characters to get along. Ralph affirms the hitting of the beast and Jack negates the action in return. What the interpersonal relationship has to say in this is the fact that the boys continue to compete rather than to cooperate; and the antipathy continues to surface.

The hunting experience takes a significant turn in the course of the narrative. Robert features as Behaver of the behavioural process-verb ‘snarled’ (25) by which he triggers a pig-hunt game. Ralph responds to the game at the material process ‘Ralph entered into the play’
At first the game starts innocently and the boys react to the mocking rushes Robert is making. Gradually, the boys start losing control and all of a sudden the play explodes into a frenzied attack on Robert. Significantly, the fierce attack takes on a ritual tone.

The crazed beating of Robert is notably marked by the material effective process choice. The choice depicts particularly Ralph, Jack and the boys as they start losing sanity and get transformed into Initiators of violence amid the powerful shrieks of Robert due to pain, ‘(t)hey got his arms and legs’ (36) ‘Ralph (. . .) grabbed Eric’s spear’ (37), ‘Jack had him by the hair and was brandishing his knife’ (40 7 40a). On the face of the other experiential choice, it appears transitive exploited to inflame the tremendous impulse in the boys to hurt. Significantly, they are caught as Agents of the material processes – ‘(. . .) they were all jabbing at Robert (28), (Ralph) jabbed at Robert with (Eric’s spear)’ (37a). A more conscious pattern would be Actor^Process^Goal as in ‘they were all jabbing Robert’; rather than the original structure Agent^Process^Circumstance which presents the boys in a more feverish manner. As the game gets more heightened, Robert becomes more helpless and vulnerable in the hands of the hunters. as illustrated at the behavioural processes ‘Robert squealed in mock terror, then in real pain’ (32) and ‘all at once, Robert was screaming’ (39). The helplessness is also conveyed by the material processes of the middle variant in which he remains the affected participant by the process, ‘he (Robert) blundered among them’ and ‘Robert was (. . .) struggling with the strength of frenzy’ (39). What attracts the attention most in Robert’s direct speech is the clause (33a), ‘You are hurting’. Following the rules of English, ‘hurt’ is a transitive verb which means it takes an object; ‘You are hurting me’, for example. Had it been written with an object at the end, the clause would have lost its significance. My alternative example has given the realised participant ‘me’ the focus as the new information at the expense of the process ‘are hurting’ which is the end-focus in the writer’s reading. Golding is very much keen to make the non-finite progressive ‘process’

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stand out, in this sentence ‘hurting’ so that it will have the impact on the reader. Had it been my alternative, the reader would have had sympathy with Robert. But the writer’s intention is to end with ‘hurting’. As a result, the focus of the reader’s attention will be directed to ponder over and even frown at the action as a whole rather than to the result of the action; consequently, the focus will extend from the ghastly action to considering the boys’ behaviour.

The above impression is further reinforced in the immediately following material process. The clause (34) starts with an inanimate object taking over the agentive role. What the English grammar has to say about such structure is the fact that ‘the butt end of a spear’ is an instrument stripped off from the circumstantial phrase of Manner and has been promoted to an Actor. If we consider the following reading with some modification, ‘(Ralph) jabbed at Robert’s back with the butt end of a spear’, we notice that this structure with the circumstantial element of Manner at the end gives the action a sense of consciousness. Whereas in the writer’s reading the nominal group ‘the butt end of a spear’ has been given the function of Actor and by this syntactic manipulation, it blurs the human agency and so they are no longer volitional for their actions. The clause (37a) pushes forward the notion of unconsciousness in which Ralph, who is driven ‘by a sudden thick excitement’, takes the role of Agent in a material process ‘jabbed’. The embedded clause ‘carried away by a sudden thick excitement’ at (37) has been placed out of the Mood structure. Following this structure, the embedded clause stands out as crucial as it interrupts the flow of the matrix clause. The result is thus expressing the unknown impulse that drives Ralph to act violently upon Robert; the impulse which later they will be unable to bring under control.

Jack is encoded as the Actor of two effective material processes performing violent actions towards Robert, ‘Jack had him (Robert) by the hair’ (40) and ‘and was brandishing his knife’ (40a). Note the use of present in present in the continuing clause which expresses
not only the repeated action but also reflects the intense involvement Jack is immersed in. Jack’s two actions could have been rendered in a hypotactic relationship as for example ‘When Jack had him by the hair, he brandished his knife.’ What is noticeable from such structure is the inter-dependency of the secondary clause upon the primary one and therefore the latter stands out at the expense of the former. Yet, the original paratactic clauses have been granted equal status of significance; the immediacy of the action of the initiating clause ‘Jack had him by the hair’ enhances the deep involvement of Jack in the violence. The ellipsis of the Actor in the second clause endows the material process ‘was brandishing’ with a highlight. The relational process at (41) describes the intensity of the experience. Note the foregrounding of the circumstantial Adjunct of place ‘Behind him’. In systemic terms, this is a marked Theme which has the function of giving a vivid picture of the fierce contention of Roger trying to get close to the victim. Roger’s action is described at (41a) in a non-finite progressive clause that is cut off from the primary clause by a comma ‘(. . .), fighting to get close.’ This syntactic structure where the main plot-developing action is embedded in a non-finite progressive clause is particularly expressive of the intense involvement. This leads the boys to appear more compelled to behave that way. From an interpersonal perspective, there is a tendency towards an impersonalisation of the characters. This impersonal treatment adds a disturbing tone to the narrative - either through nominalisation of processes ‘the circle’ (31), ‘the chant’ (42), or by the use of third person plural pronoun ‘they’ (28, 36). In view of this, the author avoids any direct reference to specific characters as illustrated best at clauses with ‘they’ as the Theme of the proposition. The use of such inclusive, generic words renders it difficult to attach an action to a particular character. By doing so, the writer gets the Actors appear acting altogether as one entity, especially those actions that reflect hedonistic acts.

When the boys start losing some kind of civilised conduct and suffering fits of hysteria, the language also changes from their normal speech to the chant devised out of their
phobia. The language then takes the form of imperative mood in their heightened state of
dehumanisation. The clauses at (43) contain four imperatives with their lexically abominable
verbs ‘kill’, ‘cut’ and ‘bash (him) in’ which further explain for their getting out of control.

The artful and stylistic representation of Roger’s hedonistic desire to hurting Robert
at (41) and (41a) is also discovered at Ralph’s clause (44). In this clause the complex
material process-verb ‘was fighting to get’ creates not only a sense of continuity but also the
complexity of the verbal group reflects the mounting tension. The repeated use of ‘to get’ in
‘Ralph too was fighting to get near, to get a handful of that brown, vulnerable flesh’
highlights the anarchic attempts and the mounting pleasure to get to the centre of the prey.
Here I am using ‘prey’ because this is what the syntax of the clause (44) has to hint at due to
Ralph’s insistence. Similarly, Ralph, in these repeated attempts, is behaving like a hungry
wild animal striving to get some pieces of that flesh. And the use of the Adjunct ‘too’ stresses
the equivalent penchant as that of Roger’s.

The last sentence (45) is a tour de force statement that wonderfully summarizes the
game that turns into a ritual upon which they can vent their over-mastering desires ‘to
squeeze and hurt’. This sentence is a metaphorical expression realised by a material process
in which the Actor role is filled by an abstract phenomenon. The boys, by implication, are
over-mastered by some ‘desire’ or impulse which they cannot understand. Interpersonally
and textually this seminal sentence takes ‘desire’ as its Subject and Theme respectively. It is
this ‘desire’ which over-masters that Golding strives to evoke as the theme in his fiction; the
evil urge that stirs within human soul.

The following passage is taken from chapter eight, Gift for the Darkness. This
passage also reiterates the thesis of the last chapters, the examination into the inside of the
characters. Jack accuses Ralph of being coward. Being defeated in his call for another vote
for chief, he runs off in tears. It is an examination into the implication of the separation of the
two groups. The forthcoming passages talk about the communal plans after the split, their hunting of a sow in which meat is no longer the real purpose of the activity but a desire to torture and torment, and finally the raid upon the other group for fire:

**The communal plans**

(1) “We’ll hunt. (2) I’m going to be chief.”
(3) They nodded, and the crisis passed easily.
(4) “And then—about the beast.”
(5) They moved, looked at the forest.
(6) “I say this. (7) We aren’t going to bother about the beast.”
(8) He nodded at them.
(9) “We’re going to forget the beast.”
(10) “That’s right!”
(11) “Yes!”
(12) “Forget the beast!”
(...)
(13) “Now listen. (14) We might go later to the castle rock. (15) But now I’m going to get more of the biguns away from the conch and all that. (16) We’ll kill a pig and give a feast.” (17) He paused and went on more slowly. (18) “And about the beast. (19) When we kill we’ll leave some of the kill for it. (20) Then it won’t bother us, maybe.”
(21) He stood up abruptly.
(22) “We’ll go into the forest now and hunt.” (pp. 149-150).

**The lexico-grammatical analysis:**

What distinguishes the above excerpt is the predominance of the interpersonal function. Halliday (1971: 337) asserts that a sentence can have all the functions present ‘though one or another may be more prominent.’ The prevailing mood of the foregoing passage is declarative where there is only one imperative and no interrogative. The absence of question-answer enhances the spread of the declarative mood at one end and at the other supports the power and authority Jack is gaining after the split of the group into two. Two negatives (7 & 20) are significant here. The first one concerns the hunters with the beast; the second the beast with the boys. The Mood Adjunct ‘maybe’ employed at (20) keeps the boys with the illusion of the beast. The frequent mention of the beast at (4, 7, 9 & 12), and (18) also stabilise the boys’ phobia of the beast.
What is most significant in the above text is the use of pronominals. In an attempt to establish unity, Jack reduces the distance between him and his boys. Therefore, the first person plural we is used frequently at (1, 7, 9, 14, 16, 19 & 22). Besides, exploiting this schism, ‘we’ represents a specific group, Jack and his hunters. The repeated use of the pronominal ‘we’ creates in the minds of the boys as well as the reader the idea of otherness. At the same time, however, the use of the ‘we-pronoun’ also deflects the attention from the individual, so that this new schism eventually stands as a communal decision, for which Jack is not to be held responsible alone for any communal violence. Another prominent occurrence of pronominal repetition is that of the first-person pronoun ‘I’ at (2, 6 & 15). By doing this Jack gets his leadership assured, particularly so at (2) where he announces his chieftainship of the group. As he promoted himself to the leader or chief, he has given himself the authority to pass decisions. The others are only listeners, the target of the speech in which they nod in agreement (3) or praise his communal decisions.

The modality function plays another role in the assertion of the speaker’s confidence or lack of it in the truth of the proposition. In this context, it reveals and professes the commitments and willingness for their future plans crystallised in hunting and killing. The modulated future uses represented by ‘will’ at (1, 16, 19 & 22) highlight their wicked intentions to hunt and kill at the interest of rescue. These statements proclaim the character as being determined to pursue their plans.

Now what the ideational function has to say about this passage lies in the choice of verbs. In general terms, there are twenty-five verbs. The material process has got the lion’s share of seventeen material-verbs used at (1, 3, 5, 8, 14, 15, 16, 17, 19, 21 & 22). All of these except four are of one-participant process. The clause (19) stands out as the most interesting. In fact, as a strategic device to reveal the ultimate intentions of the boys, Golding uses transitive verbs intransitively. With its elliptical Goal, this clause renders the verb ‘kill’
intransitive and as a result turns hunting into a desire rather than a means. In addition fronting of the adverbial clause introduced by ‘when’ gives prominence the process of killing, and the substitution of ‘kill’ in the same clause for ‘meat’ makes the desire even thicker and more gruesome. There are two relational processes of the attributive type (2 & 10) which describes Jack and his plans respectively. One verbal process, i.e. (6) makes clear his authority over the boys. There are five mental clauses of which four are concerned with the beast, (7, 9, 12 & 21) which further emphasise the existence of the beast which they set up out of their illusion.

The textual analysis gives prominence to the first person plural ‘we’ and the topical thematic positions (1, 7, 9, 14, 16, 19 & 22) emphasise the communal concerns of the speaker. To a lesser degree, the first-person pronoun occupies the thematic status. Alternately, the Theme analysis reveals the textual Themes ‘and then’ (4), ‘now’ (14), ‘But now’ (15), ‘Then’ (20) as prominent for they are not merely structural connectors; they also mark the new transition in the lives of the boys.

The merciless hunting of a sow:

Bolstered by Jack’s assurances and bravado, they start their brutal hunt. Jack discovers the tracks of pigs and signals silence for the sudden attack. ‘Now!’ the spears flew towards a piglet that ran into the sea with Roger’s spear trailing behind; and a gasping sow that staggered up with two spears sticking in her flank:

(1) They surrounded the covert but the sow got away with the sting of another spear in her flank. (2) The trailing butts hindered her and the sharp, cross-cut points were a torment. (3) She blundered into a tree, forcing a spear still deeper; (3a) and after that any of the hunters could follow her easily by the drops of vivid blood. (4) The afternoon wore on, hazy and dreadful with damp heat; (4a) the sow staggered her way ahead of them, bleeding and mad, (4b) and the hunters followed, (4c) wedded to her in lust, excited by the long chase and the dropped blood. (5) They could see her now, nearly got up with her, (5a) but she spurted with her last strength (5b) and held ahead of them again. (6) They were just behind her (6a) when she staggered into an open space (6b) where bright flowers grew and butterflies
danced round each other (6c) and the air was hot and still. (7)
Here, struck down by the heat, the sow fell (7a) and the hunters hurled themselves at her. (8) This dreadful eruption from an unknown world made her frantic; (8a) she squealed and bucked (8b) and the air was full of sweat and noise and blood and terror. (9) Roger ran round the heap, (9b) prodding with his spear whenever pig flesh appeared. (10) Jack was on top of the sow, (10a) stabbing downward with his knife. (11) Roger found a lodgment for his point and began to push (11a) till he was leaning with his whole weight. (12) The spear moved forward inch by inch (12a) and the terrified squealing became a high-pitched scream. (13) Then Jack found the throat (13a) and the hot blood spouted over his hands. (14) The sow collapsed under them (14a) and they were heavy and fulfilled upon her. (15) The butterflies still danced, preoccupied in the center of the clearing. (16)
At last the immediacy of the kill subsided. (17) The boys drew back, and Jack stood up, holding out his hands.
(18) “Look.” (pp. 151-152).

The lexico-grammatical analysis:

Carefully examining the transitivity options, we find fifty verbs spread all over the passage (of which nine are non-finite). The hunters (including Jack and Roger) are involved as participants in the clauses by twenty-two processes. There are sixteen material processes (1, 3a, 4a, 4c, 5, 7a, 9 & 9, 10a, 11, 11a, 13 & 17); three relational processes (6, 10 & 14a), two mental processes (4c & 5). No verbal processes are involved as they are busy torturing the sow. All the material processes, except five, use intransitive verbs in which two are of destructive nature. These verbs specify simple movements with one participant like, ‘followed’ (4b), ‘got up with’ (5), ‘ran’ (9), ‘drew back’ (17), ‘stood up’ (17). Still the other five transitive clauses expose two participants in which the second participant is a simple action like ‘they surrounded the covert’ (1), ‘any of the hunters could follow her’ (3a), ‘Roger found a lodgment for his point and began to push’ (11), ‘Jack found the throat’ (13).
What I am trying to establish at this stage is that the violent action is delayed and clothed either in the form of non-finite or reserved for another clause in which the Actor or Agent is an inanimate object or phenomenon. Considering the non-finite constructions we may notice that they embody the most destructive meaning in the text, ‘prodding’ (9a) and ‘stabbing
downward’ (10a), and the meaning of such verbs is further strengthened by the circumstantial Adjuncts of Means ‘with his spear’ and ‘with his knife’ respectively. This type of syntactic structure reveals the psychological tension amid the slaughtering action. A point to make here is the fact that in great moments of tension, Golding employs the non-finite progressive clauses to disclose the boy’s submission to their own dark ‘centre’. Notice the matrix clauses at (9 & 10) ‘Roger ran round the heap’ and ‘Jack was on top of the sow’ respectively. Both of the clauses contain finite verbs, marked for their Subject and tense. The former describes a volitional action, the latter a state process but unlike ‘prodding’ and ‘stabbing’, which are brilliantly employed as such in the depiction of the characters as compelled Actors. The other non-finite structure is that of the past participle which can be used to show the subject as being effected rather than effecting in the following passive constructions ‘wedded to her in lust’ and ‘excited by the long chase’ (4c). Golding presents violence as general phenomenon and not as specific dilemma governed by time and space and this is what the non-finites have to say.

The other linguistic feature that serves to strengthen the impression of propelled action is the impersonal way of the inanimate things taking over the agentive role. The clauses at (2, 8, 12 & 13a) take ‘the trailing butts’, ‘this dreadful eruption’, ‘the spear’ and ‘the hot blood’ as their Actors and Agents. Following this stylistic strategy, the author directs the attention away from the characters to create a more frightening atmosphere. The processes at (3, 4a, 5a, 6a, 7, 8a & 14) are all material clauses of the middle type which describe the sow in the vain struggle in front of the ‘dreadful eruption’ of the hunters. The clause at (8a) ‘she squealed’ is a behavioural process which further deepens he sow’s pain and sufferings. The attributive relational clauses at (4) describes the afternoon with its disrupting postmodifying adjectives ‘hazy’ and ‘dreadful’ and inflames their madness even more, describes the heated atmosphere (6c) and with its set of Attributes (8b) juxtaposed
together by the coordinator ‘and’ to establish the increasing bestial behaviour on the island.

As mentioned earlier hunting is no longer a means of getting meat rather it has become a practice to sate their inner desires. This impression can be traced through the lexical selections that carry two different senses of meaning: (a) those that introduce the boys not only as hunters but merely as torturers; (b) the other lexical items which have sensual undertones. As regards the first set we find ‘prodding’ (9a), ‘stabbing’ (10a), ‘began to push’ (11), ‘was leaning with his whole weight’ (11a). The first two instances, ‘prodding’ and ‘stabbing’ define themselves as violent actions. Yet, the tense of the two verbs, being progressive, adds a sense of extreme brutality to the process of prodding and stabbing as the victim is being prodded and stabbed continually and repeatedly. The writer could have written ‘pushed’ but that would have given the process a momentary meaning. Therefore, he preferred ‘began to push’ which endows the process of pushing more continuation, concentration and involvement. Then, the non-finite participles ‘wedded to her in lust’ (4c), ‘excited by the long chase’ (4c), ‘collapsed under them’ (14), and the descriptive clause ‘were heavy and fulfilled upon her’ (14a) bear sexual overtones. The first and last instances are highly suggestive; the metaphors offered by the lexical items ‘wedded’ and ‘fulfilled’ have strong connotations of love-making. On this account, the sow is no longer seen and hunted as a mere animal whose flesh is the target but the hunt and violence tend to be a carnal act.

The following discussion will be focused on a long passage taken from chapter nine, *A View to a Death*. Simon discovers the reality of the dead parachute and decodes the mechanics of its movements. He rushes to break the news to the rest of the boys that the beast is ‘harmless’. In the meantime, Jack and his boys are revelling in their feast. Piggy and Ralph, who come to urge them to keep the fire on, find themselves spellbound to their frenzied dance. The hysteria intensifies and so does the thunder that further triggers off
more madness. Simon, blundering through the tangles, stumbles into the furious hunters, where he is killed for the beast. As it is a long passage, it will be segmented into two phases- the pre-killing, and killing:

**Pre-killing:**

(1) All at once the thunder struck. (2) Instead of the dull boom there was a point of impact in the explosion . . .

(3) There was a blink of bright light beyond the forest (3) and the thunder exploded again (3b) so that a littlun started to whine. (4) Big drops of rain fell among them making individual sounds (4a) when they struck.

(5) “Going to be a storm,” said Ralph, (5a) “and you’ll have rain like when we dropped here. (6) Who’s clever now? (7) Where are your shelters? (8) What are you going to do about that?”

(9) The hunters were looking uneasily at the sky, flinching from the stroke of the drops. (10) A wave of restlessness set the boys swaying and moving aimlessly. (11) The flickering light became brighter (11a) and the blows of the thunder were only just bearable. (12) The littluns began to run about, screaming.

(13) Jack leapt on to the sand.

(14) “Do our dance! Come on! Dance!”

(15) He ran stumbling through the thick sand to the open space of rock beyond the fire. (16) Between the flashes of lightning the air was dark and terrible; (16a) and the boys followed him, clamorously. (17) Roger became the pig, grunting and charging at Jack, (17a) who side-stepped. (18) The hunters took their spears, (18a) the cooks took spits, and the rest clubs of firewood. ( . . .) (19) Piggy and Ralph, under the threat of the sky, found themselves eager to take a place in this demented but partly secure society (....)

(20) “Kill the beast! Cut his throat! Spill his blood!”

(21) The movement became regular (21a) while the chant lost its first superficial excitement and began to beat like a steady pulse... (22) There was the throb and stamp of a single organism.

(23) The dark sky was shattered by a blue-white scar. (24) An instant later the noise was on them like the blow of a gigantic whip. (25) The chant rose a tone in agony.

(26) “Kill the beast! Cut his throat! Spill his blood!”

(27) Now out of the terror rose another desire, thick, urgent, blind.

(28) “Kill the beast! Cut his throat! Spill his blood!”

(29) Again the blue-white scar jagged above them (29a) and the sulphurous explosion beat down. (30) The littluns screamed (30a) and blundered about, fleeing from the edge of the forest, (30b) and one of them broke the ring of biguns in his terror.

(31) “Him! Him!” (pp. 170-171)

**The lexico-grammatical interpretation:**

In the passage mentioned above, Golding employs a range of stylistic techniques to
convey the intensity of the experience of the climatic conditions which the boys have to encounter prior to Simon’s murder. On the one hand, the whole passage describes the horrific atmosphere, which in a way not only dominates it but also choreographs for the murder to take place; on the other hand it depicts the boys’ psychological state in such a situation in which they are already conditioned to the illusion of the beast. The climatic conditions play a role in creating more violence in the minds of the characters. It is commonly agreed upon that the environment should not be taken as a mere background; rather it is an essential feature that at some point informs some covert, hostile animation (Nash 1982: 110). The passage above, then, is devoted to the establishment of a sense of the environment as a ‘psychic shadow-partner’ to the human condition. In short, it captures the presaging mood of violence and aggression.

Of these stylistic devices are the type of clauses and the transitivity options which they realise. Out of the thirty-three clauses (those containing finite verbs) fifteen are material processes, six are relational processes, and four are of the existential type, verbal one, and behavioural one. While the text reveals the dominance of material processes, the absence of the mental processes is particularly chilling. Out of the fifteen material processes seven (near half of the material processes) belong to the natural forces like ‘thunder’ (1 & 3a), and (4, 4a, 23, 29 & 29a). There are also four relational clauses belonging to the severe climatic condition describing this heightened situation, clauses (11, 11a, 16 & 24). Then, out of the remaining material processes, ten are performed by and dispersed between the littlun(s), three (12, 30a & 30b), the hunters two (9 & 18), Jack three (13, 14, & 17a), the boys one (16a). There are two relational clauses in which Piggy and Ralph at clause (19), and Roger at (17) function as Carriers of the processes; and one behavioural and one verbal belonging to the littlun(s) as reacting to the frightening weather, clauses (3b & 30) respectively. As regards the existential clauses there are four, three of which are introduced by ‘there’ (2, 3 & 22) and
the fourth is introduced by a prepositional phrase (27). Two are meant to further describe the atmosphere while the other two intensify the character’s dementia.

When examining in general the ten material clauses performed by the boys, it can be noticed that six of the verbs used are intransitive ‘looking (at the sky)’ (9), ‘began (to run about)’ (12), ‘leapt’ (13) ‘ran’ (15), and ‘side-stepped’ (17a). The other three verbs, ‘followed (him)’ (16a), ‘took their spears’ (18), ‘took (their spits)’ (18a) and ‘broke (the ring)’ (30a) are transitive and goal-directed. Both these two sets (whether transitive or intransitive, middle or effective) are verbs which involve some kind of movement. In contrast to the seven verbs utilised for the natural forces, we notice verbs such as: ‘struck’ (1), ‘exploded’ (3a), ‘fell’ (4), ‘struck’ (4a), ‘was shattered’ (23), ‘jagged’ (29) and ‘beat down’ (29a). This set of verbs suggests more of destructive actions which in turn add more violence and more loss of control to the already haunted boys.

The pattern of the existential clauses helps introduce new information right after the dummy subject ‘there’. By doing so, it gives more significance to the Existent rather than to the agency. The first two existential processes are employed to describe the intensity of the weather. The existential process follows the pattern There^Existential^Existent except (27); ‘a point of impact’ (in the explosion) (2), ‘a blink of bright light’ (3). The other two define the characters’ increasing hysteria ‘the throb and stamp of a single organism’ (22), and ‘another desire’ (27) which are still postmodified by a number of adjectives, ‘thick’, ‘urgent’, and ‘blind’ that may account for any immediate transformation in the characters. Note the foregrounding of the metaphorical Circumstance of place that illustrates the real dilemma behind their perplexity. As regards (21), emphasises the Subject and Theme emphasise the impersonality of the characters; the compulsion to hunt transforms the hunters into an unidentified group that functions conjointly but without personal identity. One way or another the existential clauses help and strengthen the same stream of the material processes.
Another strategy closely related to the existential process is the grammatical metaphor represented by nominalisation. In the above passage we have four nominalised processes ‘a wave of restlessness’ (10), ‘the movement’ (21), ‘the chant’ (21a) and (25). All of these concentrate on the event rather than on the Agentive participant. This is done so that the attention is driven towards the psychic transformation.

A worth-noting feature here which contributes to the impression that in moments of great tension the boys tend to act in a much uncontrolled manner is the use of non-finite structures. A linguistic fact about such structures is that they are Mood-less (i.e. without a subject and without a tense); for example, ‘flinching’ at (9), ‘swaying’ and ‘moving’ (aimlessly) at (10), ‘screaming’ at (12), ‘grunting’ and ‘charging’ (at Jack) at (17) and ‘fleeing’ in (30a) all are used to describe their tensed behaviour. The use of such syntactic constructions transforms the characters from active to passive participants, from conscious to less conscious human agents. In other words, there is a progression from controlling to controlled figures. In addition, these non-finite verbs also express a negative meaning which reinforces further the depiction of the characters as being uncontrolled.

Another noticeable feature is the noun phrases. An analysis of the constituents of the noun phrases throws light upon the author’s attempt to create a scene full of horror. We find ‘a blink of bright light’ (3), ‘big drops of rain’ (4), ‘the flickering light’ (11), ‘the blows of the thunder’ (11a), ‘the dark sky’ (23), ‘the blue-white scar’ (29), ‘the sulphurous explosion’ (29a) etc. Equally significant are the abstract noun phrases that convey the sense of the boys’ state. We have ‘a wave of restlessness’ (10), ‘its first excitement’ (21), ‘the throb and stamp of a single organism’ (22), ‘another desire’ (27). Adjuncts, the adverbial and prepositional phrases, cannot also pass unnoticed. The adverbs, specifically of the Manner type, that have been used in this passage, though not many, are, ‘uneasily’ (9), ‘aimlessly’ (10), ‘clamorously’ (16a), and ‘partly’ (19), which convey the disturbed condition of the boys. The
The passage above contains various types of prepositional phrases. Frequent use of the prepositional phrases is to add circumstantial information to the statement made ranging from the simple usage like ‘in the explosion’ (2), ‘beyond the forest’ (3), or ‘at the sky’ (9), ‘from the strokes of the drops’ (9) to the more complex like ‘through the thick sand to the open space of rock beyond the fire’ (15). To this, there is another special employment of Circumstances. This type is the circumstantial element of Manner more delicately of Quality. It is used to signal the uneasy state of mind, ‘under the threat of the sky’ (19), ‘in agony’ (25), ‘out of terror’ (27), ‘in his terror’ (30b).

Within the interpersonal function, the declarative Mood is prevalent over the other types, i.e. interrogative and imperative. Yet though the interrogative and imperative structures represent a few sentences as regards the overall narrative, they form a point of view. In the beginning of the passage, Ralph initiates a one-way conversation with Jack. At clause (5) he asserts regarding the occurrence of a storm by the use of the existential process. Then, to strengthen his proposition about the storm, he uses the modal operator of the median probability ‘at (5a). He also uses the interrogative mood asking Jack several questions (6, 7 & 8), which are meant to be rhetorical rather than seeking answers. The questions are meant only to prove his concerns as logical in contrast to Jack’s obsession with killing pigs. They carry a note of assertions about his beliefs. With the thunder striking, Jack leaps on to the sand commanding the boys to commence dance. The point to be noted here is that the normal usage is ‘let’s dance’ rather than the nominalised verb ‘do our dance’. This choice makes again the index at the event as a ritual practice by the hunters rather than a simple activity. The increasing tension is expressed by the repeated use of the imperative mood and reinforced by its violently loaded lexis in (20, 26 & 28)-, ‘kill the beast! Cut his throat! Spill his blood!’

The following passage is in continuation to the previous one. It narrates the mental
turmoil that is caused immediately upon hearing the shrieks of the littlun, Him! Him! and soon leads to the killing of Simon. Because the real beast already lurks in the heart of the boys, the hunters are driven to believe that the beast has approached them so they get ready; they make a circle for the beast to appear.

**Killing of Simon:**

(33) The circle became a horseshoe. (34) A thing was crawling out of the forest. (35) It came darkly, uncertainly. (36) The shrill screaming that rose before the beast was like a pain. (37) The beast stumbled into the horseshoe.

(38) “Kill the beast! Cut his throat! Spill his blood!”

(39) The blue-white scar was constant, the noise unendurable. (40) Simon was crying out something about a dead man on a hill.

(41) “Kill the beast! Cut his throat! Spill his blood! Do him in!”

(42) The sticks fell (42a) and the mouth of the new circle crunched and screamed. (43) The beast was on its knees in the centre, its arms folded over its face. (44) It was crying out against the abominable noise something about a body on the hill. (45) The beast struggled forward, broke the ring (45a) and fell over the steep edge of the rock to the sand by the water. (46) At once the crowd surged after it, (46a) poured down the rock, (46b) leapt on to the beast, (46c) screamed, (46d) struck, (46e) bit, (46f) tore. (47) There were no words, and no movements (47a) but the tearing of teeth and claws. (p. 172)

**The lexico-grammatical analysis:**

Noticeably the majority of the clauses of the above passage are predominantly of the ergative material type. In this excerpt, there are nineteen material processes, two are verbal processes, five are relational (this will be taken along with nominalisation), one existential clause and one behavioural process. As mentioned earlier, no verbs of mental processes have been used here. Mental process is a characteristic of those who think over their actions. Its absence and the presence of the predominant material processes signify actional atmosphere. It is no surprise to find thirteen material processes. This is a passage that narrates a murder in which the murderers are presented not only as aggressive but also as compelled or ‘superventive’, and the murdered is found striving to get himself free out of this sudden brutal attack. Out of the nineteen material processes, the thing or the beast (or Simon) appears as the Actor only at six material processes of the middle type, except ‘broke (the}
ring)’ (45) which is of the effective type. The clauses are no doubt action clauses. All of these clauses have only one participant that is mostly affected by the process - ‘was crawling’ (34), ‘came’ (35) ‘stumbled’ (37), ‘folded’ (43), ‘struggled’ (45), and ‘fell’ (45a). Another significant linguistic feature is that all the middle processes are followed by circumstantial Adjuncts of place and Manner. There are only two adverbs of Manner, ‘darkly’ and ‘certainly’ (35); the other adjuncts have spatial reference, preposition followed by a nominal element, ‘out of the forest’ (34), ‘into the horseshoe’ (37) and the last and most meaningful prepositional phrases are the ones that picture his desperate struggle in the face of the murderers, ‘(fell) over the steep edge of the rock to the sand by the water’ (45a). Therefore, the transitivity selection renders Simon helpless and ineffectual in the struggle. His helplessness also finds its way into the behavioural processes at (40 & 44) ‘crying out’, which reflect his miserable efforts in front of the demented boys. The relational clauses trickle in the same stream of his struggle (43). The remaining seven material clauses are ergative: middle (excluding the verbs in the chant in which there are seven, three are repeated twice) because of the crucial reason of the ellipted Goal. The actions are depicted as destructive, ‘fell’, ‘surged’, ‘poured’, ‘leapt’, ‘struck’, ‘bit’, and ‘tore’.

What is more significant at this crucial stage is the question: Who does the action? Looking back at the lexico-grammatical representation of the clauses, one may be surprised to notice that there is no mention of any character. Neither Jack or Roger nor Ralph or any other character is taking the agentive role. At the material clause (42) the Actor is non-human, an inanimate object. It is ‘sticks’ that takes the role of Actor. To further complicate the point: Who is the Goal? Following the narrative, we can figure out that it is the victim or the Goal which is understood generally through the cohesive device, i.e., ellipsis. It can be easily retrieved from the co-text. Still the series of verbs sound odd as far as the English usage is concerned. They are transitive verbs (strike, bite, tear) that have been used
intransitively. Therefore, the meaningful reading for such structure is Medium^Process rather
than Actor^Process^(implied Goal) in which the latter would feature the boys as volitional.
Here the argument which asserts Golding’s point of view that it is not only killing for the
sake of killing what matters but also the irresistible compulsion which deprives the boys of
volition. On the other hand, the metonymic use of sticks as an Actor exposes that the boys
are no longer controlling; they are now propelled or as Jack has already stated that they are
‘hunted’. This lack of volition is supported and strengthened textually via the elliptical
Theme. If we notice again the case in question, we find that the doer is removed from the
whole clause after its first mention as ‘the crowd’, not even a particularised reference to the
acting participant.

Another pattern of relevance emerges from the application of the grammatical
metaphor. There are seven instances of grammatical metaphor involving nominalisation. The
nominal style of (33, 42a & 46) is discussed next within the interpersonal framework. The
remaining four are considered here. The first (36) is a nominalisation of a behavioural
process ‘screaming’ that takes the role of Carrier in the matrix clause and assigned the
circumstantial Attribute of comparison ‘like a pain’, and the Actor of the material process-
verb ‘rose’ in the embedded clause ‘that rose before the beast was like a pain’. Here, their
current psychological condition is first thematised and secondly expressed in a relational
structure implying thereby the mass hysteria that has haunted them out of their own fear.
Note the premodifying adjective ‘shrill’ that reflects the intensity of the psychological cry.
The existential clause (47) features similar cases of nominalisation, all of which fill the slot
of the Existent. Among these is the nominalised material process ‘tearing’ which stands out
as the most compelling one as it presents the action as incessant and hysterical. The stylistic
value behind this strategy is that it increases the degree of brutality. In a material process, this
could have been rendered as ‘they tore it (or him) into bits with their teeth and claws’. In the
respective existential process, the action is realised as Existent and therefore as a permanent phenomenon. The action is transformed into a ‘thing’ or ‘entity’. As a result, the focus is placed on the lexical content rather than on the action. Note the use of the indeterminate deictic ‘the’ which injects a tone of impersonality whereupon it contributes to the creation of a more horrifying atmosphere. Ironically, the process of ‘tearing’ which is supposed to be characteristic of the ‘beast’ has been imputed to the boys. Further, the ‘teeth’ and ‘claws’ meronymically should have been referred to the beast have become, with their negative associations, parts of the boys’ body. Therefore, the immediate reading of this sentence is Golding’s belief that it is the boys who are the real beast, or at least are now transformed, driven by some inner compulsion, to behave like alien creatures and act savagely.

The interpersonal function also tightens up the overall structure of the clause. The mood selections are dominated by declaratives with finite verbs in the main clauses to express and describe events. Within the declarative mood, two instances of negative polarity in the Finite are present. This is evident in the existential clause (47) used to sound off the death of Simon, ‘no words, no movements’. It is through this negative polarity of the statement in which Golding indulges to express his attitude; no other attempt is made by him to modalise any proposition. This ensures that the authenticity of the proposition is real and genuine. The imperative mood is represented by the ritual chant in seven commands (38 and 41) that has been going on from the previous passage. This is to charge into the atmosphere with more tension and violence. Unlike the previous chant in the previous passage, this time the chant has developed a new element, ‘Do him in!’ so that it stiffens their reaction as they face the beast. Another feature which deserves to be addressed under the attitudinal component is the use of Subject. As discussed in the grammatical metaphor no character by name is utilised as the Agent of the process. Examining the Subject selections, therefore, reveals a salient stylistic manipulation. We find common nouns instead. We find ‘the circle’
(33), ‘the mouth of the new circle’ (42a) and ‘the crowd’ (46) featuring as Subjects. These have been substituted for ‘Jack’, ‘Ralph’, and ‘Roger’, ‘Piggy’, ‘the littluns’ and ‘the cooks’, even for the hunters which nobody would have thought of such a replacement to take place. Not even any pronominal has been used to refer to any character except for the beast. This conscious avoidance is planned to implicate other forces in the murder, for use of proper names may carry specificity. As a result, the human participants are seen driven by other compulsions to act irrationally rather than by any enunciated intentions. Simon, on the other hand, undergoes the technique of substitution. Simon is referred to by his name only once at (40). To complicate the issue, Simon is first introduced into the text all of a sudden by the unspecified reference, a ‘thing’ at (34). The complication comes, in fact, out of their troubled mentality to think of the crawler only as a thing where deeply and irrationally it stands for the beast. In other words, the strange, ‘crawling thing’ is the expected monster to appear.

From the perspective of textual selections, the passage shows topical Themes in their normal positions, that is, unmarked. Yet, being in the initial position, the structure gives them prominence to function as the Subject of the clause. In the overall it is clear that the dominant topical Theme pertains first to ‘a thing’ (34), then this prominence is emphasised again by the pronoun ‘it’ (35) and ‘the beast’ (37, 43, 45). Textually, the indefinite-person pronoun ‘it’ at (35) stands in cataphoric relationship with ‘the beast’ at (37), with the possessive deictic ‘its’ (mentioned three times) (43) and, finally the object pronoun ‘it’ (46), all of which add more cohesion to the passage. Strikingly enough are the cataphoric references ‘a thing’ (34) and ‘it’ (35) which define the already defined and established definite creature in the minds of the boys, i.e. ‘the beast’ (37). These indefinite references do not only provide cohesion to the text, they also relate as a rule of thumb the boy’s utter faith that ‘it’ is the beast. The second Theme refers to ‘the circle’ (33), ‘the new circle’ (42a) and
‘the crowd’ which increases the level of impersonality (46). Another equally important theme is the imperative predicates ‘kill’, ‘spill’, ‘cut’ (38) and again ‘kill’, ‘spill’, ‘cut’ and ‘do (him) in’ (41). These themes all together form one essential theme that is violence in its extreme. In terms of clause structure, the entire passage is reflected in paratactic relations. No hypotaxis has been employed. Parataxis gives the passage more dynamic nature than hypotaxis. By means of the paratactic structures, the actions flow toward strengthening the dominant tone of the passage, i.e. the tone of violence. Towards the end of the passage at (46, 46a, 46b, 46c, 46d, 46e and 46f) the clauses are structured by asyndetic parataxis. This way of presenting the final scene through the building up of identical clauses one after the other without any linkers in between illustrates iconically the extreme, uncontrollable violence. In other words, these juxtaposed clauses are piled up in such a way as to choreograph the boys’ convulsive and lunatic attack upon Simon.

The lexical choices are as strong an index of style as the syntactic choices. The atmosphere is made horrifying by employing words such as ‘thing’ (34), ‘darkly’ (35), ‘shrill’ (36), ‘screaming’ (36), ‘pain’ (36), ‘beast’ (37), ‘blue-white scar’ (39), ‘noise’ (39), ‘unendurable’ (39), ‘abominable’ (44), ‘tearing’ (47a), ‘teeth’ (47a) and ‘claws’ (47a). The victim’s struggle is also conveyed through the following set of words, ‘crying out’ (40, 44), ‘struggled’ (45), ‘broke’ (the ring) (45), and ‘fell over’ (45a) There is also lexis that conveys the sickening cruelty. Of these words are the verbs that provoke shocking experience in the minds of the reader with their lexically violent content, ‘kill’, ‘cut’, ‘spill’ (38 & 41), ‘do (him) in’ (41), ‘surged (after it)’ (46), ‘poured down (the rock)’ (46a), ‘leapt (on to the beast)’ (46b), ‘screamed’ (46c), ‘struck’ (46d), ‘bit’ (46e), ‘tore’ (46f). The passage comes to an end with Simon killed and buried. And the question Simon asked rhetorically after having confronted the pig’s grinning head in the second page of the same chapter, ‘What else is there to do?’ (164) is now answered, yet unheard, but seen.
The following passage is taken from the penultimate chapter, Castle Rock. It is a long passage; therefore, it is segmented into three parts, the quarrel, the fight, and the murder. The first narrates the stage the remaining four boys have reached. They strive to restart the signal fire, but in vain. Realising their predicament without the fire and without Piggy’s specs, they decide to confront Jack to have them back; and thereafter the quarrel starts.

The quarrel:

(1) High above them from the pinnacles came a sudden shout (1a) and then an imitation war-cry that was answered by a dozen voices from behind the rock.

(2) “Give me the conch (2a) and stay still.”
(3) “Halt! (3a) Who goes there?”
(4) Ralph bent back his head (4a) and glimpsed Roger’s dark face at the top.

(4b) “You can see who I am!” he shouted. (4d) “Stop being silly!”
(5) He put the conch to his lips (5a) and began to blow. (6) Savages appeared, painted out of recognition, edging round the ledge toward the neck. (7) They carried spears (7a) and disposed themselves to defend the entrance. (8) Ralph went on blowing (8a) and ignored Piggy’s terrors.

(9) Roger was shouting.

“You mind out—see?”

(10) At length Ralph took his lips away (10a) and paused to get his breath back. (11) His first words were a gasp, but audible.
(11a) “—calling an assembly.”

(12) The savages guarding the neck muttered among themselves but made no motion. (13) Ralph walked forwards a couple of steps. (17) A voice whispered urgently behind him.

(14a) “Don’t leave me, Ralph.”
(15) “You kneel down,” said Ralph sideways, (15a) “and wait (15b) till I come back.”

(16) He stood half-way along the neck (16) and gazed at the savages intently. (17) Freed by the paint, they had tied their hair back (17a) and were more comfortable than he was. (17b) Ralph made a resolution to tie his own back afterwards. (17c) Indeed he felt like telling them to wait (17d) and doing it there and then; but that was impossible. (18) The savages sniggered a bit (18a) and one gestured at Ralph with his spear. (19) High above, Roger took his hands off the lever (19a) and leaned out to see what was going on. (20) The boys on the neck stood in a pool of their own shadow, (20a) diminished to shaggy heads. (21) Piggy crouched, (21a) his back shapeless as a sack.

(22) “I’m calling an assembly.”

Silence.

(23) Roger took up a small stone (23a) and flung it between the twins, aiming to miss. (24) They started and Sam only just kept his footing. (25) Some source of power began to pulse in Roger’s body.

(26) Ralph spoke again, loudly.
(26a) “I’m calling an assembly.”
He ran his eye over them.  
“Where’s Jack?”  
The group of boys stirred and consulted.  
A painted face spoke with the voice of Robert.  
“He’s hunting. And he said we weren’t to let you in.”  
“I’ve come to see you about the fire,” said Ralph, “and about Piggy’s specs.”  
The group in front of him shifted and laughter shivered outwards from among them, light, excited laughter that went echoing among the tall rocks.  
A voice spoke from behind Ralph.  
“What do you want?”  
The twins made a bolt past Ralph and got between him and the entry.  
He turned quickly.  
Jack, identifiable by personality and red hair, was advancing from the forest.  
All three were masked in black and green.  
Behind them on the grass the headless and paunched body of a sow lay where they had dropped it.  
Piggy wailed.  
“Ralph! Don’t leave me!”  
With ludicrous care he embraced the rock, pressing himself to it above the sucking sea.  
The sniggering of the savages became a loud derisive jeer.  
Jack shouted above the noise.  
“You go away, Ralph. You keep to your end. This is my end and my tribe. You leave me alone.”  
The jeering died away.  
“You pinched Piggy’s specs,” said Ralph, breathlessly.  
“You’ve got to give them back.”  
“Got to? Who says?”  
Ralph’s temper blazed out.  
“I say! You voted for me for chief. Didn’t you hear the conch? You played a dirty trick—we’d have given you fire if you’d asked for it—”  
The blood was flowing in his cheeks and the bunged-up eye throbbed.  
“You could have had fire whenever you wanted. But you didn’t. You came sneaking up like a thief and stole Piggy’s glasses!”  
“Say that again!”  
“Thief! Thief!” (pp. 198-201).

The lexico-grammatical analysis:

What distinguishes the above passage is the predominance of the interpersonal function. Halliday (1971: 337) asserts that a sentence can have all the functions present ‘though one or another may be more prominent.’ Lexico-syntactically, the prevailing mood of the foregoing passage is largely declarative. In such a structure, the Subject initial position is filled with depersonalized nouns or nominal groups. At clause (6) the Subject and Theme
is an indefinite noun, ‘savages’ together with the embedded clause ‘painted out of recognition’ show that the boys are no longer in the normal state. At clauses (6, 12 & 42) respectively ‘the savages’, ‘the savages’, and ‘the sniggering of the savages’ are all impersonal nouns used to imply the complete transformation of the hunters into ‘savages’. This is also reinforced by the use of non-verbal words such as ‘sniggered’ (18), ‘sniggering’ (42) and ‘a loud derisive jeer’ (42), and ‘jeering’ (45). These lexical manipulations along with the impersonal nouns like ‘savages’ serve to emphasise the impression of dehumanisation, as the boys are no longer behaving like civilised human beings.

The Subject selection is also foregrounded by the use of ‘agent metonyms’ (Toolan: 1998: 95). The metonymic or meronymic usage of body parts in agentive role foregrounds their unconscious and uncontrolled action, ‘a painted face’ (30), and ‘a voice’ (33). Such metonymic and meronymic structures convey ‘an effect of detachment or alienation, between an individual and their physical faculties’ (ibid). In this light, the characters are not seen as typical intentional human agents. Rather the employment of the parts of body tends to denote helplessness, uncontrollability or unconsciousness of the individual towards the action being carried or performed. At clause (30), the Subject and Theme, i.e. ‘a painted face’ has been endowed with the role of Behaver in the behavioural process-verb ‘spoke’ rather than Robert himself. Robert has been swept from the thematic and Subject position to the Rhematic position and has been given a circumstantial role of Manner ‘with the voice of Robert’. This gives the impression that it is not Robert who speaks but some other compelling power drives him to speak. Clause (33) features the same behavioural process ‘spoke’. This time it is a ‘voice’, only part of the body organ, i.e. ‘mouth’. It is a ‘voice’ which takes the retorting role at (33a) ‘what do you want?’ due to Ralph’s presence. The impression that the narrative is now dealing with transformed boys, is best conveyed by the indefinite deictic ‘a’ at both (30 & 33) ‘a painted face’ and ‘a voice’ respectively. The effect to take place is the near or
complete disappearance of the main characters toward the establishment of a new attitude to be adopted by the reader.

Another parallel example is the use of an inanimate Actor in the initial position that is supposed to be filled in by an animate noun or noun phrase. The effect of such a stylistic technique, i.e. animation, is far more expressive than any other equivalents. The noun phrase ‘some source of power’ at clause (25) takes the Agentive role in the thematic and Subject position. This sentence could have been rendered with Roger as its Theme and Subject as in ‘Roger began to feel some source of power in his body’, but such a reading grants Roger the role of a Senser with a mental process-verb ‘began to feel’. Unlike the writer’s sentence in which ‘some source of power’ is the theme and Subject as well as the Actor with the material process-verb ‘began to pulse’. Looking again at the original sentence we infer that it is Roger who is affected by this feeling. His submission to this compulsive feeling finds its way into the syntactic arrangement of the sentence. Roger has been moved to the rhematic position precisely featuring as a circumstantial element of place ‘in Roger’s body’ whereas the new feeling takes over the Agentive role in the clause giving a sense of the controlling power.

The interpersonal function in the passage explains the degree of the boys’ discord at one end, and the aversion that has now manifestly surfaced at the other end. The presence of imperatives, both marked (44, 44a & 44c) and unmarked (2, 2a, 3 & 53) asserts the assumption of hatred. There are seven imperatives in total, all of which are the tribe’s language. This, thereby, emphasises that Jack’s and his tribe’s attitude towards the other boys is one of aversion or even disdain and contempt. Note the last imperative (54) ‘Say that again!’ This is an imperative with a threat-loaded meaning. The Mood analysis also shows another stylistic testimony for such antipathy. The occurrence of the pronominal repetition of the second person pronoun ‘you’ at (44, 44a, 44c, 46, 46a, 49a, 49c, 51, 51a, 51b, & 52) is a key feature that further explains the degree of schism the two main characters has reached;
the aversion that each generates towards the other becomes more evident. Last but not least
is the interrogative mood at (3a, 28, 33a, 47, 47a & 49a) which deepens the tension and adds
to the drama of the confrontation. The sense of togetherness the boys expressed at the
beginning as illustrated by the first-person plural pronoun ‘we’ in ‘we’ll have fun’ (p. 34) and
‘we’ve got to have rules’ (p. 43) is now gone and the feel of otherness has superseded as
stated above by the repeated second person pronoun ‘you’.

The language of schism also finds its way into the experiential function where
transitivity options make a difference in revealing the intensity of the boys’ current situation.
The transitivity processes reveal: (1) the distance the boys have gone in terms of their
relationship and (2) the dramatic transformation of the boys into some other grotesque
figures. Particularly striking are the utilisation of the relational processes and the distribution
of behavioural processes all over the passage. The clause at (44a) features the relational
process-verb ‘keep’ which ascribes whose is which and with the first-person singular
pronoun ‘you’ as Carrier and ‘to your end’ as the circumstantial Attribute. In this attributive
relational clause, the second person singular pronoun ‘you’, along with the adjective pronoun
‘your’ in the circumstantial position reveals Jack’s utter belief of the split to have taken
place. The tone of the same voice shifts to a relational process of the identifying type. The
identifying relational clause at (44b) has the process-verb ‘is’ that identifies Jack with his
new property. The process has the deictic determiner ‘this’ as Identifier Token at the
beginning of the relational clause which indicates the identity and authority of Jack over his
Castle and his new tribe as the Identified Value. The domination over the castle as well as the
split of the boys is also emphasised and substantiated by the recurrent use of the possessive
pronoun ‘my’ in ‘my end’ and ‘my tribe’. That is, this shift from the attributive to identifying
relational clause serves to assert Jack’s authority at that end; and the two relational clauses,
attributive and identifying, explain the collapsed relationship. The attributive relational
clause (39) has process-verb ‘lay’ and has ‘the headless and paunched body of a sow’ as Carrier and ‘where they dropped it’ as the circumstantial Attribute. This clause describes an event of a brutal killing implying the complete descent of the hunters into barbarism. The clause at (51) is a possessive relational clause where ‘you’ meaning Jack, is the Possessor Carrier and ‘fire’ as the Possessed Attribute. Believing that things have gone wrong, the tense of the relational verb used indicates the too-late situation. The adverbial clause (51a) introduced by the temporal conjunctive ‘whenever’ expresses Ralph’s readiness to cooperate with the other boys.

Talking about relational processes, some constitute matrix clauses and some others are embedded either interrupting or tagging its type or other transitivity processes. The material process at (6) is interspersed by an embedded relational clause, ‘painted out of recognition’ and so appears as a Circumstance of reason. This type of relational clauses has the effect of giving the reader a break to think seriously of the transformation the boys have undergone. The relational clauses are clauses of ‘being’. The relational clause (20) features ‘the boys as the Carrier of the relational process-verb ‘stood’ and metaphorically has the circumstantial Adjunct of place ‘in a pool of their own shadow’ as its Attribute. The prepositional phrase ‘in a pool of their own shadow’ features a metaphorical image. The metaphorical use makes it possible to further aggravate the plight the boys have got into. Moreover, the metaphor combines a lexical item that has a strong connotation; ‘shadow’ is most frequently used in place of darkness meaning that the boys are immersed in their own ignorance of the reality of their nature. The same clause (20) has an attributive relational clause (20a) with a non-finite relational verb ‘diminished’ and a circumstantial phrase ‘to shaggy heads’ as Attribute. Such a tagged relational clause stands as a postmodifier to the Head noun ‘the boys’ which further enhances the argument set up in the matrix clause. And the lexical choice ‘diminished’ and ‘shaggy heads’ also promote the disapproving tone of the
proposition of the whole clause. The material process (21) is tagged by a relational clause with zero process. This relational clause (21a) has ‘his back’ as Carrier and ‘shapeless as a sack’ as Attributes. This clause is relational by function, but it appears like mental clause. This dual role of the clause makes the boys’ perception a reality. The boys’ perception is not only a matter of sensing but also of ‘being’. Thus Piggy, from the boys’ perspective, is no longer seen as animal, but is a pig, a real pig. What I would like to argue at is the fact that had it been a mental process, the result would have been construed cognitively but not relationally. Halliday and Matthiessen (2004: 213) maintain that:

(1) In a relational clause (. . . ) things, acts and facts are not construed as a phenomenon of consciousness; rather they are construed as one element in a relationship of being. Thus while a thing, act or fact construed as a Phenomenon in a ‘mental’ clause is configured with a Senser (. . . ) in a ‘relational’ clause, a thing, act, or fact construed as a participant is configured with another relational participant that has come from the same domain of being.

The relational clauses in (42 & 45) are taken up in the next paragraphs as they are of much relevance to grammatical metaphor. The other experiential weight which plays a role in the justification of the boys’ transformation, and which works side by side with the other stylistic strategies is the behavioural process. The behavioural process-verbs ‘mutter’ and ‘snigger’ (12 & 18) respectively reinforce the transformed behaviour of the boys. Note the behavioural process-verbs ‘spoke’ (30 & 33), ‘crouch’ (37), ‘embraced’ (41), ‘was shouting’ and ‘shouted’ (9 & 43) respectively.

Grammatical metaphor is a prominent stylistic feature. Ideationally nominalisation helps deflect the attention from the action to the quality. The clauses at (1, 1a, 42 & 45) contain nominal constructions. The clauses (1 & 1a) are existential processes. They are nominalisations of ‘shout’ and ‘cry’ respectively in which the nouns have been used instead of the verb. The noun phrases ‘the sniggering of the savages’ (42) and ‘the jeering’ (45) are nominalised verbs. These constructions are particularly effective in that they evoke the
unbalanced state of the characters’ minds. The state of mind has also been emphasised in the Complement position ‘a loud derisive jeer’ in the same relational clause that meant to focus on the said mental condition. The same is true of the nominalisation of the material clause (45) in which ‘the jeering’ has taken over the role of Actor. The relevant point which I would like to make here is the fact that all the instances of nominalisation are devoted to focus the attention on the non-verbal behaviour of the savages. In the interpersonal function each of these clauses (1, 1a, 42 & 45) combine impersonalised nominals; or rather I should say depersonalised. It is discernable that one of the functions of nominalisation is to absent the Agency element from the whole clause: Who shouts? Who cries? Who answers? Who sniggers? Who jeers? Consequently the general focus will much hover over the uneasy mix of the behaviour. It is more surely a sign of human transformation reinforcing the power of dehumanisation, for non-verbal behaviour is essentially a characteristic of animality.

Textually, the Themes of most of the clauses are reserved for topics which stay on the same stream in building the tension and grotesque atmosphere on the island. We find Themes such as ‘savages’ (6), ‘the savages’ (12), ‘some source of power’ (25), ‘a painted face’ (30), and ‘the headless and paunched body of a sow’ (39), ‘the sniggering of the savages’ (42), ‘the jeering’ (45), ‘the blood’ (50), ‘the bunged-up eye’ (50a), ‘thief’ (54). Notice that some of the thematic and Subject position are reserved for nouns or noun phrases which communicate an interpersonal antipathy. This is manifest in the impersonalising of Jack and his boys, ‘savages’ (6) and ‘a hunter’ (37) are examples. The use of nouns in their plural form or with the indefinite deictic ‘a’ increases the level of impersonality and consequently the narrative tends to heighten the overall atmosphere of the conflict.

The second passage narrates the scene of the violent encounter between Ralph and Jack in which they have reached an impasse.
The scene of the fight:

(1) Piggy screamed.
   (1a) ‘Ralph! Mind me!’
(2) Jack made a rush (2a) and stabbed at Ralph’s chest with his spear. (3) Ralph sensed the position of the weapon from the glimpse (4s) he caught of Jack’s arm (4b) and put the thrust aside with his own butt. (5) Then he brought the end round (5a) and caught Jack a stinger across the ear. (6) They were chest to chest, breathing fiercely, (6a) pushing and glaring.
   (7) “Who’s a thief?”
   (8) “You are!”
(9) Jack wrenched free (9a) and swung at Ralph with his spear. (10) By common consent they were using the spears as sabers now, (10a) no longer daring the lethal points. (11) The blow struck Ralph’s spear and slid down, (11a) to fall agonizingly on his fingers. (12) Then they were apart once more, their positions reversed, (12a) Jack toward the Castle Rock (12b) and Ralph on the outside toward the island.
(13) Both boys were breathing very heavily.
   (14) “Come on then—”
   (14) “Come on—”
(15) Truculently they squared up to each other but (15a) kept just out of fighting distance.
   (16) “You come on (16a) and see what you get!”
   (17) “You come on—”
   Piggy clutching the ground was trying to attract Ralph’s attention. (18) Ralph moved, bent down, kept a wary eye on Jack.
   . . . (19) He relaxed his fighting muscles, stood easily and grounded the butt of his spear. (20) Jack watched him inscrutably through his paint.
(21) Ralph glanced up at the pinnacles, then toward the group of savages.
   ( . . . )
(22) The tribe of painted savages giggled (22a) and Ralph’s mind faltered. (23) He pushed his hair up (23a) and gazed at the green and black mask before him, (24b) trying to remember what Jack looked like.
   (25) Piggy whispered.
   “And the fire.”
   . . .
(26) The shivering, silvery, unreal laughter of the savages sprayed out (26a) and echoed away. (27) A gust of rage shook Ralph. (27a) His voice cracked.
   (28) “Don’t you understand, you painted fools? Sam, Eric, Piggy and me—we aren’t enough. We tried to keep the fire going, but we couldn’t. And then you, playing at hunting. . . .”
   ( . . . )
(29) Now you’ll eat (29a) and there’ll be no smoke. (30) Don’t you understand? (31) There may be a ship out there—”
   (32) He paused, (32a) defeated by the silence and the painted anonymity of the group guarding the entry. (33) The chief opened a pink mouth (33a) and addressed Samneric, who were between him and his tribe.
   (34) “You two. (34a) Get back.”
   (34b) No one answered him. (34c) The twins, puzzled, looked at each other;
   (34d) while Piggy, reassured by the cessation of violence, stood up carefully. (34e) Jack glanced back at Ralph and then at the twins.
Once more the silvery laughter scattered.

"Oh, I say!"

“—honestly!”

(36) No one moved. (36a) Jack shouted angrily.

(37) "I said ‘grab them’!"

(38) The painted group moved round Samneric nervously and unhandily.

(39) Samneric protested out of the heart of civilization.

(40) Their spears were taken from them.

(41) Ralph cried out hopelessly against the black and green mask.

(42) "Tie them up!"

(43) "Jack!"

(44) "Go on. (44a) Tie them."

(45) Now the painted group felt the otherness of Samneric, (45a) felt the power in their own hands. (46) They felled the twins clumsily and excitedly. (47) Jack was inspired. (48) He knew that Ralph would attempt a rescue. (49) He struck in a humming circle behind him (49a) and Ralph only just parried the blow. (50) Beyond them the tribe and the twins were a loud and writhing heap. (51) Piggy crouched again. (52) Then the twins lay, astonished, (52a) and the tribe stood round them. (53) Jack turned to Ralph (53a) and spoke between his teeth.

(54) "See? (54a) They do what I want."

(55) There was silence again. (56) The twins lay, inexpertly tied up, (56a) and the tribe watched Ralph to see what he would do.

(57) His temper broke. (57a) He screamed at Jack.

(58) "You’re a beast and a swine and a bloody, bloody thief!"

(59) He charged.

(60) Jack, (60a) knowing this was the crisis, charged too. (61) They met with a jolt (61a) and bounced apart. (62) Jack swung with his fist at Ralph (62a) and caught him on the ear. (63) Ralph hit Jack in the stomach (63a) and made him grunt. (64) Then they were facing each other again, panting and furious, (64a) but unnerved by each other’s ferocity. (65) They became aware of the noise (65a) that was the background to this fight, the steady shrill cheering of the tribe behind them. Piggy’s voice penetrated to Ralph.

(66) "Let me speak."

(67) Piggy held up the conch (67a) and the tribe watched Ralph to see what he might have to say. (68) "I got the conch!"

(68a) He shouted.

(68b) "I tell you, (68c) I got the conch!"

(69) Surprisingly, there was silence now; (69a) the tribe were curious (69b) to hear what amusing thing he might have to say.

(70) Silence and pause; but in the silence a curious air-noise, close by Ralph’s head. (71) He gave it half his attention—(71a) and there it was again; (71b) a faint "Zup!" (72) Someone was throwing stones: (72a) Roger was dropping them, his one hand still on the lever. (73) Below him, Ralph was a shock of hair (73a) and Piggy a bag of fat.

(74) "I got this to say. You’re acting like a crowd of kids."

(75) The boozing rose and died again (75a) as Piggy lifted the white,
The lexico-grammatical analysis:

This linguistic analysis reveals that the lexico-grammatical patterns in the above text serves the same purpose of the previous passage. The readers are made to build mental representations of the characters, which will in turn facilitate inferences and linguistic processing of the demonised behaviour of the boys. These linguistic patterns also contribute to the development of the theme of the novel, particularly the emergence of darkness.

A manifestation of darkness which is worth considering at the outset is dehumanisation. The predominant stylistic features of the above text are the non-human, unflattering labels that have been selected to encapsulate the grotesque and primitive behaviour of Jack and his tribe. From an attitudinal point of view, the repeated use of certain impersonal, even demonised labels help reaffirm the proposition. It is the overflow of darkness that has been consistent throughout chapters eleven and twelve.

Golding dehumanises Jack and his group by characterizing them as having similar evil and malevolent qualities. This is manifested in the following nominal groups that are used to classify them as such, ‘the tribe of painted savages’ (22), ‘painted savages’ (22), ‘painted fools’ (28), ‘pink mouth’ (33), ‘the painted group’ (38), ‘the silver laughter’ (39), ‘the painted group’ (45); the more complex the nominal group, the more sinister it is, ‘a loud and writhing heap’ (50), ‘the shivering, silvery, unreal laughter of the savages’ (26), ‘the steady shrill cheering of the tribe’ (65a), ‘the shrill cheer and a steady booing’ (66b), ‘the
Chapter Seven: Analysis: Style and Content of *Lord of the Flies*

booing’ (67a & 75), ‘a pack of painted niggers’ (77), ‘a great clamour’ (77); or in the prepositional phrases such as ‘towards the group of savages’ (21), ‘by the silence and the painted anonymity of the group’ (32), ‘against the black and green mask’ (43), ‘in a humming circle’ (49) ‘to a steady booing’ (66b), ‘among the savages’ (77). These frightening appellations attributed to them are one clear indication of the eruption of evil.

The profusion of such terms is not the only contributors which promote this kind of point of view, transitivity patterns play a role as well. The scene of the violent action represents the starting point in the rising drama of violence between the two groups of boys. Therefore, the transitivity analysis asserts an increase in the number of the material processes assigned to each group. Surprisingly, the majority of the action processes have been assigned to Ralph and his boys. Yet, a closer inspection shows that all the material processes are of the middle type. More precisely they are either Scope or intransitive processes, ‘put the thrust aside’ (4a), ‘brought the end’ (5), ‘slid down’ (11a), ‘to fall’ (11a), ‘moved’ (18), ‘bent down’ (18), ‘kept a wary eye’ (18), ‘relaxed his fighting muscles’ (19), ‘stood’ (19), ‘grounded the butt of his spear’ (19), ‘pushed his hair’ (23), ‘paused’ (32), ‘parried the blow’ (49a), ‘crouched’ (51), ‘lay’ (52), ‘charged’ (59), ‘was standing’ (66), ‘held up the conch’ (67). For the effective material type of processes, there are only three in which Ralph appears in a goal-directed action. One takes place at the beginning of the fight, ‘caught Jack a stinger’ (5a), and two are towards the end of the fight, ‘hit Jack’ (63) ‘made him grunt’ (63a) yet they are interpreted as defensive. The former material process (5a) is seen as a slight counter-attack in comparison to Jack’s effective material process ‘stab’ (2a); whereas the latter two are in fact a reaction to Jack’s series of attacks, (62 & 62a).

The powerless situation which Ralph is now facing is also supported experientially through the ergative structure that profiles Ralph’s experience of the surroundings on the one hand and the use of meronymic expressions on the other hand. Parts of Ralph’s body are used
instead of Ralph himself in the Subject position. This is used to show how the traumatic experience of the condition of Jack’s boys has affected Ralph’s perception of the world around him. In his confrontation with the other boys, the choice of ergative clauses is construed as internally affected. That is, the structure features both the ‘mind’ and the ‘voice’ as Medium, ‘Ralph’s mind faltered’ (22a), ‘his voice cracked’ (27a). In this way, the structure reflects the bewildering experience Ralph has about the boys. At (22a), the process is related to Ralph’s consciousness; the inability to define and grasp the pressures that affect him in his encounter. His mind is becoming inefficient in interpreting the boys’ behavioural fits of laughter (22) that stands as the unknown Instigator or Agent. Clauses (22 & 22a) are paratactically related and this is of the irreversible construction as the second clause (22a) is semantically dependent on the first (22). This stylistic pattern evokes the disorientation of Ralph’s perception of the surroundings; it is an indicator of Ralph’s mental confusion. This vulnerability is also manifest in (27a) where ‘his voice’ trembles out of anger, ‘a gust of rage shook Ralph’. (27) And the loss of control is reflected straightforwardly in ‘his temper broke’ (57), where the ‘temper’ acts as the Medium of this ergative process.

The transitivity analysis of the actional processes in Jack’s discourse reveals a diametrically opposed construction. His action is represented by means of powerful material processes. His aggressive and merciless nature is encoded in the transitivity choice; particularly apparent is the choice of violent verbs, such as ‘stabbed at Ralph’s chest’ (2a), ‘swung at Ralph’ (9a), ‘struck’ (49), ‘swung (. . .) at Ralph’ (62), ‘caught him on the ear’ (62a), ‘grab them’ (35 & 37), ‘tie them up’ (42 & 44a). The material processes especially those of the effective type clearly project Jack as an active Agent, an attacker, initiator or doer of things. In this particular context, it is Jack who does serious harm to Ralph and the other boys. Congruently speaking, the clause at (16a) ‘(. . .) and see what you get!’ is a mental process of the perceptive type. Considering again the use of such a process reveals a
metaphorical interpretation of it. It does not express any sort of mental process. It expresses a material process in which Ralph is threatened to receive a physical reaction from Jack. At clauses (33 & 33a) ‘The chief opened a pink mouth and addressed Samneric’, Golding offers a good example of impersonalisation. A version of the sentence like, ‘Jack addressed Samneric’ or ‘Jack opened his pink mouth and addressed Samneric’ would appear awkward as it does render Jack a conscious being in control of his action. In this sentence ‘the chief’ is not an Actor but an Agent who served the opening of, not his mouth but ‘a pink mouth’. The Medium participant ‘a pink mouth’ is introduced as indefinite. It is presented with the indefinite article ‘a’ that further blurs the identity of the main participant ‘the chief’. Had the possessive pronoun ‘his’ been used instead of the indefinite article ‘a’, it would have given Jack, to some extent, the acting role as if he had his own will to do so. The use of the ideational epithet ‘pink’ deepens the idea of dehumanisation as this type of colour summons up an image of an animal mouth.

This aggressive behaviour also manifests itself in the circumstantial phrases of Manner, particularly of the Means type, that are used in the same material clauses to express the cruel way he tortures Ralph, and so reveals his aversion and hatred for this boy, ‘with a spear’ (2a), ‘with his spear’ (9a) and, ‘with his fist’ (62). Other circumstances of Manner which serve the function of describing the violent atmosphere are, ‘with his own butt’ (4b), ‘fiercely’ (6), ‘very heavily’ (13), ‘inscrutably’ (20), ‘angrily’ (36a), ‘with a jolt’ (61), and ‘by each other’s ferocity’ (64a).

On the face of clause (38) ‘the painted group moved round Samneric nervously and unhandily’ it appears as a material process of the middle type. But this material process acts as a behavioural one. The behavioural process-verb ‘moved’ along with the Circumstance of Location, namely, ‘the space’ makes explicit the uncontrolled and unconscious behaviour of the savages. This impression is also supported by the Adjuncts of Manner ‘nervously’ and
‘unhandily’ that reflect the mentally unbalanced nature of the painted group. The material process at clause (46) is of the effective type ‘they felled the twins clumsily and excitedly’. Here the writer fashions ‘they’ as the effective Actor to portray first the savages as one unity and to disclose the savage’s inhumanity upon the sufferers, ‘the twins’ who occupy the place of the affected participant, i.e., Goal. Besides, using this effective structure the writer is able to present them in the agentive role and the doer of the felling of the twins; the power which they perform is also the result of their uncontrolled state. This is clear from the use of the Adjuncts of Manner ‘excitedly’ and ‘clumsily’ which are essentially a reflection of their inner, emotional tension. In the same way, they contribute to the creation of characters with very limited perception of the action they perform; hence, lack of consciousness.

Scrutinising the other transitivity processes, we find that they also pour in the same stream of expressing the helplessness of Ralph and his boys on the one hand, and the power and control of Jack and his tribe on the other hand. The analysis of the behavioural processes presents Ralph and his boys as those who are powerless and vulnerable, ‘screamed’ (1), ‘whispered’ (25), ‘protested’ (40), ‘cried out’ (43), and ‘screamed’ (57a). Moreover, the Circumstance of Manner, particularly of Quality ‘hopelessly’ (43) emphasises the Sayer’s state of frustration and helplessness.

In contrast, the verbal process pattern assigned to Jack and his tribe assumes power and dominion, ‘addressed’ (33a), ‘shouted’ (36a), or the projecting verbal clause ‘I said’ (37). The circumstantial Adjunct of Quality accompanying the verbal clause (36a) ‘angrily’ (36a) communicates a negative impression of Jack’s feelings. At clause (53a) we have a verbal process-verb ‘spoke’. But this is to be interpreted as a behavioural clause for the reason that it is oriented towards nobody, ‘spoke between his teeth’. Had it been verbal, there could have appeared a second participant, a Receiver. Instead of having a circumstantial element such as, ‘spoke to Ralph’, where Ralph stands in the process of verbal exchange,
there is the following circumstance of place ‘between his teeth’. Similarly such verbalisation is not made nor meant to be comprehensible to Ralph who is supposed to attend the verbal exchange. Therefore, this non-verbalisation is of the ventriloquist kind for the behaviour is confined to the Behaver; and as such, this behaviour consequently supports the mood of increasing hysteria and loss of control.

As regards the mental processes, it is particularly important to note that the most potential structures of such clauses are those which reflect Ralph’s cognitive and emotive states in his encounter with the transformed boys. The embedded mental clauses ‘trying to remember what Jack looked like’ (24b) is a cognitive representation of Ralph who is unable to see Jack as was before. The other embedded clause is an emotive one ‘defeated by the silence and the painted anonymity of the group’ (32). Such embedded constructions are more powerfully persuasive than complete mental clauses because it stands incontestable, owing to being out of the Mood of the clause, and it also gives an absolute access to Ralph’s internal surrendering. It represents Ralph as admitting his imminent defeat in front of the dehumanised individuals and the inexplicable situation. By interposing Ralph’s thought as such the readers are put in a position to consider and share Ralph’s uneasiness and as a result feel sympathetic towards him.

The mental processes assigned to the other group of boys reveal the real moment in which they feel different; they feel a sense of otherness. The most important are (45 & 45a) in which Jack’s boys, while binding the twins, enthusiastically sense Samneric’s otherness. In these two clauses ‘the painted group’ is made the Senser of a perceptive mental process to project their thoughts and perceptions about the others. It suggests their own point of view, ‘felt the otherness’ and ‘felt the power’ (45 & 45a) respectively. The process is repeated with a replacement of the sensed phenomenon, ‘otherness’ and ‘power’. This point in which Jack’s boys mark the end of togetherness is also strengthened by the temporal adverb ‘now’
which marks the new attitude of Jack’s boys towards Ralph’s boys. Clause (56a) ‘and the tribe watched Ralph to see what he would do’ is another mental process in which the tribe is the Senser. But what is important about this cognitive process is its Phenomenon ‘what he would do’. This embedded clause expresses a modalised sensed, uncertain Phenomenon. Halliday and Matthiessen (2004: 116) note that: “modality construes a region of uncertainty where I can express or ask you to express, an assessment of the validity of what is being said”. The use of the modal operator ‘would’ which has a median value in the proposition expressed weakens the dynamic verb ‘do’ and triggers the mental limitations of the tribe to predict. The same is true of the median modal verb ‘might’ in the mental process at clause (69b) ‘to hear what amusing thing he might have to say’.

For establishing the dehumanisation analysis, the relational mode also supports the impression of the transforming nature into savages. Relational processes sprout all over the text. In this space I shall discuss the typical relational clauses. As the relational process, functionally, presents states and qualities, the writer tends to characterise some characters with some designations. Further, as the main purpose of the text is to describe the weird condition of the boys, he also resorts to attach some attributes to imply constant feature of the characters. Starting with (24b) ‘what Jack looked like’, we find a embedded non-finite relational clause as the Phenomenon of the mental process-verb ‘trying to remember’. In this clause, Ralph is mentally disoriented to conceptualise the identity of Jack. Apparently the initial position for the Carrier is occupied by the interrogative pronoun ‘what’ emphasising Ralph’s perplexing condition. Besides, the relational process-verb ‘looked like’ promote the same impression. The relational clause (58) characterises Jack in cruel words and expletive adjectives. Ralph, upon seeing Samneric bound, calls him ‘a beast and a swine and a (. . .) thief’. The content of such words is also heightened by the repeated coordinator ‘and’ and the lexical repetition of the adjective ‘bloody’ intensifies the meaning not only to stress some
unique quality about Jack but also to suggest his sheer responsibility for the death of Simon.

The mental verb ‘inspire’ at (47) features as Attribute in the relational process with ‘Jack was inspired’ which expresses a permanent state. The narrator could have dropped this sentence and continued with clause (48) ‘he knew . . .’ but this will render a different view. The author wishes to inject this particular atmosphere of external party that prompts Jack to act accordingly. Clause (50) is another relational instance that stands side by side with the dehumanising process of the boys. The Carrier of this attributive clause is ‘the tribe and the twins’ and has been metaphorically assigned an Attribute that is characteristic of non-human, ‘a loud and writhing heap’. The lexical items ‘loud and writhing’ in the rhematic position enhance the unbalanced character of the boys, and similarly support the transforming process. Clauses (73 & 73a) can be seen as the tour de force instance of dehumanisation as it discloses through the mental projection or narrative mode of free indirect discourse (henceforth, FID), the changed, mental worldview of Jack’s boys. ‘Below him, Ralph was a shock of hair and Piggy a bag of fat’ is unarguably a relational clause. Another closer look at this sentence again, we discover that the author has used this attributive clause as a way to reflect Roger’s transformed mental state. Though the sentence does not explicitly state who the Attributor is, we can figure out from the anaphoric pronoun ‘him’ in ‘below him’ which refers back to Roger at clause (72a). In this sentence Ralph, the Carrier, has been characterises by the Attribute ‘a shock of hair’; and in the second clause Piggy is the Carrier of the following Attribute ‘a bag of fat’. What is significant about these two given Attributes is the fact that they refer to animal qualities. That is, the hidden Attributor no longer conceptualises Ralph and Piggy as human beings but as animal or at least animal-like creatures. Why does the writer choose the relational mode rather than the mental one? The stylistic effect behind such a structure lies in the form of the attributive clause; the process appears as a ‘being’, a permanent characterisation in contrast to the Phenomenon that can be
brought into existence through a momentary, mental process. (Halliday and Matthiessen 2004: 213).

The analysis also shows that relational processes feature a number of nominalisations, ‘cheering’ (65a), ‘cheer’ and ‘booing’ (66b), ‘booing’ (67a & 75), and, ‘clamour’ (77). At clause (65a), ‘they became aware of the noise that was the background to this fight, the steady shrill cheering of the tribe behind them’, we have two relational clauses: a matrix clause and an embedded clause. The attributive relational matrix clause ‘they became aware of the noise’ projects a rankshifted relational identifying clause. As far as the latter relational clause is concerned, we have ‘the noise’ in the former matrix clause as Token and ‘the background’ as Value 1 and ‘the steady shrill cheering of the tribe’ as Value 2. That is ‘the noise’ is Identified or defined by the identifiers ‘the background’ and ‘the steady shrill cheering of the tribe’. In this sentence, the writer relates and assigns the identifying Values ‘the background’ and ‘the steady shrill cheering of the tribe’ to the Identified Token ‘the noise’. The relation is one of representation. In other words, the noise utilised in this context is not any ordinary noise but of a particular type represented in an highly unpleasant manner. In semantic terms, the Value has the function of assigning a meaning, status or role to the Token (Eggins 1994: 260). The particularity of the Token is also achieved by the nominalisation of the activity. In this embedded clause, the Value ‘cheering’ is a nominalised behavioural process. By doing this, the writer is able to focus on the action rather than on the doer of the action. The effect in the use of nominalisation is to take for granted the worrying behaviours as inherent to the boys. The premodifying adjectives ‘steady’ and ‘shrill’ hammer home the savages’ psycho condition behind such weird behaviours, The nominalisations continue to be used.

Clause (66b) is another instance of nominalisation. The stylistic strategy in the act of nominalisation is that the participants need not be expressed explicitly for the reason of
diverting the attention to the activity through which they are conflated. Similarly ambiguity may arise as to who is doing the act. In this clause, there are two nominalised behavioural processes ‘the shrill cheer changed to a steady booping’ in which the former and the latter function as Carrier and Attribute respectively. Somewhat inelegantly the sentence may be rewritten in the following way, ‘the boys cheered shrilly and then booped steadily.’ Compared with the original sentence, this paraphrase has turned the two participants i.e. nominalisation of the verbs, into active participants and the adjectives into adjuncts of Manner, the thing to which the writer does not aspire. Indeed my alternative has given the Sayer a conscious feature. In fact, the actual proposition of the original one achieves an important linguistic property. Nominalising ‘cheer’ and ‘boo’ displays the characteristics of both verbs and nouns. Add to that nominalisation dissociates the conscious individuals from the activity and puts the weight to the action alone. By doing this the narrator features the implied characters as the affected participants of the action. Equally important the same impression is reinforced by the use of the adjectives ‘shrill’ and ‘steady’ which add further characterisation of the disturbed behaviour.

Other instances of a similar kind are clauses (67a) ‘the booping sagged a little’, (75) ‘the booping rose and died again’ and (77) ‘a great clamour rose among the savages’. The last one, i.e. (77) needs further explanation for the presence of the Initiator. Here we find another type of nominalisation. The former types are ing-forms used nominally. Nouns that have zero suffixation are referred to as conversions; in this case the conversion of verb. Again the author’s sentence could have been paraphrased as the following, ‘the savages clamoured loudly’. But my alternative version would grant the savages the congruent role of Sayer; besides, the quality of clamour would sound very much momentary. However, in the original version the ‘clamour’ occupies the thematic position and the savages appear as merely circumstantial in the rhematic position, it enhances the state of unconsciousness.
To sum up, the use of nominalisation in this manner renders the behavioural processes more permanent than the finite verbs ‘cheer’ and ‘boo’, or ‘clamour’ would suggest and so support the impression of permanence. Dissociating the participants from the sentences gives the impression of depersonalisation; it is the depersonalised ‘cheering’, ‘booing’ and ‘clamouring’ themselves that have effects on the boys. Likewise, they emphasise more on the act, and so the process appears as a permanent characterisation rather than a temporary event in the behaviour of the savages. In other words, the general effect which the reader will come out with is the anonymous mass, of anything which is conceptualised as a group of creatures other than human beings. The relational processes and the nominalised behavioural processes all together contribute to the focalisation of the dehumanising process. Moreover, such use of the ideational metaphors, i.e. nominalisation, associates the ‘prestige discourses of power and authority.’ (Halliday and Matthiessen 2004: 640).

Another interesting pattern of relation is that of Piggy’s series of questions juxtaposing the Value Attribute of the two groups at clauses (76, 79 & 81). At clauses (76) ‘Which is better—to be a pack of painted niggers like you are, or to be sensible like Ralph is?’, (79) ‘Which is better—to have rules and agree, or to hunt and kill?’ and (81) ‘Which is better, law and rescue, or hunting and breaking things up?’, Piggy, by these relational clauses, tries to remind the savages of the constraints with which people live happily with others.

In the first paragraph above, an effort has been made to establish the interpersonal elements the writer has with the savage boys. This is shown by the different Attributes he has assigned through the lexical choice that reflects his discontent and even disdain towards the boys’ actions. It is worth mentioning at this stage that the textual and interpersonal dimensions interlock as the descriptive words have been given the thematic priority. The
interpersonal as well as the textual elements provide insights into the construction of the kind of the conception the writer bears for ‘the group of savages’ at one end and the relationship between Ralph and his boys, and the ‘pack of painted niggers’ at the other end. Continuing with the interpersonal function, I shall focus on the appraisal selections made throughout the text. There is an attitudinal element that has implications for intense hatred that subsequently constructs sympathy for Ralph’s group. It will also hold Jack and his boys in contempt in the minds of the reader.

Prior to the murderous attack, Jack’s group has a semi-autonomous world in which members are not fully impotently submitted to their own inner, dark urges. And the mistaken killing of Simon that was the result of their being haunted by fear of the beast is no longer an excuse for murdering Piggy. Now the satanic moment has come when an abrupt, psychological collapse and complete transformation of thoughts, feelings and attitudes are now exploited to shoot a sudden, deadly missile. This extract along with the following ones profile the half-conscious characters into the fully impotent submission to the evil-calling urge. These passages that expose the flotation of darkness reveal in microcosm Golding’s view on man’s perennial dilemma with evil.

The Murder of Piggy:

(1) Now Jack was yelling too (1a) and Ralph could no longer make himself heard. (2) Jack had backed right against the tribe (2a) and they were a solid mass of menace that bristled with spears. (3) The intention of a charge was forming among them; (3a) they were working up to it (3b) and the neck would be swept clear. (4) Ralph stood facing them, a little to one side, (4a) his spear ready. (5) By him stood Piggy (5a) still holding out the talisman, the fragile, shining beauty of the shell. (6) The storm of sound beat at them, (6a) an incantation of hatred. (7) High overhead, Roger, with a sense of delirious abandonment, leaned all his weight on the lever.

(8) Ralph heard the great rock (8a) before he saw it. (9) He was aware of a jolt in the earth that came to him (9a) through the soles of his feet, and the breaking sound of stones at the top of the cliff. (10) Then the monstrous red thing bounded across the neck (10a) and he flung himself flat (10b) while the tribe shrieked.

(11) The rock struck Piggy a glancing blow from chin to knee; (11a) the conch exploded into a thousand white fragments and ceased to exist. (12) Piggy,
saying nothing, with no time for even a grunt, (12a) travelled through the air sideways from the rock, (12b) turning over as he went. (13) The rock bounded twice and was lost in the forest. (14) Piggy fell forty feet and landed (14a) on his back across the square red rock in the sea. (15) His head opened (15a) and stuff came out (15b) and turned red. (16) Piggy’s arms and legs twitched a bit, like a pig’s (16a) after it has been killed. (17) Then the sea breathed again in a long, slow sigh, (17a) the water boiled white and pink over the rock; (17b) and when it went, (17c) sucking back again, (17d) the body of Piggy was gone. 

(18) This time the silence was complete. (19) Ralph’s lips formed a word (19a) but no sound came.

(20) Suddenly Jack bounded out from the tribe (20a) and began screaming wildly.

(21) “See? See? (21a) That’s (21b) what you’ll get! (21b) I meant that! (21c) There isn’t a tribe for you any more! (21d) The conch is gone—”

(22) He ran forward, (22a) stooping.

(23) “I’m Chief!”

(24) Viciously, with full intention, he hurled his spear at Ralph. (25) The point tore the skin and flesh over Ralph’s ribs, (25a) then sheared off (25b) and fell in the water. (26) Ralph stumbled, (26a) feeling not pain but panic, (26b) and the tribe, screaming now like the Chief, (26c) began to advance. (27) Another spear, a bent one (27a) that would not fly straight, went past his face (27a) and one fell from on high (27b) where Roger was. (28) The twins lay hidden behind the tribe (28a) and the anonymous devils’ faces swarmed across the neck. (29) Ralph turned and ran. (30) A great noise as of sea gulls rose behind him. (31) He obeyed an instinct (31a) that he did not know (31b) he possessed (31c) and swerved over the open space (31d) so that the spears went wide. (32) He saw the headless body of the sow (32a) and jumped in time. (33) Then he was crashing through foliage and small boughs (33a) and was hidden by the forest.

(34) The Chief stopped by the pig, (34a) turned and held up his hands.

(35) “Back! (35a) Back to the fort!”

(36) Presently the tribe returned noisily to the neck (36a) where Roger joined them.

(37) The Chief spoke to him angrily.

(38) “Why aren’t you on watch?”

(39) Roger looked at him gravely.

(40) “I just came down—”

(41) The hangman’s horror clung round him. (42) The Chief said no more to him (42a) but looked down at Samneric.

(43) “You got to join the tribe.”

(44) “You lemme go—”

(44a) “—and me.”

(45) The chief snatched one of the few spears that were left (45a) and poked Sam in the ribs.

(46) “What d’you mean by it, eh?” (46a) said the Chief fiercely. (46b) “What d’you mean by coming with spears? (46c) What d’you mean by not joining my tribe?”

(47) The prodding became rhythmic. (48) Sam yelled.

(49a) “That’s not the way.”

(50) Roger edged past the Chief, (50a) only just avoiding pushing him with his shoulder. (51) The yelling ceased, (51a) and Samneric lay looking up in quiet terror. (52) Roger advanced upon them (52a) as one wielding a nameless authority. (pp. 205-207)
The lexico-grammatical analysis:

An analysis of the above text leads to the following observations: (a) Ralph, Piggy and Samneric are now helpless, (b) Jack and his group are now in full control of the scene, and (c) the savages are more psychologically dominated and motivated towards acting evil. These are reflected first in both transitive and particularly ergative component. The transitivity patterns employed by the writer show how the lexico-grammatical choices underpin the imbalances of power relations. In the deadly conflict, the power-holding group is presented with the most effective and destructive material processes. In contrast the power-deprived group differs drastically to the extent that they become the Goal and Medium of such processes. Experientially, the structure of the clauses assigned to Jack as well as his tribe is overwhelmingly material processes describing the tribe’s revolution against the other boys. This dominant discourse indicates the mounting intensity of the situation has reached.

This passage introduces diverse linguistic structures by which the idea of the relinquishing of humanity is very clear. From the experiential perspective there are the material-process clauses of the effective and destructive type that designates the actions of the boys’ controlling force. The material-process clauses of the middle type describe the inactive, powerless individuals. There are also the effects of nominalisation which emphasise the weird psychological mode of the characters. For the interpersonal component, there are the distancing references, evaluative description and speech roles. The textual meaning, intersecting with the attitudinal dimension, contributes to building the power-holders’ viewpoint.

Taking the lexico-grammatical features of the experiential component first, we find Jack and his savages involved in material processes as Actors, important of which are those inanimate participants taking the agentive role in the ergative: effective processes. In those actions Jack and his followers are presented to act, affect and take control of what is
happening through the material verbs, ‘lean’ (7), ‘hurl’ (24), ‘stop’ (34), ‘join’ (36a), ‘look’ (42a), snatch’ (45), ‘poke’ (45a). The most destructive action is assigned to instruments at ‘the rock struck Piggy’, (11), ‘the point tore the skin and flesh over Ralph’s ribs (24). The clauses run with inanimate even impersonal objects in the agentive role, i.e. Actor, ‘the monstrous red thing’ (10), ‘the rock’ (13), ‘another spear’ (27), ‘one (spear)’ (27a). These are of the effective kind which has a marked effect on the targeted, that is, they are destructive and show the extremity of the viciousness of the action. In fact this is a significant choice to assign the brutal to action to inanimate participants. The implication is this when the boys are fully surrendered and propelled to act, the structure takes the pattern Inanimate Actor^Process^Goal (or Circumstance). As regards the other types of processes, there are eight behavioural process-verbs (1, 10a, 20a, 22a, 26b, 28a & 36), two mental process-verbs (29 & 42a), five are relational (2a, 2b, 23, 27a & 52a), and only two are verbal (37 & 42). In contrast, Ralph, Piggy and the twins are depicted as helpless and, therefore, the processes assigned to them are either middle (i.e. intransitive or Scope processes) or mental, verbal, relational and behavioural processes. Ralph is an Actor of nine material processes, of which only one is a goal-directed (4) ‘stood facing them’, the remaining (1a & 10a) are of the middle variety, that is Scoped or affected participant (26, 29, 29a, 31c, 32a & 33), i.e. intransitive. In other words, there is an increase of one-participant clauses in which the main participant is the only affected one in the process. At clause (33a), Ralph is the Goal of the process in a passive construction. For Piggy there are nine material process-verbs (5, 5a, 12a, 12b, 12c, 14, 14a, 15, 15a & 16). Ralph is an Actor of only one Goal-directed process and so is Piggy (5a). The remaining processes are of the middle type. Clauses at (5, 12a, 12b, 12c, 14 & 14a) are one participant or intransitive clauses, in other words, as with Ralph, processes that do not act upon or in relation to another participant. In ergative terms, Piggy is not an Actor, but a Goal, i.e. he is the highly affected participant. The rest of material process-verbs
(15, 15a & 16) refer to Piggy’s parts of body, the Medium of the processes. Other transitivity processes are: five mental processes (8, 8a, 26a, 31, 31a & 32), two verbal (12 & 19), three relational (9, 15a & 28) and three behavioural (16, 48 & 51a).

Roger’s clause (7) is the key moment that causes the deliberate physical violence on the island. Roger has slammed the door against humanity. No longer controlled by a patina of humanity, Roger takes the role of Actor of the material process-verb ‘lean’ that led to the falling of the rock over Piggy, who was talking plaintively. Being agentive in this incident, his response, rather reaction to Piggy’s series of questions is seen as insane and barbaric. Absolutely barbaric because the action is clearly embarked upon without a flick of consciousness rather it is a psychological stimulus beyond his control. This is manifest as Roger is postmodified by a circumstantial Adjunct of Manner ‘with a sense of delirious abandonment’ that acts as triggering that fatal action. Roger, who has been the focus at clause (7) is later dropped and superseded by three separate clauses of material processes where the ‘thing’ or ‘rock’ takes over the action processes. At clauses (10, 11 & 13), we find a shift in the use of metonymic agency - from human to nonhuman participants. At clause (10) ‘the monstrous red thing’ which is later identified as the ‘rock,’ takes the role of Actor bounding ‘across the neck’ and falling upon Piggy, the targeted. Clause (11) is the effective material process that assumes the task of the violent action of striking Piggy badly. This is also supported by the Scope ‘glancing blow’ and further postmodified by the circumstantial Adjunct of location ‘from chin to knee’ indicating the enormity of the action. The savage action can be identified by and understood as initiated by Roger but the effect of removing him from the clause in favour of the ‘rock’ endorses the non-volitional action. After hitting Piggy, the ‘rock’ at clause (13) on its way to the forest bounds still ‘twice’; the use of such an Adjunct of Manner is to imply the colliding strength of the boulder even after the first strike that landed on Piggy. At clause (39) Roger takes over a behavioural activity ‘looked at’ to
emphasise the psychological development that Roger now offers more than before. This impression is also supported by the circumstantial element of Manner, more delicately of Quality ‘gravely’ that further modifies the way the process of looking at is dealt with. The material process at clause (50) also supports the awe that he shows to Jack. The material process-verbs ‘edged’ and ‘avoid pushing’ materialise such behaviour as the actions performed suggest Roger’s serious attempt to avoid any body contact ‘with his shoulder.’ At clause (52) Roger appears in a material clause (52), i.e. ‘advanced upon’ that shows first Roger’s intention to have other’s attention towards him. This material clause is followed by the evaluative narrator’s opinion in a significant rankshifted relational clause (52a). The relational process ‘as one wielding a nameless authority’ is ironic for the fact that it is circumstantial on the one hand, and for the choice of the semi-oxymoronic and sarcastic expression ‘a nameless authority’ that succinctly expresses that while he has full pride of what he has committed, still is uncomprehending of this titular authority he has achieved.

Upon this sudden and murderous action, Jack, excited, immediately takes the role of Actor of the material process-verb (20) he ‘bounds out’ and then as Behaver of the behavioural process-verb (20a), i.e. ‘began screaming’ which is further modified by a circumstantial element of Manner that has the function of signposting the quality of Jack’s excitement. The narrative switches to the direct-speech mode presenting Jack as challenging and threatening Ralph in a series of mental, relational, existential and material processes reflecting his insidious narcotic of talking as psychological instigating imminent action at (21) ‘see’ and ‘see’ is a mental process-verb directed towards Ralph to take the role of Senser and consider what is about to receive, that is, murder. The repetition of the verb ‘see’ is to suggest full consideration of the action on Ralph’s part. Further to intensify his threat he uses a relational process of the identifying type (21a). In this clause ‘that’ stands for the Identifier, that is, the killing, and the Identified is Ralph. At clause (21c) he is the Senser of the
cognitive process-verb ‘meant’ describing his mental readiness and willingness to act as such and the Phenomenon ‘that’ denotes again the killing. To confirm that Ralph is no longer in authority, he switches to an existential process to define as being hopeless and helpless as the Existent, referred by the ‘tribe’, does not exist ‘any more’. The conch that has been symbolic of authority is now ‘gone’. That is to say, all the potentials that made Ralph a leader are lost and that Jack is now in authority.

Upon voicing his threats, he turns to a material process-verb (22) he ‘ran forward’, modified by the circumstance of space ‘forward’ which shows the impulse of an intentional action; then back to a Behaver of the behavioural verb (22a), i.e., ‘stooping’ which describes how much psychologically exhilarated Jack is by this victory. Once again the narrative changes to the direct speech mood. The switch to such a mode amid intense confrontation has the effect of a very much enhanced authority on the part of the speaker. Thus, in an attributive relational process (23) Jack proclaims ‘I’m Chief’. By this defining clause, Jack marks a new phase on the island with a new leadership. At clause (24) and with a view of deepening Ralph’s suffering, Jack is assigned further active role in a material process, yet this time the verb is of effective type (24), i.e. ‘he hurled his spear at Ralph,’ and particularly an action that will have the destructive consequences. Consistent with the use of non-human participant as the grammatical subject of the clause, Golding unleashes the instrument to take control of the action. Though it is the ‘spear’ that Jack thrust at Ralph, yet it is the ‘point’ that harms Ralph badly. The narrator could have used the ‘spear’ in place of the ‘point’, but such an alternative would not add much of cruelty as his brilliant choice. Similarly a rewording such as ‘Jack tore the skin and flesh over Ralph’s ribs with his spear’ would divert the attention to the trailing circumstantial elements ‘over Ralph’s ribs with his spear’. Following this stylistic device, the Actor, albeit becomes assimilated to his action; and manageably for the reader to grasp the notion of brutality the structure renders the boys at the service of their
own pressures. Clause (25a) with its material process-verb ‘sheared off’ continues the cutting action yet this time by stripping a piece of skin and flesh and finally falling into the water. Still clause (27) contains another instrument in the place of Actor ‘another spear’ followed by another noun group (i.e., apposition) ‘a bent one’. These noun groups along with the negated material process-verb ‘would not fly’ and combined with the Manner Adjunct ‘straight’ signal that Ralph could have been killed too had it been straight. But his life is saved as the spear ‘went past his face’ (27a). As Ralph has been the target, the spears continue to perform the role of Actors of material verbs. This time, another ‘one’ (27b), falls from the neck of the mountain. The succession of noun phrases ‘the point’ (25) that by implication refers to Jack’s spear, ‘another one, a bent one’, (27) ‘one’ (27b) from above, and ‘the spears’ (31d) is significant. They confirm not only the notion of their acting in unison for they do not spell out the actual Actors or Instigators of the processes but also to depersonalise their doings and so add a gothic horror to the scene.

Jack flew into fury upon Samneric’s protesting against being tied up. Thus, a fit of penchant for flogging regains the material mode for establishing control and dominance. He is immediately assigned the Agentive role of Actor of two material processes; the latter is of the destructive type. At clause (45) the material process-verb ‘snatched’ conveys his immediate violent reaction that is further worsened by the material-process verb (45a) ‘poked’ that extends to the twins’ ribs as the object of the process of poking.

The violent atmosphere is also supported by the behavioural mode of processes as an outlet for the psychological tension Jack and his tribe are now experiencing over the situation. Jack features as Behaver in two significant behavioural process-verbs, i.e. ‘was yelling’ (1) and ‘began screaming’ (20a). The tribe, too, undergoes four behavioural processes. At clause (10b) the tribe, upon the falling of the boulder, react to this event by the behavioural verb ‘shrieked’ denoting its absolute excitement. Clause (26b) also reveals the
tribe’s tensed behaviour through the behavioural process-verb ‘screaming’ in a way resembling Jack ‘like the Chief’ in which this Circumstance of comparison symbolically suggests Jack as the inspiring-figure. The remaining two behavioural processes are (28a & 36) expressed in ‘swarmed’ and ‘returned’ respectively. The former reveals the uncontrolled way their action of moving is carried out; the latter postmodified by the circumstantial expression ‘noisily’ makes apparent their psychological turbulence. These behavioural processes combined together with the other transitivity processes, particularly those of the material variant, illustrate in a way the exercising of power, and in another, aggression over the other group of boys. This impression is also enhanced by the very lack of mental representations; and it is no surprise for cruelties to eliminate any sense of cognitive or affective involvement. In fact, the narrator does not mention their mental state explicitly as directed processes but rather expresses it in the nominal style. Therefore, we can notice two nominalised mental processes, ‘intention’ (3 & 24) and ‘hatred’ (6a) which are of the desiderative and emotive types respectively, and both are negatively charged. And as a rule of thumb, nominalisation renders mental states more permanent, determinate and hostile.

Only in two verbal expressions does Jack appear as Sayer, ‘spoke to him’ (37) and ‘said no more’ (42). Though the verbal processes are rare, the verbal process-verb ‘spoke’ assumes the Sayer to be one who has power and that is further modified by the circumstance ‘angrily’ reflecting the Sayer’s state of mind. The verbal process ‘said no more’ at clause (42) is hypothetical which means his authority is now efficient which entails no effort. Jack is aware of Roger’s awed way of responding which is manifest in his hesitation to complete his answer. This is expressive by the hyphen used, so Jack prefers not to comment but turns towards Samneric. The significant verbal realisation of Jack is presented through the behavioural process ‘began screaming’ (20a) which is followed by six consecutive sentences in their direct speech mode. As regards the relational processes, there are four in the passage.
These are: (2a, 18, 23 & 47). At clause (2a), we find a relational process in which ‘they’ stands for the savages’ act as the Carrier of the Attribute in the indefinite nominal group ‘a solid mass of menace’. Experientially, the nature of such attributive relational clauses is to designate a particular description to the first participant, ‘they’. And in this context ‘they’ has been defined with ominous quality presenting them, at the same time, as one group acting out of solidified menace. At clause (18), there is a relational process that features a zero nominalisation of the nominal group ‘the silence’. The nature of nominalisation is to lay some sort of emphasis and impersonalisation on the entity being described. Here ‘the silence’ and ‘complete’ function as Carrier and Attribute respectively in an attributive relational clause. By ascribing the Attribute ‘complete’ to the Carrier ‘the silence’ endows the Carrier significance resulting from the murderous scene as being cruel, yet permanent. Being an abstract and impersonal way of expression, the grammatical metaphor removes the actual process experientially from the real participants causing a stunning, dumbfounded even hostile atmosphere. Seen in the same light, the writer at the relational clause (47) expresses a material process of ‘prodding’ in an impersonal and nominalised way with the Actor being implicit. The Carrier, ‘the prodding’ has been assigned the Attribute ‘rhythmic’ that suggests a constant nature of the process. Therefore, a sense of hatred is to be aroused in the minds of the reader. The same is true at clause (51), where the nominalised behavioural process ‘yelling’ takes the role of a Carrier. As mentioned above clause (23) is a relational clause with the process verb ‘am’ and ‘I’, meaning Jack, as the Carrier and ‘Chief’ as the Attribute assigned to him. In other words, it characterises Jack as to what he is now. By using this attributive relational type of structure Jack emphasises his new, controlling role at this new phase on the island.

To the violence-charged scene rendered by the characteristic use of the transitivity processes (material, behavioural and relational), the same tendency of depersonalisation and
hostility conjured up in the recurring of the nominal groups. Some of these contain one or two abstract nouns or nominalisations ‘a solid mass of menace’ (2a), ‘the intention of a charge’ (3), ‘the storm of sound’ (6), ‘an incantation of hatred’ (6a), ‘the monstrous red thing’ (10), ‘the silence’ (18), ‘the anonymous devil’s faces’ (28a), ‘a great noise’ (30), ‘the hangman’s horror’ (41), ‘the prodding’ (47) and ‘the yelling’ (51). The benefit of such a structure is that it deflects focus from the activity towards a quality, a state of mind or a sensory perception as being concrete, permanent and to a large extent embodying facts. Nominalisations do not only add a formal tone to the text or condense information featuring high lexical density, they contribute to associate ‘prestige discourse of power and authority.’ (Halliday and Matthiessen 2004: 640). Considering the nominal group that clusters an abstract nominalised process ‘the intention of a charge’ of clause (3) that occurs prior to the killing of Piggy, we notice that the nominal phrase has been used in a metaphorical structure functioning as an Actor of a material process-verb ‘was forming’. Such sentence could have been paraphrased as ‘they were intending to charge them with.’ or ‘they were intending to form a charge’. But such renderings would distort the exact meaning of the deep, internal experience. These hypothetical sentences achieve more congruent interpretations of the action as merely ‘intending’. In contrast, the original sentence has the power of imbuing negative associations. Consequently, the nominalisation of ‘the intention’ renders the experience of the mental desiderative process ‘intend’ more determinate and above all hostile as the definite article ‘the’ suggests. At clause (6), the nominalisation of ‘the storm of sound’ emphasise the action of sounding; and as it functions as the Actor of the material process, it reinforces the impersonalisation of the hostile activity.

With regards to the transitivity patterns of Ralph, Piggy and Samneric reveal their inability to initiate, to intervene, to encounter the forces that maintain the sheer oppression of those transformed individuals. Ralph’s helplessness is depicted in clauses (1a, 10a, 26, 29,
31a, 33 & 33a). Experientially speaking, these are material processes of the middle type, that is, they construe happenings and not actions. Besides they are one participant clauses (i.e. intransitive); they do not extend to or affect human or nonhuman participants, only the main participant is the affected one by the process, in this case the affected Actor.

Amid screaming and yelling of the savages, Ralph appears helpless as apparent in the middle clause (1a). Although he is an Actor of the process, there is no Goal specified but a Scope, a reflexive pronoun ‘himself’. He is unable to communicate in the wilderness of the other group. And the Circumstance of Duration ‘no longer’ inserted in the clausal structure makes impossible his endeavour. The second incident is described as the rock bounds across the neck. He appears as Actor of the Scope material process-verb ‘flung’ (10a), but this is an attempt to avoid being crushed by the bounding rock. The affected of the process is again a Scope represented by the reflexive pronoun ‘himself’. The action leads to his lying down on earth as the resulting Attribute ‘flat’ confirms. As the assault takes a violent turn by the murder of Piggy, Ralph’s powerlessness begins dramatically. Witnessing the savage assassination of his close friend Piggy, he starts losing control of himself. Shocked, he finds himself speechless despite his unrealised try. To make this helplessness clear and effectual, he is referred meronymically to his ‘lips’ (19). And it is his part of body, the ‘lips’, that takes the participant role of a Sayer of the verbal process-verb ‘formed’. This representation, by reference to the lips as the syntactic Subject, endows potentiality to act independently and consequently demote further his effectuality. As the controlling counterparts continue their savagery, Ralph suffers. Now the material process choices he is forced to select are those which are clearly enough decisions to disengage, to save his life. Being a witness as well as a member of that group, Ralph becomes the second victim. Jack appoints himself chief and feels the otherness of Ralph. Then he flings his spear at Ralph. Ralph gets hit and is ‘stumbled’ (26). Ergatively, he is the Medium, the affected participant of the process. The
helpless situation he is unwillingly in is reinforced by the rankshifted mental clause (26a) prescribed by the perceptive verb ‘feeling’. In spite of his skin being cut off by the spear, the feeling which he has experienced is not of a physical agony, but of an internal one. This mental anguish is made bolstered explicitly by the coordinating correlative conjunctive ‘not-but’. Reaching this point, Ralph flees. The action of fleeing is portrayed at clause (29). The actional process is that of the middle material type in which he appears the afflicted one by the two process-verbs ‘turned’ and ‘ran’. Stylistically, it seems that for every powerless event there is a reflection for his psychological state. The focus pans away and presents Ralph undergoing two mental operations (31 & 31a): ‘obeyed’ and ‘did not know’ respectively followed by a relation alone (31b), i.e. ‘possessed’. The mental process-clause ‘He obeyed an instinct,’ what instinct? It is the instinct of fear, which he now believes he ‘possessed’ that first caused the killing of Simon and then developed to be the controlling urge within the savages. Up against the causal power, he continues his fleeing as the clause (31c) makes clear by the choice of another middle material process ‘swerved’ in an attempt to avoid getting hit by the spears. The focus again pans away to present Ralph as processing a mental process of the perceptive type. The workings of such mental processes interposing the involuntary running away sit the fact ahead as to the cause of ‘what make(s) things break up’ (LoF: 157). In the same vein, the narrator keeps presenting Ralph as a Senser of a mental process; this times a perceptive one. At clause (32), Ralph, amid showering of spears, is still able to perceive the reality of his helplessness. This is reflected by the Phenomenon ‘the headless body of the saw,’ the desire to kill. After seeing the slain sow, he regains himself and makes a quick move. Still this action is of the middle type (32a), in which he remains the affected Actor of the material process. Finally, he resolves to run towards the forest. Even though this decision is rendered helpless again through the choice of the middle, yet marked material process (33), and more particularly by the use of present in present which is often a
pretty clear indicator that the action is superventive and involuntary. The clause could have been written, following immediately clause (32a), as ‘and then crashed through the foliage and small boughs’, but this would endorse Ralph with a sense of control and the reported action would appear satisfactory. Thus, the last endeavour is given a separate sentence to imply that Ralph found himself in the process of crashing through the leaves and branches. This impression is also reinforced in clause (33a). Indeed his unplanned attempt to flee and disappear ends in a passive clause ‘and was hidden by the forest’, to say it the other way, it is the forest, as indicated by the ‘by-agentive phrase’ that takes the process of hiding him. For, if we reconstruct its active voice clause, the result would be ‘the forest hid Ralph.’

Piggy is not any good; he is the real victim. The narrative assigned to him is absolutely significant for it places the focus on the unspeakable cruelty. The transitivity choices allotted to Piggy support his utter helplessness. Only at two material clauses does he appear as an Actor; in the remaining, he or his body organs fill the slot of the Medium. Of the material processes, only in one does he function as an Actor of a non-human Goal-directed process (5a) ‘holding out the talisman, the fragile, shining beauty of the shell’. The other material process is of the middle type (5) ‘stood’. The rest are of the middle ergative type (12a, 12b, 12c, 14, 14a, 15, 15a & 17d). There is one verbal and behavioural process that stands significant to the unspoken suffering. The transitivity choices are discussed right below.

The rock has struck Piggy dead and he is presented as lifeless. This is illustrated by the embedded, unrealised verbal process (12) ‘saying nothing’ and further modified by the circumstantial elements ‘with no time’ and ‘for even a grunt.’ He only undergoes events out of his consciousness. This is reflected by the preponderance of the middle ergative structures. The ergative verb (12a) ‘travelled’ with its negative associations sends him to ‘the air sideways’. The action at (12b) ranges over the same structure ‘turning over’. Then, he ‘fell
forty feet’. The continuity of the middle material processes ‘fell’ (14) suggests his complete passivity; this sentence intensifies a great deal the harsh falling of Piggy. To hammer home the point more forcefully, the three words feature alliterative coordination through the fricative /f/ sound that semantically impersonates the long falling. The middle material verb (14a) ‘landed’ describes now the after-long falling ‘across the square red rock in the sea.’ At (15, 15a & 16) Piggy, now is no longer referred to by his name, but by reference to parts of his body, i.e. ‘his head’ (15), ‘stuff’ (15a) and ‘Piggy’s arms and legs’ (16). It is the final moments which are particularly prevailing in these sentences. Piggy’s life no more figures as a participant in its own right. The material verbs used at these respective clauses ‘his head opened’ (15), ‘stuff came out’ (15a) emphasise Piggy’s deadly moments on the one hand and on the other the enormity of Roger’s action. Abruptly, the reader comes across a relational process of the attributive type (15b) that reveals the spilling of his blood as the relational process-verb ‘turned’ and the Attribute ‘red’ describes. To put a final dramatic ending to this cruelty, Golding abandons the previously deployed transitivity processes and features the last deadly moment with a behavioural process (16). The reference to Piggy’s death could have stopped at the relational clause (15a) where ‘red’ symbolising his blood would have been fairly sufficient and convincing too of his death. But the author still has a lot to say. He preferably chooses to end with a behavioural process of the physiological type aiming at describing Piggy’s last reactive, involuntary motor movement. The impression of this internal reaction is semantically achieved by the behavioural verb ‘twitch’ and the immediacy of the process is reinforced by the Circumstance of Manner ‘a bit’ signalling the immediate submission. The sentence does not stop at this. The brutal murder lends itself to a comparison. The writer ironically equates the body’s twitching with that of killing a pig by the use of the circumstantial Adjunct of Comparison ‘like a pig’ and more elaborated in the hypotactic clause (16a) ‘after it has been killed’. In this simile, Piggy is seen as the pig
suffering the pain of killing. The murder incident takes us back to the question Piggy asked rhetorically ‘what can he (Jack) do more than he has?’ (p. 194). If it needs an answer, the immediate, possible one would be ‘nothing.’ For the positive rhetorical questions have the force of strong assertions (Rodger 1982: 123-161). Despite the irrefutable assumptions of such questions, this goes against Golding’s belief, a belief that man can do more than that. And Piggy’s question that was not supported verbally is now brutally refuted; it is answered yet unheard but seen.

The description of Samneric participation in the confrontation appears with the least transitivity patterns as directed participants. There is only one relational process and two behavioural and no material processes are assigned to them. But they are critically involved in the counterparts’ action as the Goal of their material effective processes. They feature as Carrier of the attributive relational process-verb ‘lay’ and with its semi-passive voice implies their resultant state. That is the Attribute ‘hidden’ employed to represent their state of helplessness of which they have no control whatever. The other two processes are behavioural (48 & 51a) and emphasise respectively their affected psychological state and illustrate their inability to bring about any changes in the surroundings. Clause (48) with its behavioural verb ‘yelled’ illustrates their desperate situation, apparently enough the verb does not extend to other participant and so quite a signal of their helplessness. Eventually, recognising their dilemma, they stopped acting ‘the yelling ceased’ (51). It is in the behavioural verb ‘lay looking up’ at clause (51a) which illustrates their surrender and the fear that has taken over them; and where we expect a Circumstance of place for example ‘at the savages’, we come across a pseudo-locative Circumstance of Manner, a psychological one ‘in quite terror’ is used instead to semantically intensify their terror.

Up to this point, I have been discussing Ralph, Piggy and Samneric’s passivity, failures and impotence although as participants in the process they are referred to at times as
Actor, Senser, Behaver, Sayer or Carrier. In ergative terms, the nature of these participant roles are categorised under the role of Medium in all the instances above, that is, they do not initiate any action or event in any case and so experientially the characters are rendered involuntary and superventive. Equally helpless are their passive participant roles of Scope, i.e. ‘himself’ (1a & 10a), Circumstance, i.e. ‘at them’ (6), ‘to him’ (9), ‘at Ralph’ (24), ‘over Ralph’s ribs’ (25), ‘past his face’ (27), ‘behind him’ (30), ‘at Sammeric’ (42a) and ‘in the ribs’ (45a), Goal, i.e. ‘Piggy’ (11) and ‘Sam’ (45a), or Beneficiary, i.e. ‘for you’ (21d). Moreover, the helpless group’s transitivity selection reveals that the majority of material processes denote bodily movements ‘fling (move)’, ‘stumble’, ‘turn’, ‘run’, ‘swerve’, ‘travel (fly’, ‘turn’, ‘fall’, ‘twitch’, ‘open (break)’, ‘come out’, ‘go’ and ‘crash through’; or static activities ‘stand’ or ‘stand facing’. such use of material processes is suggestive of the complete lack of resistance.

The analysis of the interpersonal meaning, particularly Mood, confirms the prevalence of the declarative mood as the dominant one, followed by the interrogative mood and two cases of imperative. As the clauses are almost non-modalised declarative in mood, and particularly past and active in structure, they supports, in conjunction with the predominance of material processes, their propositions as valid and finite. Consequently the depicting of violence appears as dynamic and real. Being declarative, the clauses portray the characters’ actions, reflections and attitudes. By the very nature of the declarative mood, the narrator has the opportunity to impart the differing perspectives, actions and events as they develop. Halliday and Matthiessen (2004: 120) remark that Mood element consists of Subject and Finite which semantically “carries the burden of the clause as an interactive event. So it remains constant, as the nub of the proposition.”

Declarative being prevalent in the above text, the examination of Subject selection asserts further on the emergence of the controlling group’s point of view. The majority of
Subject positions are assigned to Jack, Roger, the tribe, instruments, and natural forces and nominal groups, that have the semantic role of Subject reflecting their attitudes, all of which stand as antagonist to the other inert group.

Jack alone has the most references as Subject (including proper names, pronominal and definite description) among his peers. He is referred to as Jack three times at (1, 2 & 20) and two times as second person pronoun ‘he’ at (22 & 24), and two times as a first-person pronoun ‘I’ at (21b & 23). Strikingly enough, the end of the confrontation, on five occasions, he is alluded to as ‘the Chief’ at (34, 37, 42, 45 & 46). The same reference ‘the Chief’ exists three times (23, 26b & 50) sprouting in other grammatical positions. This new title, unlike its preceding occurrences of the novel, gains a special significance. The abrupt use of the ‘Chief’ with the capital ‘C’ seems to have an allegorical meaning. It is a reflector for the moment of complete transformation in terms of feelings, attitudes and above all power, rather than a mere representation of Jack. In addition to presenting Jack as the topic in all his clauses, his perspective turns dominant. This is not the only case. When Jack is the Subject, Ralph or the other boys are relegated to the background, to speak systemic to the Residue. They either feature as objects or Goals or taking over circumstantial roles. This illustrates as well as strengthens the constitution of their ideology as one direction. Roger appears as a proper name in the Subject position five times at (7, 36a, 39, 50 & 52), and one time as ‘I’ (42). The ‘tribe’ is referred to as such three times at (10b, 26b & 36) in the place of Subject, and the same occurs seven times at other syntactic positions, and twice by third person plural ‘they’ (2a & 3a). The use of the pronominal ‘they’ in context reveals a bond of unity and closeness and is emphasised by the attitudinal nominal group ‘a solid mass of menace’. The last reference is by the definite description ‘the anonymous devil’s faces’ (28a). In Appraisal terms, the aforementioned description can be defined as the interpersonal or narratorial ‘judgement’; the attitudinal voice towards the savage group in which it is discontented with.
The instruments used as weapons are referred to six times as ‘the monstrous red thing’ (10), ‘the rock’ (11 & 13), ‘the point’ (20), ‘another spare’ (27), ‘one’ (27b) and ‘the spears’ (31d). They are used in the Subject and thematic positions; they further emphasise, by implication, their role. The nominal groups, being the syntactic Subject, occur six times ‘the intention of a charge’ (3), ‘the storm of sound’ (6), ‘the silence’ (18), ‘a great noise’ (30), ‘the hangman’s horror’ (41) and ‘the prodding’ (47). The lexicalised groups of their actions support the subject matter of the controlling group as the more unified the more dominant. These roles are exploited by the writer to underline once more the action performed as being determinate and violent. Contrastively, the role of lexicalised nominals is absent in Ralph’s group. The last Subject position is reserved for the natural forces. They have the occurrences as such three times as ‘the sea’ (17), ‘the water’ (17a) and by ‘it’ (17b).

In contrast, there are stylistic pointers which signal Ralph and his boys’ defeated will to achieve the aims they have come for in the face of the savage group. This impression can be seen in view of the type of references they have been given. Ralph appears as a proper name and in the Subject slot five times as many as Roger, i.e. (1a, 4, 8, 26 & 29), but eight times as a pronominal reference ‘he’ (8a, 9, 10a, 31, 31a, 31b, 32 & 33). The latter five occur towards the end of his lame escape, which imply his diminished perspective. Unlike Jack towards the end of the attacks he regains a new perspective. The Subject position at clause (19) is filled not with his personal name but with a part of his body ‘Ralph’ lips’ in which Ralph stands as defining ‘lips’. While Ralph remains holding the Subject position in all his clauses, no reference to the other group is being mentioned as featuring either as objects or Complements. And when there is one, the Subject and object conflate, which further aggravates his dilemma to compete the other forces. Piggy, on the other hand, is presented three times as a proper name (5), (12) and (14) whereas the remaining references to him in the Subject and thematic position are no more than his body parts. This supports that the
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topic or subject of the narrative is no longer about Piggy, but his fragmentary parts of body ‘his head’ (15), ‘stuff’ (15a), ‘Piggy’s arms and legs’ (16), and ‘the body of Piggy’ (17) in a passive voice. In the latter two, Piggy stands as a premodifier and postmodifier respectively and not as the central Subject. In the same vein, Samneric occupy the Subject position only three times, a description ‘the twins’ (28), as proper names ‘Sam’ (48) and ‘Samneric’ (51a).

For the interrogative and imperative Mood, there are four questions and three commands. Neither refers to Ralph or any other participants. They are mainly associated with Jack who now sees in himself the power over others. As far as questions are concerned, they are realised by Wh-interrogatives (39, 46, 46b & 46c). Taking (39) first, Jack practises control over Roger. He questions his being away from the cliff. The question introduced by the Adjunct ‘why’ demands circumstantial information from Roger. Roger, violating the maxim of relevance, responds in a way that shows his great awe to Jack. Instead of providing causal explanation, he responds ‘I just came down-.’ Note the use of the Mood Adjunct ‘just’ that signifies immediacy. Here Roger tries to justify for the meaning of his utterance, the justification which appears as urgent and immediate, yet terrified as indicated by the means of hyphen at the end of his utterance. The dilemma to his descending the hill is made aggravated at clause (41) that immediately follows his response. The nominalised ‘horror’ modified by the ‘hangman’ puts Roger in a pure state of horror and so intense to paralyse his justification. While mistreating the twins in retaliation, he speaks up three inquisitive questions non-stop. And by the consecutive nature of the questions, he breaks the mode of speech functions. The interlocutors are not given a chance to take part in the communicative event. If this means something it means Jack’s assumption of power over others. These questions are at (46, 46b & 46c), all of which are introduced by ‘what’. These questions could have been asked using ‘why’ as in ‘why did you come with spears?’ or ‘why didn’t you join my tribe?’, but this would have added a circumstantial element of reason to his
questions and so a different proposition; the thing which he is not seeking. Further by this structure he would have granted them the opportunity to defend themselves. He deprives them from this right. Besides, my rewordings have the function of a material process in which the twins will feature as Actors in both processes, and ‘with spear’ as a circumstantial Adjunct of Means in the first, and ‘the tribe’ as a Goal in the second. Depriving them from the right of justification, he instead frames his question in a manner of accusation by the benefit of mental process, and even contempt indicated by the Expletive marker ‘eh’ which enacts his current attitude. The use of the mental process in the interrogative Mood serve this purpose ‘what do you mean by. . .?’ in which the twins stand as Senser and ‘what’ for the Phenomenon. It is this ‘Phenomenon’ which he wants the twins to respond to and which, as it seems to be from Jack’s perspective, has no value. The valuelessness is made explicit first at the first question (46) ‘what do you mean by it, eh?’ where the indefinite pronoun ‘it’ stands in cataphoric relation with ‘by coming with spears’ in the following question (46b). These series of no-feedback-required questions is a new marker of his attitude, i.e. being of penchant for torturing. What results immediately after his contemptuous interrogation is a stylistically powerful language that describes the tedious, contrived and wicked action ‘the prodding became rhythmic’. (47).

The last Mood to be addressed is the imperative. As stated earlier, there are two cases of commands that demands service. These are (35 & 35a) both of which further establish Jack as one of superiority among others. In the imperative mood ‘Back!’ at (35), Jack is shown as able to act as a chief by voicing his orders. And the reiteration of his order at (35a) with some elaboration ‘Back to the fort!’ reinforces his authoritative control over the whole situation.

According to Halliday and Matthiessen (2004: 1470), modality refers to ‘these intermediate degrees between the positive and negative poles.’ Toolan concurs with the
previous scholars and maintains that modality ‘denotes the linguistic means available for qualifying any claim or commitment (one makes) in language’ or in narrative fiction. (1998: 46). Although there are six cases of modalised propositions, only four of which are of importance for they add an interpersonal element to the meaning of the text. These are ‘could’ (1a), ‘will’ (21b), ‘got’ (43) and ‘lemme’ (44). At clause (1a) the modal operator ‘could’ is inserted to the verbal group ‘could no longer make himself heard’ to express the degree of the probability of the activity. As the finite modal operator ‘could’ stands low in the system of modality, it minimises the force of the proposition. Thus, along with the negative Mood Adjunct ‘no longer’, it presents Ralph as unable to get the other boys listen to him. At (21b) the finite modal element ‘will’ is employed to express again the degree of probability, yet, this time of high modality. Therefore, the use of ‘will’ in the clause ‘that’s what you will get!’ is indicative of Jack’s determination over the proposition ‘killing’. Presenting his intentions as such, he not only emphasises his certainty, but also sets Ralph as the next victim as denoted by the second person singular pronoun ‘you’. The remaining two kinds of modality (43 & 44) express the powerful and the powerless respectively. The clause (43) ‘you got to join the tribe’ is structurally declarative; yet semantically the modulated element ‘got to’ grants it the force of a command. Jack expresses the attitude through the modal operator ‘got to’ which enjoys a high degree of obligation. Hence, the quality of his statement sounds more like a warning of a thoroughly frightening kind. This impression extends to clause (44) where a terrified voice is heard. The choice of the low modulated operator ‘lemme’ meaning ‘let me’ weakens the speaker’s demand vis-à-vis Jack’s strong assumption about their joining the tribe. Both the clauses function as commands, but the difference is clearly one of power. Other ways of introducing evaluative judgments can be seen in a variety of grammatical structures. Nominal groups in the text play a vital role entailing the narrator’s imposed presupposition over the events. In the following nominal
groups ‘a solid mass of menace’ (2a), ‘the intention of a charge’ (3), ‘an incantation of hatred’ (6), ‘the monstrous red thing’ (10), ‘a glancing blow’ (11), ‘the anonymous devil’s faces’ (28a), and ‘a nameless authority’ (52a). At (2a, 3 & 6), ‘menace’, ‘intention’ and ‘hatred’ respectively express narratorial antipathy as the nouns ameliorate negative associations. At (2a) ‘solid’, (10) ‘monstrous’, (11) ‘glancing’, (28a) ‘anonymous devil’, and ‘nameless’ (52a) there are adjectives which Halliday and Matthiessen call interpersonal or ‘attitudinal epithets’. They evaluate, from the writer’s point of view, the head nouns in each group in a way reflecting his dislike and contempt. In the same vein, the ‘wildly’ (20a), ‘viciously’ (24) and ‘fiercely’ (46a) all the same have a depreciating judgement over the savage group’s actions as being cruel and inhuman.

In this part I shall analyse the textual component that contributes side by side with the other two metafunctions (i.e. experiential and interpersonal). Looking at the Themes which are the major concern of such a function, it can be said that the majority of them are given to those entities which encapsulate the emergence of Jack and Roger’s point of view. Considering the first paragraph, which extends from clause (1) to clause (7), the starting point dominantly takes Jack and other implied entities as the Themes of the clauses. The first clause features ‘Jack’ as the Theme which is preceded by a textual Theme ‘now’. The temporal meaning of ‘now’ reinforces Jack’s sudden yelling in response to the savage’s clamour, and also conveys a causal connection to the preceding text. This concealed resulted action can be extracted from the conjunctive adjunct ‘too’ at the end of the clause. At clause (1a) there are two Themes, ‘and’ as a textual Theme and ‘Ralph’ as the topical Theme. The conjunctive Adjunct ‘and’ syntactically has the function of addition or additive in systemic terms. But in this context it endorses another function, that of result, roughly ‘so’ where Jack’s yelling stands as the cause of Ralph’s lame attempts to get himself listened to. The Theme at (2) presents ‘Jack’ as the topic of the clause. But in this clause there is a shift away
from the simple past which has been consistently used throughout the text to the past perfect.

Here the past perfect tense promotes to convey something of great significance to the reader.

The assumption is that the abrupt use of the past tense designated not merely suggests temporal sequence of the events but rather promotes to reveal a sense of planned and intended action. This impression finds support in clauses (3, 3a & 3b) where Jack’s planned intentions materialise. In the same sentence, at clause (2a) a new Theme is given contribution. The inclusive nature of the third person plural ‘they’ gives a sense of a unified group; the textual additive conjunctive ‘and’ extends in defining the savages as ‘a solid mass of menace’. The abstract subject at clause (3) textualises their mental workings as Theme and Actor, ‘the intention of a charge’. This technique of metaphorising a mental process has the role of reflecting the cognitive activity working at its extreme. As such the abstractions augment the mental condition of the savages of which they are capable to fulfill. At clause (3a), ‘they’ reiterates the thematic position. The shift back to ‘they’ contributes to the impression that what is being woven is impersonal, rather a multilateral one. They are now engaged in the projection of their inner feelings and thoughts for the action ‘working up to it’ which prefigures imminence of something unpleasant. Thus, it dissociates individuality of any inhuman chore planned to be taken. Now at clause (3b), we come across a completely different Theme, i.e. ‘the neck’ in a passive voice construction. But what kind of sweeping would turn the neck clear? Who are the implied Agents here? It is the decision that has been taken congregationally. It is the ‘rock’ that would sweep the neck clear. Looking back to clause (2) it becomes evident that Jack ‘had backed’ with the intention of planning out a crime. Ralph comes back to the scene featuring as sentential Theme (4 & 4a) of a process that expresses a static activity ‘stood,’ and non-finite progressive ‘facing’ which is expressed as the result of the first action and not intended to be directed at Jack and his group.

Hypothetical paraphrases, such as ‘he faced them . . . with his spear ready’ or ‘he faced them
... and his spear was ready’ could result in a highly active involvement in the scene, and similarly a more controlling action with a logical connection. The verb is active and the circumstantial element is that of Manner/Means attributed by ‘ready’. Likewise, the second paraphrase displays interlocked actions. But this is not the intended proposition. The combination of a finite followed by non-finite progressive has the benefit of anchoring the state of depression and hopelessness. The verbless clause at (4a) serves the same purpose. In fact the device of presenting an unattached verbless clause in the background is to reflect or create two realities which seem to be unrelated. Besides the ellipted coordinator ‘and’ renders the experiential, psychological effect more immense. Piggy appears at clause (5) as the Subject, but not in thematic position. Piggy, though Subject, occurs in the rhematic position. The textual position has been markedly given to a Circumstance of place, ‘by him.’ This role of marking a Circumstance has two propositions to reveal. First, it endows Ralph with an important status among his group; second, it discloses the fact that Piggy can not act alone without being attached to Ralph and so connotes his socially vulnerable position. The Theme at (6) and (6a) is realised by a nominal group denoting an abstract entity that stresses their tensed psychological condition. This time it is ‘the storm of sound’. Off the forming of a charge, their sudden reaction to it has become a material and insistent reality. This is reflected in the metaphorical expression, i.e. ‘The storm of sound beat at them’. This is material metaphorisation of a behavioural process where an abstract noun has taken over the role of Actor instead of the real human participants. Therefore, this characteristic, figurative rendering of the behaviour process, stresses a great deal the degree of loathing they have developed against the other boys. The behavioural process-verbs such as, ‘shout’, ‘scream’, ‘boo’, ‘ clamour’, etc.), if used with the third-person plural pronoun ‘they’ as an Actor, would have a less expressive force as the activity of such processes will be in the rhematic position. Unlike the original sentence the activity is thematised. At (6a) ‘an incantation of hatred’
which is punctuated by a comma from the clause (6) postmodifies the whole sentence. This clause could have been modified by an adverb of Manner that expresses their abhorring attitudes without the use of such a staccato construction. More strikingly is the fact that such a structure, separated from the main clause by a comma, is iconic as it syntactically ejects how discontentedly and emotionally the narrator is detached from the savage group’s behaviour. At clause (7), we find a Circumstance of location ‘high overhead’ occupying the thematic position. This is a marked Theme which features a background image of the scene. This feature of positioning such locative Adjunct in the initial position is also a stylistic device as it imposes a source of apprehension whose effects enforce the reader’s response to prepare for a new turn in the confrontation.

The second paragraph extends from clause (8) to clause (10b). Ralph features as Theme in three sentences (8, 9 & 10a) and one reserved for ‘the monstrous red thing’ (10). Ralph at (8 & 8a) takes the starting point for mentally experiencing the fall of the rock. First, he hears then sees which emphasises Ralph’s unfocused state of mind where he should have fixed his eyes at the neck where the savages were and particularly where the sly action was being carried out. At (9), he features again as Theme, which further exposes his passivity in being a Carrier for the relational process whereupon ‘a jolt in the earth’ makes him ‘aware’ first ‘through the soles of his feet’ (9a) and finally through ‘the breaking sound of stones at the top of the cliff’ (9a). At (10), ‘the monstrous red thing’ takes over the topical Theme preceded by a textual Theme ‘then’, which brings to an end Ralph’s gradual realisation of the rock falling upon them. Then, finally, he reacts physically to avoid being struck by the rock. Clause (10b) is introduced by the hypotactic conjunctive ‘while’ by virtue of which the narrator could relegate their weird behaviour.

The clauses (11-17d) build the third paragraph. This paragraph is particularly essential for it chronicles Piggy’s death. There are eleven Themes, six of which are
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concerned with Piggy (12, 14, 15, 15a, 16 & 17d). The first Theme features ‘the rock’ as the starting point for departure in developing the proposition now to the climax of the confrontation where Piggy is the focused participant in the Rheme. At (11a) ‘the conch’ which the narrator has already prefigured its fragility in the rhematic position at (5a) ‘the talisman, the fragile, shining beauty,’ now it occupies to the thematic position. By thematising ‘the conch’, the writer asserts its significance of unity, and the ‘conch’s ergative role of Medium at this particular stage, is to suggest its fragility. This impression is supported and detailed by the Circumstance of Product, i.e. ‘into a thousand white fragments’. As the conch lies in tatters, it disheartens any hope of restoring order once again. The conch is now destroyed behind which ‘order’ is also destroyed. At (12), Piggy appears as Theme in his hopeless death. At (13), ‘the rock’ appears as Theme, having achieved its deadly chore, bounds and then disappears in the forest. At clause (14), Piggy, for the last time in the narrative, appears as a living being, and is given the thematic position. At clauses (15, 15a, & 16), the Theme is now attributed to his parts of body as he no longer can act upon the situation. The focused topics are now ‘his head’ (15), ‘stuff’ (15a) and ‘Piggy’s arms and legs’ (16). At clause (17), a new Theme plunges into the narrative. It is the process of burying the dead body. Piggy’s burial is presented metaphorically by the personified Theme and Actor, ‘the sea’ that shows no mercy towards the victim; the environment has also turned hostile in a way reflecting, the psyche of the savages. Eliot calls this ‘he objective correlative’ where ‘a set of objects, a situation, a chain of events which shall be the formula of that particular emotion’ (quoted in Frank 1972: 311). Unlike Simon’s gentle and tender burial, Piggy’ body has to suffer the cruelty of the sea. The antagonistic and punitive connotations of the verbs ‘the sea breathed in a long, slow sigh’ (17), ‘the water boiled’ (17a), the sea ‘sucking back again’ (17c) the body, are stylistic underlining of the cruelty. The clause complex (17-17d) starts the depiction of the erupting sea as it prepares itself to
gulp in Piggy’s body. Then, the trailing clauses, (17b & 17c), iconically impersonate the back and forth of the sea-waves. Thus, placing the simple main clause (17d) at the end of this series of clauses, the syntactic structure helps to portray the sudden disappearance of the body.

Paragraphs four, five, six, seven and eight portray the consequences of the aftermath. The first clause takes ‘this time’ as its marked Theme in a relational process. An existential clause like ‘there was complete silence’ with ‘there’ as Theme would have been possible yet less foregrounded. With ‘this time’ we can read the narrator’s pathetic involvement as the demonstrative deictic ‘this’ suggests his proximity to the narrated event. Moreover, the demonstrative ‘this’ with its comparative force sets ‘silence’ in comparison to other silences that were a matter of complying rules; ‘this time the silence’ is shocking forcing itself upon the characters. ‘Ralph’s lips’ appears as Theme at clause (19). Shocked and frustrated by the unspeakable crime, Ralph’s lips are unable to pass any ‘sound’. The shift of agency to part of body is a telling way of expressing Ralph’s most shocking moments where his lips acts alone even though the enormity of the scene left the verbal attempt unreleased. The Circumstance of Manner ‘suddenly’ is placed in the marked position at clause (20). By Thematising the adverb ‘suddenly’, the reader is invited to ponder over the proposition of the clause. This fronted topic reflects how Jack was mentally and physically prepared for the crime to be executed. The Theme ‘see’ at clause (21) seeks Ralph’s contemplating over the blood-shed scene and so he should acts accordingly. Clause (21a) features an identifying relational clause with ‘that’ as the Identifier Carrier in a thematic position which stands as a message for Ralph, and an Identifier Attribute that is a rankshifted clause where Ralph occupies part of this rhematic position. Jack appears as Theme in the first-person pronoun ‘I’ at clause (21b), stressing on killing Ralph. The existential process with the dummy Subject ‘there’ at (21c) takes the thematic position in a negative sentence to confirm Ralph’s hopeless and
defeated position as too late to regain his power. At clause (21d) Jack makes reference to ‘the conch’ as the Theme that is in the passive voice to emphasise that what made Ralph a chief is now ‘gone’. At clause (22), the Theme, a third-person singular pronoun ‘he’ refers to Jack to display him as obsessed with something he is compelled to reveal. This is evident in the abrupt action realised by the material process-verb ‘ran forward’ and supported by the behavioural process-verb ‘stooping’. At (23) ‘I’ takes over the thematic position in Jack’s utterance. The ‘I’ is not only a syntactic Theme, but also a psychological theme for what follows the starting point of his message is the introduction of himself as chief in a situation he feels now under his grip. In addition to Jack’s psychic condition at this moment of mounting excitement, he feels the urgency to exercise his power, to dominate and take full control; so he turns to exercise his power, the killing power over Ralph. His determinedly killing disposition is discussed in the following telltale sentences.

Paragraph nine starts with clause (24) to (33a). There are fourteen Themes: two interpersonal and the remaining are topical. Ralph appears as topical Theme five times, Jack one time but the instruments occur three times as Theme, the tribe or savages two times and there is one occurrence as Theme for a nominalisation and the twins. Clause (24) contains three Themes: two interpersonal and one topical. Jack is in the topical thematic position. This topic displays Jack as an active, wilful character intending to kill Ralph ‘he hurled his spear at Ralph’. But Jack, being textualised as the topical Theme, is premodified by two marked interpersonal Themes, ‘viciously’ and ‘with full intention’. This foregrounding of the attitudinal Themes exposes forcefully the narrator’s assertions to the inhumane, deadly acting of Jack. Both Themes are Adjuncts of Manner which help intensify not only the content of the Rheme but also signal the final stage of humanity. Jack, wilful in his actions, signals the intense development which makes clear the surfacing of his evil at its extremity. At clause (25), we come across a thematic shifting or ‘thematic progression’ (Eggins 1994: 303 and
Bloor & Bloor 1995:89). The ‘spear’ which occurs in the rhematic position of the preceding clause is promoted to occupy the thematic position of the new clause. The ‘point’ which stands in metonymic relation with the ‘spear’ now is made the point of departure. Cohesively, the new Theme informs the continued proposition of the extreme violence. Similarly, we are prepared for a more dreadful action and this is what the rhematic content reveals. Ralph is badly hurt; his skin is torn even cut off ‘the point tore the skin and flesh over Ralph’s ribs, then sheared off and fell in the water.’ The additive conjunctives ‘then’ and ‘and’ along with the elliptical reference to the shredded flesh after the second verbal group ‘sheared off’ reinforces the immediacy of the tearing action. The lexically loaded violent verbs also contribute to the same impression; though ‘tore’ and ‘sheared off’ cohesively appear as synonymous; the latter is more negatively used confirming the cutting of his flesh. Clause (26) presents Ralph as Theme yet in his lame running, the result of being so badly injured that ‘he stumbled’. The dependent clause ‘feeling not pain but panic’ is hypotactic enhancing the description of Ralph’s sudden mental agony. Here is a case of FID by virtue of which the reader experiences the vulnerability of Ralph in this particular situation with vivid immediacy of his feelings (Leech and Short 1981: 344). It is through the insertion of the non-finite progressive clause that captures this sudden tension. This mental reflection is further augmented by the use of the emphatic ‘not-but’ correlative structure which has the writer’s evaluative assertion of the experience. Clause (26a), paratactically linked with the preceding clause, features two Themes, textual and topical - the textual Theme represented by the additive conjunctive ‘and’ and the topical Theme, being ‘the tribe’. Keeping in motion the violent proposition, ‘another spear’ further elaborated by the nominal group ‘a bent one’ (27) and ‘one’ meaning ‘spear’ (27b) take over the thematic position. The hypotactic elaborate clause at (27a) ‘where Roger was’ implies that this ‘one’ has been thrust upon Ralph. In their helpless situation, ‘the twins’ is presented, at clause (28), as the Theme
of this the relational clause. The continuing clause (28a) takes as its Theme ‘the anonymous devil’s faces’. The use of meronymic description ‘faces’ rather than a holonymic one ‘they’ is a narratorial distancing. By employing ‘face’ the writer seems to intend to devalue their status as complete human beings. And the grotesque epithets premodifying the head word ‘faces’ also contribute to the apparently dehumanised participants. Ralph, at clause (29), features as Theme in which the proposition of his struggle to escape is rhematised ‘turned and ran’. To further add a level of abstraction and impersonalisation with a view to imposing a more dreadful atmosphere, and a nominalised verbal activity takes over as Theme ‘a great noise’. The Theme of ‘noise’ is again compared to the ‘sea gulls’ so as to make it even tighter. At the initiating clause (31), Ralph features as Theme to further enhance his mental reckonings ‘obeyed an instinct’, followed by a hypotactic clause ‘that he did not know’ as if to create a cheerless, sardonic tone to convey the author’s own views on the nature of man; and blaming Ralph for this ignorance. Ralph continues to be the Theme of another sentence at clause (32) in which ‘the headless body of the sow’ takes the rhematic position. Clauses (33 & 33a) features Ralph as the Theme and subject who runs away to escape the inevitable onslaught, and finally disappears in the forest.

The clauses from (34) to (49) form another important move in the development of Jack’s point of view. At clauses (34, 37 & 45), the Theme now takes a new turn in which the starting point for the proposition is granted to Jack in his new title ‘the Chief’. The occurrences of the new Theme have the proposition that Jack is now the primal, controlling figure as the rhematic content illustrates his power ‘stopped by the pig, turned and held up his hands’ (34 & 34a), ‘spoke to him angrily’ (37), and ‘snatched one of the few spears (. . .) and poked Sam in the ribs’ (45). Other Themes are reserved for ‘the tribe’ (36) presenting them as returning noisily to the rock in obedience to Jack’s orders, ‘Roger’ (39), ‘I’ (Roger) (40) featuring him looking in awe at Jack. At clause (41) the Theme is given to a nominalised
abstract phenomenon ‘the hangman’s horror’ metaphorising Roger’s fear in front of Jack. Again the grammatical metaphor takes over thematic position. The material verb ‘poke’ at clause (45a) is reiterated as Theme through nominalisation by virtue of the fact that now the activity of poking is rendered unendurable. Sam features as Theme at clause (48) in which the rhematic content displays a helpless character ‘Sam yelled.’

The last paragraph features Roger in two thematic positions, Samneric in one, and a nominal in another position. At clause (50), Roger is the Theme of the rhematic content which exposes his awed behaviour with the ‘Chief,’ ‘edged past the Chief, only just avoiding pushing him with his shoulder.’ The nominalised verbal process at clause (51), ‘the yelling’ takes over the Theme emphasising the twins’ helpless attempts to get released; the continuing clause (51a) features Samneric as Theme in their psychological moments of terror. The last Theme in the passage is Roger where he swaggers for the nameless achievement he has done.

To sum up, the striking increase of Subject by personal pronouns and the body parts which refer to Ralph and Piggy respectively in lieu of proper names is a reflector of authorial empathy towards the protagonists as well as their relegated point of view. The designations of definite descriptions to the other group as ‘the Chief’, promotes the dominance of their worldview.

The following excerpts are taken from the last chapter, Cry of the Hunters. The whole chapter is a record of Ralph’s heightened attempts to save his life from the hunting savages. In a way it furthers the description of Ralph’s helplessness in the face of the deadly pursuers. Escaped from the imminent death, Ralph becomes the pig that has to be hunted. The savages set to pursue him with all the means they have - they roll rocks over the forest; they burn the forest in order to smoke him out; they chase him. The savages being dehumanised and divorced from their civility, Ralph no longer can make out which is which ‘He had glimpsed one of them, striped brown, black, and red, and had judged that it was Bill. But really,
thought Ralph, this was not Bill. This was a savage whose image refused to blend with that ancient picture of a boy in shorts and shirt’ (p. 208), ‘Another figure, an unrecognizable one, appeared’ (p. 209). Such distancing devices also find their way in other expressions that contribute in creating a sense of impersonalisation, for example, ‘someone’, ‘figure’, ‘some’, ‘savage’, ‘savages’, ‘smallish savage’.

The initial pages of Cry of the Hunters narrate Ralph’s desperate attempts to find a way to save his life. The lexico-grammatical choices contribute to convey his sense of being a person who is not only weak, helpless and powerless, but also one who has little hope getting rid of the deadly pursuers. The majority of the various transitivity processes underpin this impression. Let us take a few examples for each. The majority of the material processes are of the middle type, that is, Ralph is the only participant undergoing the process:

Ralph wormed out of the ferns and sneaked forward.
Ralph crawled.
(Ralph) waited for the earth to come back.
Ralph wormed between the rising stems.
Ralph (. . .) crouched.
He squatted down in the tall grass.
He limped away through the fruit trees.
He walked slowly into the middle of the clearing.
He turned and limped away through the forest.
He knelt among the shadows.
He came to the smashed acres of fruit.
He sneaked forward a few yards.
He stood and peered upwards to the Castle Rock.
He stood looking at the broken ends of branches. .
He squatted back on his heels.
Suddenly he blundered into the open.
He shot forward, burst the thicket.
(Ralph) rushing through the forest toward the open beach.
He swerved as a spear.
He swung to the right.
He stumbled over a root.
He staggered to his feet.

So far I have been listing those sentences in which Ralph is the solo, affected participant; the middle material processes in which he features as an Actor. The effective type of material processes assigned to Ralph are not absent in the narrative either. This type
of process supports his helpless position. Ralph’s use of effective material processes either extends to Scope or Range as participants as illustrated in the following examples:

Ralph nearly flung himself behind a tree.
He hauled himself up.
He pulled himself between the ferns.
He flung himself down by some ferns.
He flung himself down under a bush.
He was worming his way into the thicket.
He wormed his way through the thicket toward the forest.
He caught a glimpse of something red.
He caught sight of the rise and fall of his diaphragm.

Or in which the effective material processes affect either his body parts or, inanimate objects in a way revealing his desperation, his worn out self, and his confused state of mind:

Ralph put his head down on his forearms.
Ralph leaned on his arms.
Ralph put his fingers in his mouth and bit them.
Ralph pushed back his tangled hair.
Ralph jerked his cheek off the earth.
Ralph gripped his fingers into the earth.
Ralph drew his feet up.
Ralph shook his head.
He wiped his nose and mouth with the back of his hand.
He was licking his bruised knuckles.
He rubbed his cheek along his forearm.
He opened an eye.
Ralph picked up his stick.
Ralph put down his spear, then picked it up again.
Ralph fumbled to hold his spear.
He wrenched the quivering stick from the crack and held it (Ralph) started to climb.
(Ralph) found the mold an inch or so from his face.
(At last) he examined the thicket itself.
He put the spear down again.
He raised his spear.

Another transitivity process which makes explicit his desperate and mental agony is the existential process:

There was no chance of rescuing them and building up an outlaw tribe at the other end of the island.
There were miles of vague water at his right and the restless ocean lay under his left hand, as awful as the shaft of a pit.
There was a kind of heavy feeling in his body.
There was no Piggy to talk sense.
There was no solemn assembly for debate nor dignity of the conch.
There was another noise to attend to now, a deep grumbling noise.
The behavioural processes work side by side to the disclosure of his helpless moments:

(A stick snapped and) he stifled a cough.
He was breathing.
Ralph moaned faintly.
Ralph screamed.
Ralph whimpered and yawned like a littluns.
He cried aloud.
(. . . ) whispered Ralph, urgently.
He shivered in the evening sun.
(Ralph) cried out in loathing.
(till) he was panting.
He tensed again.
Ralph wept for the end of innocence.

The relational process supports other processes in describing his current state at this final stage:

Ralph lay in a covert.
Tired though he was.
seemed breathless.
(as though) he were blind.
(for the time being) he was safe.
(he knew) he was an outcast.
He fell silent.
He sounded silly to himself.
He was awake before his eyes were open.
(his) decision was desperate.
he had a fleeting picture of the strange glamour that had once invested the beaches.

The mental reflections also contribute to the mental fatigue Ralph is undergoing in his striving to save his life: These mental processes are predominantly perceptive ones such as ‘see’, ‘hear’, which are characteristic of the entire narrative of this chapter.

he saw something standing in the center.
He saw something red that turned over slowly as a mill wheel.
he saw that the stick was sharpened at both ends.
He saw a shelter burst into flames and the fire flapped at his right.
he saw that a great heaviness of smoke lay between the island and the sun.

He heard a cry and a flurry from the rock.
he heard legs moving in the long grass.
he heard a voice-Jack’s voice, but hushed.
he heard Jack’s voice from the top.
He heard a curious trickling sound and then a louder crepitation as if someone were unwrapping great sheets of cellophane.
He heard a savage say ‘No!’ in a shocked voice.
Ralph felt a chunk of meat pushed against him.  
He felt the point of his spear with his thumb.  
He felt with his hands and found cool, delicate fronds backed against the thicket.

Ralph saw that for the time being he was safe.  
he did not know how quickly sleep came and hurled him down a dark interior slope.  
he knew he was an outcast.  
Ralph decided that it was not Jack’s.  
Ralph thought of the boar that had broken through them with such ease.  
(for a moment) he thought the blinking was inside him.  
He had just time to realise that the age-long nightmares of falling and death were past and that the morning was come.

He took no time to consider.  
He visualized its (rock) probable progress with agonizing clearness.  
He guessed that was the signal to advance and sped away again, till his chest was like fire.  
(Ralph) felt his isolation bitterly.  
He forgot his wounds, his hunger and thirst, and became fear; hopeless fear on flying feet.  
They must be near now, he thought.

He yearned for a bed and sheets.

At certain points of the narrative the experiential meaning intersects with the interpersonal. That is, the interpersonal dimension contributes further to present Ralph’s actions to appear more of a hardly achieved reality. It adds a modalising element to the action process so that it renders the activity as lacking more or less control or even consciousness. Therefore, Ralph’s activity is foregrounded by adding a modal operator to his proposition:

(Ralph) could see Robert sitting on guard at the top of the cliff.  
he could see that the height was still occupied.  
he could see the end of a spear projecting over the rock.  
He could see the sun-splashed ground over an area of perhaps fifty yards from where he lay.  
He could see a striped savage moving hastily out of a green tangle, and coming toward the mat where he hid.  
The red rock that he could see at the top of the cliff vanished like a curtain, and he could see figures and blue sky.

he could hear voices.  
He could hear feet moving.  
He could hear them crashing in the undergrowth.

Ralph tried to attach a meaning to this but could not.  
(He used all the bad words) he could think of in a fit of temper.
Ralph could make out a familiar rhythm.

The verbal processes, though not many, still have to say about Ralph’s desperate self:

Then Ralph spoke again his voice was low.  
He argued unconvincingly that they would let him alone.  
Ralph answered shyly.  
He called very gently.  
he spoke again.

The circumstantial function also dramatises Ralph’s feelings and reactions of despair and helplessness:

felt his isolation bitterly.  
moaned faintly.  
thinking miserably.  
running desperately fast.  
_Dumbly_, Ralph shook his head.  
Ralph looked at him _dumbly_.  
Ralph stirred _restlessly_.  
pushed his hair back _irritably_.  

His hair was full of dirt and tapped _like the tendrils of a creeper_.  
The breaking of the conch and the deaths of Piggy and Simon lay over the island _like a vapor_.  
Ralph put his head down on his forarms and accepted this new fact _like a wound_. sped away again, till his chest was _like fire_.  
At that sound he shied _like a horse_.  

The bruised flesh was inches in diameter over his right ribs, _with a swollen and bloody scar_.  
He peered _with elaborate caution_.  
He visualized its probable progress _with agonizing clearness_.  
Ralph was running _with the swiftness of fear_.  
he would awaken _with hands clawing at him_.  
He felt the point of his spear with his thumb and grinned _without amusement_.  
He peered _with elaborate caution_.  
he stayed there for a moment _with his calves quivering_.  

Another linguistic process which encodes Ralph’s desperate mental state is the grammatical metaphor, nominalisation. The nominalisation of a process is effective for it endows the process with some of the qualities of an activity; it becomes more thing-like. Some examples of the nominalised processes are as follows:

A nearer _cry_ stood him on his feet.  
A single _cry_ quickened his heart-beat.  
A sick _fear_ and _rage_ swept him.  
A _spasm of terror_ set him shaking.  
Little _prickles of sensation ran up and down his back_.  
_Words_ could not express the dull pain of these things.
his feeling of triumph faded.  
if the horrors of the supernatural emerged one could at least mix with  
humans for the time being.  
the fatal unreasoning knowledge came to him again.  
the ambushing fears of the deep night were coming on.  
but then fear and loneliness goaded him.

At several times Ralph’s description depicts his physical decline. That is, his body 
reflexes disclose Ralph’s uncontrolled movements. In the linguistic elements, his body parts 
are made submissive to external motive and threat. The body parts feature as Medium, 
Subject and Theme of material verb-processes, relational verbs and a behavioural verb:

his chest began to thump  
His flesh crept  
till his breathing steadied  
His legs straightened  
Ralph’s nostrils flared and his mouth dribbled  
The tears began to flow and sobs shook him  
His throat was hurting him now though it had received no wound  
his voice was low, and seemed breathless”  
His voice was thick.  
By the time his breathing was normal again  
and was surprised to see how quickly he was breathing

In transitivity terms, all the above cases could have been congruently paraphrased as, 
for example, ‘they cried and he stood on his feet’, ‘he feared’ or ‘he was swept by fear and 
rage’, ‘he was terrified’ or ‘he was shaken by a spasm of terror’, etc., but such paraphrase 
would lose some of their intended meanings. By metaphorising these process-verbs as Actors 
as well as Themes, they stand out as a new, significant development and so presuppose their 
control over Ralph; in other words, it is his utter helplessness which he has to suffer. Other 
cases leading to grammatical metaphors are found in other syntactic, still significant 
positions. They occur as circumstantial elements:

He peered with elaborate caution  
He visualized its probable progress with agonizing clearness  
(Ralph) cried out in loathing  
Tired though he was, he could not relax and fall into a well of sleep for fear 
of the tribe  
Ralph was running with the swiftness of fear

In these cases, instead of using adverbial phrases such as ‘cautiously’, ‘fearfully’ or
‘swiftly’ to postmodify the action verbs, nominalised adverbs are utilised to convey and enhance the effects of the causal circumstances. Other nominalised expressions are:

‘screamed, a scream of fright and anger and desperation’, ‘grinned without amusement’

‘sleep came and hurled him down a dark interior slope’, ‘He forgot his wounds, his hunger and thirst, and became fear; hopeless fear on flying feet’ and ‘Tired though he was, he could not relax and fall into a well of sleep’.

The following is a passage from the concerned chapter representing Ralph with all the linguistic features discussed above, in addition to the effective material process where Ralph features as an active Agent impacting upon other human participants. The excerpt tells about Ralph’s only face-to-face confrontation with a savage. Facing each other yet because of the increasing smoke blurring the savage’s eyes, the savage wipes the paint over his eyes with his back hand so that he is able to see through. Ralph, knowing he will be spotted, leaps out of his place to attack:

(1) Ralph launched himself like a cat; (1a) stabbed, snarling, with the spear, (1b) and the savage doubled up. (2) There was a shout from beyond the thicket (2a) and then Ralph was running with the swiftness of fear through the undergrowth. (3) He came to a pig-run, (3a) followed it (3b) for perhaps a hundred yards, and then swerved off. (Behind him the ululation swept across the island once more and a single voice shouted three times) (4) He guessed that was the signal to advance (4a) and sped away again, (4b) till his chest was like fire. (5) Then he flung himself down under a bush (5a) and waited for a moment (5b) till his breathing steadied. (6) He passed his tongue tentatively over his teeth (6a) and lips and heard far off the ululation of the pursuers (pp. 222).

The lexico-grammatical analysis:

If we place this passage under the lexico-grammatical microscope with a view to underpinning how efficient Ralph’s actions are we can clearly notice Ralph’s helpless and desperate self. Ralph appears as an Actor and Theme of the initiating clause (1). In this clause Ralph features as an Actor of a middle material process-verb ‘flung’ in which he acts upon ‘himself’, the Scope of the process. This reactive response is more tempered by the
circumstantially comparative Adjunct ‘like a cat’. The significant action in which he is supposed to figure as active Agent affecting other human participant appears as such in the continuing clause (1a) instead of the initiating one. Though he is the Theme and Subject of these two clauses, his violent action ‘stabbed’ appears out of the Mood structure. On the face, this clause tells of an effective material process but syntactically it does not. This is because the process-verb ‘stabbed’ is a transitive verb, that is, it requires a participant as its object. The linguistically unrealised participant renders Ralph’s action less aggressive. Let alone, the syntactic structure represented by the interposing of the behavioural process-verb ‘snarling’ serves the same purpose. In this clause, the verbal group ‘stabbed’ is very much connected to the prepositional group ‘with the spear’, but they are discontinued by the predicator ‘snarling’. This split lessens the semantic connection between ‘stabbed’ and ‘with the spear’ and so distances Ralph from the action. Note the use of the definite deictic ‘the’ instead of the possessive pronoun ‘his’ as well as the fact that this clause is punctuated by a semicolon. They serve to distance Ralph away from the action. The immediate continuing clause (1b) is paratactically linked with the previous one with the additive extending conjunctive ‘and’. This use is also significant as it hammers home the same impression of Ralph’s unrelated action. We expect in this clause an enhancing conjunctive such as ‘and so’ or simply ‘so’ to show the causal relationship. Here the cause and effect relation is rendered implicit to blur the logical connection between the two said actions.

The narrative runs this time with an initiating existential clause (2) ‘there was a shout from beyond the thicket’. The common feature of such processes is the use of nominalisation. Here we have a nominalised verbal process ‘shout’ as the Existent by virtue of which the activity of shouting is construed as concrete and inimical rather than a mere momentary activity. The continuing clause (2a) features two Themes, i.e. structural and topical. The first Theme is the conjunctive ‘and then’ which has an enhancing function on the second clause
for it indicates the temporal relationship between the action of shouting of the initiating clause and the action of the continuing one. Ralph is the topical Theme and Subject of this enhancing clause. Here Ralph is presented as Actor of a middle material process ‘was running’ in his fearful reaction to the ‘shout’. Note also the use of present in present which enforces the impression of fear that struck Ralph. The effect, which such tense form imposes, captures the tension which Ralph is experiencing. If we imagine this clause with a simple past ‘ran’, the impression we extract from interpreting the meaning of the new tense would be something like this: Ralph is volitional in his action and that running is a completed activity, rather than the present in present which extends the activity in time and suggests the reality of his incomplete action. The tension is further reinforced by the qualifying circumstantial Adjunct of Manner ‘with the swiftness of fear.’ If we compare this with a proposed construction like ‘fearfully’, the original would appear more expressive of Ralph’s present state, and consequentially, sensational to the reader.

While continuing with Ralph’s responsive action to the imminent threat coming from the shout, the narrative progresses with Ralph as Theme and Actor of material processes of the middle type viz. ‘came to a pig-run’ (3), ‘followed it’ (3a), ‘swerved off’ (3b), ‘sped away’ (4a), ‘flung himself’ (5), ‘waited for a moment’ (5a), and ‘passed his tongues’ all of which vividly describe his urge to save his life. In all these actions Ralph occupies the thematic and Subject position, and in essence he is semantically the affected one. His coming to a pig-run, following it or swerving off are not responsive to his own will but rather an unwittingly reflexive action that stand as responses to those threatening his life. At clauses (4 & 6a), there are two mental processes ‘guessed’ and ‘heard’ respectively, both of which involve his cognitive and perceptive workings to the current event. The hypotactic relational clause (4b) ‘till his chest was like fire’ is introduced by the conjunctive ‘till’ to convey the resulting state of this exhausting running. Then, ‘his chest’ features as Carrier and the
Attribute represented by the Circumstance of comparison in which ‘his chest’ is equated with the fire captures the intensity of his fleeing, in a way conveying the physical fatigue he has suffered. Textually, the whole passage is linked paratactically with two hypotactic clauses. As the paratactic chains record Ralph’s immediate actions, they also choreograph the breathless condition Ralph is undergoing and the hypotactic clause at (5b) trailed to the end depicts his bringing back his breath to normal.

The immediate explanation for these trends in transitivity choice is the fact that there is action carried out by Ralph. Yet this action is of a very particular type: it is neither goal-directed, nor does it extend to impact upon another participant. Rather what is reported is Ralph’s desperate attempts both to hold back the savages and to get free of their clutches.

What follows is another passage that constitutes the nadir of Ralph’s last moment before the novel comes to an end. With the fire eating up each and everything, smoking Ralph out, and with the shrill shooting up of the cries and finally with savage spotting him cause the greatest mayhem in Ralph which drives him to burst out of his hidden place:

(1) The cries, suddenly nearer, jerked him up. (2) He could see a striped savage moving hastily out of a green tangle, (2a) and coming toward the mat where he hid, (2b) a savage who carried a spear. (3) Ralph gripped his fingers into the earth. (4) Be ready now, in case.

(5) Ralph fumbled to hold his spear (5a) so that it was point foremost; (5b) and now he saw (5c) that the stick was sharpened at both ends.

(6) The savage stopped fifteen yards away and uttered his cry. (7) Perhaps he can hear my heart over the noises of the fire. (8) Don’t scream. (9) Get ready.

(...)

(10) A herd of pigs came squealing out of the greenery behind the savage and rushed away into the forest. (11) Birds were screaming, mice shrieking, (11a) and a little hopping thing came under the mat and cowered.

(12) Five yards away the savage stopped, standing right by the thicket, and cried out. (12a) Ralph drew his feet up and crouched. (13) The stake was in his hands, (13a) the stake sharpened at both ends, (13b) the stake that vibrated so wildly, (13c) that grew long, short, light, heavy, light again.

(14) The ululation spread from shore to shore. (15) The savage knelt down by the edge of the thicket, (15a) and there were lights flickering in the forest behind him. (16) You could see a knee disturb the mould. (17) Now the other. (18) Two hands. (19) A spear.

(20) A face.

(21) The savage peered into the obscurity beneath the thicket.
You could tell that he saw light on this side and on that, (22a) but not in the middle—there. (23) In the middle was a blob of dark (23a) and the savage wrinkled up his face, trying to decipher the darkness.

(24) The seconds lengthened. (25) Ralph was looking straight into the savage’s eyes.

(26) Don’t scream.

(27) You’ll get back.

(28) Now he’s seen you. (29) He’s making sure. (30) A stick sharpened. (31) Ralph screamed, a scream of fright and anger and desperation. (32) His legs straightened, (32a) the screams became continuous and foaming. (33) He shot forward, burst the thicket, was in the open, (33a) screaming, snarling, bloody. (34) He swung the stake (34a) and the savage tumbled over; (34b) but there were others coming toward him, crying out. (35) He swerved as a spear flew past (35a) and then was silent, running. (36) All at once the lights flickering ahead of him merged together, (36a) the roar of the forest rose to thunder (36b) and a tall bush directly in his path burst into a great fan-shaped flame. (37) He swung to the right, running desperately fast, (37a) with the heat beating on his left side (37b) and the fire racing forward like a tide. (38) The ululation rose behind him and spread along, (38a) a series of short sharp cries, the sighting call. (39) A brown figure showed up at his right and fell away. (40) They were all running, all crying out madly. (41) He could hear them crashing in the undergrowth (41a) and on the left was the hot, bright thunder of the fire. (42) He forgot his wounds, his hunger and thirst, (42a) and became fear; (42b) hopeless fear on flying feet, rushing through the forest toward the open beach. (43) Spots jumped before his eyes (43a) and turned into red circles (43b) that expanded quickly till they passed out of sight. (44) Below him someone’s legs were getting tired (44a) and the desperate ululation advanced like a jagged fringe of menace and was almost overhead.

(45) He stumbled over a root (45a) and the cry that pursued him rose even higher. (46) He saw a shelter burst into flames (46a) and the fire flapped at his right shoulder (46b) and there was the glitter of water. (47) Then he was down, rolling over and over in the warm sand, (47a) crouching with arm to ward off, (47b) trying to cry for mercy. (pp. 226-228).

The lexico-grammatical analysis:

A lexico-grammatical analysis of the above passage reveals that the sentences are predominantly paratactic, linked by the conjunctives ‘and’, ‘and then’ and ‘then’ which is the mode associated with expression of dynamic, in this context, violent action. All clauses are rendered in active construction which further supports the said impression. The analysis supports the stylistic continuities of Ralph’s mental and physical sufferings. The transitivity processes deployed above present further Ralph in the role of Actor or Senser who is semantically and potentially the victimised participant. At clauses (2, 2a & 2b), Ralph
features as Theme and Senser of an extended perceptive mental process in reaction to ‘the cries’ at clause (1). The sensed Phenomenon is not a simple and single one, but a complex set of macrophenomenal acts represented by the non-finite clauses and a relative clause ‘a striped savage moving hastily’, ‘coming toward the mat’ and ‘who carried a spear’. Ralph perceives these activities not as facts, but as concrete actions. Still this internalised process is one of a highly troubled experience. The Phenomenon suggests Ralph having little control over what he perceives as the non-finite progressive clauses imply their sudden actions. This clause complex could have been rendered as ‘he saw a striped savage, who moved . . .,’ yet this would feature Ralph as an active chronicler of his surroundings. Note the low modal operator ‘could’ that weakens the process of seeing as an active Senser. This is a long clause complex starting from the primary clause (2) and extending to four consecutive embedded clauses (2a, 2b, 2c, & 2d) which iconically portray Ralph’s slow and careful handling of the current situation. His recognition of the savage with a spear comes in the last, embedded clause as his final perception of the Phenomenon. The two clauses (2 & 2a) are linked with the additive conjunctive ‘and’ helping to form sequence between the two action, but the last one (2b) is left out without any logical conjunctive enhancing Ralph’s sudden knowledge of the spear. This has a mesmeric effect upon himself. This is what the clause (3) has to say. He features as an Actor doing an act upon himself in reaction to the appearance of a savage with a spear in search of him ‘Ralph gripped his fingers into the earth.’ The clauses (4, 7, 8, 9, 17, 18, 19, 20, 26, 27, 28, 29 & 30) mark a frequent shift in the style of narration. These clauses are rendered in Free Indirect Discourse that helps offer a more serious, unspoken narrative. This narrative device appeals to sharing of the deepest of Ralph’s thoughts. It is only with Ralph that Golding is interpersonally close giving lucid descriptions to all his thoughts. Nowhere in this ultimate chapter does he appear giving any hint to the savages’ mental reflections. This interpersonal closeness is marked by a number of linguistic features - the
imperative Mood, the use of the first personal deictic ‘you’, the insertion of Mood Adjuncts, the use of present tense. Clause (4) is a relational process which serves to keep Ralph’s attention mentally in check of the imminent situation. This is also supported by the imperative Mood. This imperative clause is highly symbolic to Ralph’s attentive state of mind as he himself remains both the addressee as well as the implied Carrier for which the Attribute has been characterised ‘be ready, in case.’ Note also the use of the circumstantial Adjunct of condition ‘in case’ which intensifies the content of the relational clause. Yet such attentiveness of mind does attenuate his material actions as illustrated in clause (5). In this primary clause Ralph features as an Actor in a material process but with a process-verb ‘fumble’ which suggests the absolute uneasiness of his action ‘fumbled to hold his spear.’ The secondary clause (5a) is a relational process in which the ‘spear’ stands as Carrier of the process and ‘point foremost’ as Attribute. A hypothetical structure such as ‘he held his spear point foremost’ would have a different interpretation as it renders the static nature of the relational process to a more dynamic one. Furthermore, the lexical item ‘held’ would indicate cause-and-effect relationship whereas the original sentence appears as having a natural temporal order.

Another feature worthy of exploration is the conjunctive ‘so that’ introducing the second clause. Such a conjunctive serves either a purposive or resultative meaning. The intended relation in this sentence is one of resultative, the result of the fumbling process. The second continuing, enhancing clause (5b) is a mental process featuring Ralph as Senser of the perceptive process-verb ‘saw’ with a rank-shifted metaphenomenon expressing a fact, i.e. ‘the stick was sharpened at both ends.’ In the preceding paragraph, Ralph is told that Roger has sharpened a stick at both ends and since then Ralph can not make out the purpose of sharpening both ends: ‘What did it mean? A stick sharpened at both ends. What was there in that?’ (p. 217). His inability to decode the mystery of what is meant by a stick that has been
sharpened at both ends is still not solved and so the mystery remains a perceptive mental process of seeing and not a cognitive process of knowing. A similar sentence of the difficulty of comprehending the surroundings occurs in *The Inheritors*: ‘(t)he stick grew shorter and shorter at both ends’ as ‘the man drew the bow.’ Had Ralph known the purpose of sharpening both ends of a stick, clauses (5 & 5a) would have been granted a more dynamic wording. By the very nature of mental processes, they function as Free Indirect Discourse. Hence, the clause is intended as an interpersonal expression of the narrator’s sympathy with Ralph’s inability to understand the reality of sharpening the stick. Being an enhancing clause, the textual Theme ‘and now’ is promoted over the more expected temporal conjunctive ‘and then’ for the reported is a past event. Here the deictic ‘(and) now’ does not merely suggest a temporal sequence, but also a narratorial sympathy and proximity with the character in his mental failure to grasp the meaning of such a two-end sharpened stick. The savage, having approached Ralph’s hidden place, at clause (7) ranges over the same atmosphere of Ralph’s uneasiness. Again, he features as Senser of a mental process of the perceptive process-verb ‘can hear.’ This mental process is rendered in FID revealing Ralph’s mesmerising fear. In this sensory perception, Ralph is presented interpersonally as expressing his probability of being heard through the use of the modal operator ‘can’ rather than ‘could.’ And with the present simple tense, it helps emphasise his observation as generally true. Note also the use of Mood Adjunct ‘perhaps’ in the thematic position which further adds a modalising element to the clause of the expected probability. It is through these sensory perceptions ‘see’ and ‘hear’ that Ralph’s actions are guided. Clauses (8 & 9) are a negated behavioural process ‘Don’t scream’ and a relational one ‘Get ready’ respectively. Again, these clauses are structured in the imperative mood where he remains the implied addressor and the addressee as well as the implied Carrier of the relational process. All these reflect Ralph’s urgent call to any expected confrontation with the savage who is only five miles away from him.
The narration shifts to describe the chaotic atmosphere of the surroundings. The clauses (10, 11 & 11a) feature ‘A herd of pigs’ and ‘mice’ and, ‘Birds’ and ‘a little hopping thing’ in thematic positions. The pigs and birds at (10 & 11) are Behavers of the behavioural process-verbs ‘came squealing’ and ‘shrieking’ and ‘were screaming’ respectively. The introduction of these new participants, with their panicky behaviour, into the narrative prefigures the unbridled advent of the remaining savages. The clause (11a) features again ‘a little hopping thing’ Behaver of the behavioural process-verbs ‘came’ and ‘cowered’. Significant is the nominal group ‘a little hopping thing’. Here Golding tends to use circumlocution to designate this small animal without naming it. This stylistic strategy is known as ‘underlexicalisation’ where the use of the indefinite noun ‘thing’ is a clear sign of the petering out of Ralph’s lack of focus; Ralph can not recognise what type of animal has come and cowered.

Clause (12) features back ‘the savage’ as the Actor and Behaver of the material verb-process ‘stopped’, immediately followed by a behavioural verb-process ‘standing’, and again Behaver of the behavioural process-verb ‘cried out’. The first non-finite progressive behavioural process ‘standing’ punctuated off the material process-verb ‘stopped’ is psychologically motivated to be suspicious of the savage’s awareness of where Ralph is to be found. The second behavioural action ‘cried out,’ which is paratactically, linked by the additive, temporal conjunctive ‘and,’ makes explicit his knowledge of Ralph’s hidden place. In the same vein, the marked Theme ‘Five yards away’ tells of the possibility of locating Ralph. Clause (13) renders Ralph as an Actor performing a reactive action upon himself as illustrated by the middle material process ‘drew his feet up and crouched.’ Clauses (13, 13a, 13b & 13c) initiate a shift of focus away from Ralph’s forced material action to a rendering of his disorientedly mental processing of the object called ‘stick’. The object ‘stake’ takes the thematic position three times providing the centre of his complex mental activity. The
concerned clauses range over relational processes, to material, and back to relational. The first relational clause is circumstantially attributive locating the stick ‘in his hands’; the second is an attributive relational process describing the stick as ‘sharpened at both ends’; then a material process where the stick is seen ‘vibrated’, and finally back to an attributive process defining the stick as ‘grew long, short, light, heavy, light.’ The description of his confused mind processing of the stick lends itself to a number of linguistic elements. The complexity occurs first in the syntactic arrangements starting with two main clauses (13 & 13a) and then followed by two embedded relative clauses (13b & 13c) both of which are introduced by the relative, elaborating element ‘that’. The trailing of these rankshifted clauses is meaningful in that they reflect Ralph’s confused mental elaboration over the object. Still Ralph’s complexity of conceptualising emerges in the heavy, repeated use of opposite, attributive adjectives in the last clause ‘long, short, light, heavy, light,’ which iconically portrays his confused order in describing the stick; this impression is intensified further by the circumstantial Adjunct of Manner ‘again’. Note also the use of the verb ‘vibrated’ at clause (13b) which is symbolic of the blurring of the mind.

Nominalisation is a frequent deployment in this excerpt and we have come across one at clause (1) ‘the cries’. This one and many others still to come are transformations of behavioural processes which are constructed as such to emphasise the heightened atmosphere of chasing. In other words, nominalisations being charged with behavioural content emphasise the tensed psychological nature of the savages developing and accumulating overtones of rage and violence. At clause (14) there is a nominalisation standing as Theme and Subject. This clause along with clause (1) is metaphorically marked as ‘the cries’ and ‘the ululation’ function as Actors of a material process-verbs ‘jerked him up’ and ‘spread’ respectively. When such nominalised behavioural verbs act as Actors, the Behavers and the behavioural processes get to be assimilated. So the real, human Actors remain unidentified.
which endorse the text with three significant contributions - they add an air of impersonality, a tone of immense hostility, and a permanent action. An imaginary sentence like ‘the savages ululated or cried out’ would give a sense of ephemeral action where the original sentence enjoys a sense of continuity. This impression of lasting duration is emphasised by the circumstantial Adjunct of space ‘from shore to shore.’ Clause (15) continues to present ‘the savage’ as Theme and Subject of a material process-verb ‘knelt down’ in his step by step inspection. Clause (15a) codes an existential process with two Themes: A textual Theme presented by the additive, temporal conjunctive ‘and’, and a topical one ‘there’. The Existent of this process is ‘lights’ which further acts as an Actor in the material process-verb ‘flickering’. This emphasises, by implication, Ralph’s confused state as the lexical item ‘flickering’ would suggest the bleary eyes thus. Clauses (16, 17, 18, 19 & 20) build up the same pattern as (4, 7, 8 & 9) in which Ralph’s inner mental reflections dominate. Clause (16) is a declarative structure encoding an interpersonal Theme ‘you’. From the interpersonal perspective such a linguistic use merges two voices in the narrative, the character’s and the narrator’s, and so reveals a narratorial involvement. In both cases, ‘you’ refers to Ralph as a Senser of the perceptive mental process: ‘could see’ and a sensed Phenomenon represented by ‘a knee disturb the mould’. This mental reflection conveys Ralph’s futile attempts to watch their movements. He perceives ‘a knee’ which meronymically refers to a savage. He is so hidden that he can not see the full body. The use of the subjective modal operator ‘could’ minimises his sensory attempt of seeing. Clauses (17, 18, 19 & 20) are verbless sentences all of which occupy the topical position. Note also the textual Theme ‘now’ giving a sense of immediate involvement of Ralph. Such accumulated string of verbless sentences with a finite verb gives the impression of Ralph’s fear and heightened state which he undergoes in the process of watching. Though Ralph is not mentioned as using his sensory perception of seeing as the savage approaches, it adds a further complexity of his mental turmoil. What
these sentences convey is the mental perception of the following: first he sees ‘the other’,
then he sees ‘two hands’, then ‘a spear’ and it is only when the savage is close he sees ‘a
face.’

The ‘face’ at clause (20) features now as an Actor of the material process-verb (21)
‘peered’. The use of the lexical word ‘peer’ other than ‘look’ reflects the seriousness and
closeness of his look ‘into the obscurity’. The prepositional phrase ‘into the obscurity’, with
its metaphorical meaning of location, does have a further pragmatic interpretation. It is
suggestive of looking into their darkness. Clause (22) continues with Ralph’s internal
monologue featuring an interpersonal Theme ‘you’ in a verbal process-verb ‘could tell’ and
Verbiage in a embedded clause ‘that he saw light on this and on that,’ where the third-person
singular pronoun ‘he’ anaphorically referring to the savage in the preceding clause stands as
Senser of the mental process-verb ‘see’ and a Phenomenon as ‘light.’ Backgrounding this
clause, the projected proposition is to be taken as untrue. The savages no longer see light, the
phenomenon which stands in contrast to ‘the obscurity’ in the previous clause. The verbal
process ‘could tell’ is modalised by the modal operator of the lowest scale of certainty
‘could’ which minimises the possibility of the proposition. The initiating clause (23) is a
relational process of the identifying type. In fact, this process is a rewording of what is
experientially a perceptive mental process. For it renders the perceptive mental process ‘he
saw a blob of dark in the middle’ with ‘a blob of dark’ as ephemeral Phenomenon. This way
of expressing a mental process has given way to an identifying relational process with ‘a blob
of dark’ as a permanent quality. In this clause the Identified Token is ‘in the middle’ and the
Identifier Value is reserved for the nominal group ‘a blob of dark’ which metaphorically
refers to Ralph. Therefore, Ralph is identified by the dark from the savages’ point of view.
Note the marked thematic Circumstance of place ‘in the middle’ which by implication stands
for the savages’ centre of darkness. The lexical item ‘dark’ cohesively varies the first
reference ‘the obscurity’ in clause (21); this close synonym stays on the same topic of darkness. The continuing clause (23a) presents two Themes - a Structural one presented by the additive temporal conjunctive ‘and’, and a topical Theme ‘the savage’ in which the latter features as an Actor of a material process-verb: ‘wrinkled up his face’, and Senser of the cognitive mental process: ‘trying to decipher’ and Phenomenon ‘darkness’, which stands as the resulting effect of the relational process (23).

Clause (24) takes ‘seconds’ as an Actor of a material process. This abstract entity with its thematic position and the verb ‘lengthened’ which further indicates the duration of the process convey the heightening tension Ralph is experiencing. Then, Ralph features as Behaver of a behavioural process-verb ‘was looking’. The use of present in present in this process also captures Ralph’s tension in response to the savage’s attempt to peer into the thickets. This material tension got its immediate reflection in Ralph’s mind as illustrated at clauses (26, 27, 28, 29 & 30) via the repeated pattern of Free Indirect Discourse in a way to foreground the broodings and forebodings of Ralph’s mental state. And this impression finds its way perfectly well in the use of juxtaposed sentences in a successive order and in a way miming the outpouring of Ralph’s thoughts. Clause (26) takes the imperative structure commanding him to remain silent ‘Don’t scream’. Clause (27) is a modalised declarative sentence in which he ensures himself of going back as the contracted modal operator ‘ll’ meaning ‘will’ which is the highest modal operator of certainty. Note also the interpersonal second person pronoun ‘you’ in the thematic position which further adds a sense of reassurance. The remaining three simple sentences heighten the situation even further. Clause (28) with its marked tense shift to the perfect present indicates the certainty of Ralph’s belief of being seen. This clause marks two Themes - textual ‘now’ and topical ‘he’. As for the textual ‘now’, it stands not only as a temporal conjunctive but also gives a dramatic overtone to the current event. The topical Theme features ‘he’ as Senser of a perceptive process ‘s
seen’ in which Ralph stands as the sensed and addressed Phenomenon ‘you’. Clause (29) is a marked relational process where ‘he’, the Carrier of the process characterised by the Attribute ‘sure’, strengthens the action of the earlier process. Clause (30) ‘a stick’ takes the role of Actor in the material process-verb ‘sharpened’ as the sure sign of assaulting.

So far the narrative was predominantly a register of events and impressions. In contrast, the analysis of the remaining section of the narrative shows a welter of violent activities in the savages’ final chase for Ralph. Ralph, being discovered, is presented as Behaver reflecting his reactive psychological reflection illustrated by the behavioural process-verb ‘screamed’. The ranged Attributes intensify Ralph’s uncontrolled reaction, ‘a scream of fright and anger and desperation’ which are organised in paratactic relation. And the double use of ‘and’ contributes to give the impression that those mixed, inner emotions ‘fright and anger and desperation’ are experienced exactly in the same time with the same force. Frenzied Ralph’s organs ‘his legs’ take over the thematic role and Actor at clause (32) showing an uncontrolled reflex action ‘his legs straightened.’ Clause (32a) continues to describe Ralph’s behavioural tension metaphorically via the nominalised behavioural process ‘scream.’ Granting ‘the screams’ the thematic position and Carrier of the process and characterizing it by the Attributes ‘continuous and foaming’ renders Ralph’s behavioural state more touching. Clause (33) presents Ralph in his hasty actions to escape the imminent death. He features as the Actor of the middle material process-verbs ‘shot forward’, ‘burst the thicket’ describing his action as mere endeavours to run away to nowhere. This impression of desperate runaway has its iconic representation in the syntactic arrangement. The clauses are built up in a paratactically asyndetic sequence ranging over two material processes ‘shot forward’ and ‘burst the thicket’ reflecting his urgent attempt, to a relational one of the circumstantial type ‘was in the open’ denoting his sudden, unpredictable plunge to the open sea. The sentence continues at (33a) with two behavioural processes ‘screaming’ and
‘snarling’ showing his non-stop tension which is reflected in these two non-finite progressives; the linguistic device that reveals Ralph’s ongoing frenzied verbal behaviour. These behavioural actions are immediately followed by an attitudinal or interpersonal epithet ‘bloody’, merging both a narratorial and character’s judgement about the savages. Amid his desperate running, he is presented as an Actor of an effective material process (34) ‘swung the stick’ where clause (34a) presents the performed action as effective yet not in a causal relationship but of a temporal one. The third continuing clause continues at (34b) with the adversative conjunctive ‘but’ as the textual theme. Textualising ‘but’ serves to devalue Ralph’s action of tumbling the savage over, and the existential process ‘there were others coming toward him’ in which ‘others’ stands as the Existent of the process which supports the textual Theme. Note also the non-finite progressive behavioural verb ‘crying out’ at the end of the sentence. Positioning the non-finite progressive verbs helps to signal their continuing thrilling impulse for the man-hunt. At clause (35), Ralph features back as the Actor of the middle material process ‘swerved’. The secondary clause that is hypotactically linked by the conjunctive ‘as’ with the primary one renders ‘a spear’ as an Actor of the material process, ‘flew’ that went past due to Ralph’s sudden swerving and enhancing the violent escalation. The second primary clause is introduced by the complex conjunctive ‘and then’ as the textual Theme to further continue Ralph’s desperate struggle. This is shown by the ellipted third-person pronoun ‘he’ and the Attribute ‘silent’ that describes his concentrated state and via the middle material-process verb ‘running’ punctuated off from the whole sentence to assert his determined state to save his life. A sentence like ‘and then (he) ran silently’ would be less meaningful if the intentions are to present his predicament as strained and weary than ‘and then (he) was silent, running’. The reason is due to the fact that the non-finite progressive tense in ‘running’ injects a hasty and uncalculating action. The narrative shifts the transitivity role to the environment as an Actor implying its hostility
parallel to those of the savages. The objects as illustrated at Clauses (36a) ‘the roar of the
forest’ and (36b) ‘a tall bush’ indulge in a welter of aggressive activities. Featuring these as
Actors of material verbs ‘rose to thunder’ and ‘burst’ respectively, it metaphorically gives
them a sense of animacy. These verbs with their violent loaded associations increase the
startling and threatening atmosphere. Clause (37) continues Ralph’s struggling to escape his
death. He is presented as an Actor of another middle material process ‘swung’ followed by
another material process verb ‘running’ in a non-finite progressive. The circumstantial
Adjunct of Manner ‘desperately’ premodifying another circumstantial Adjunct ‘fast’ is an
indication of his extreme inert state. Clauses (37a & 37b) build up on the same impression of
the environment acting violently. The Actors ‘heat’ in the circumstantial group and ‘the fire’
metaphorically further contribute to the vigorous, violent atmosphere Ralph is going through
as the former ‘beating on his left’ and the latter ‘racing forward like a tide’, both of which are
linked by the additive conjunctive ‘and’ that heightens the situation. Clause (38) is a
nominalised behavioural process ‘the ululation’. As discussed earlier at clause (12), such
linguistic technique serves two functions: it renders the abstract more concrete and
permanent, and it serves to add a further level of impersonalisation thus hostility. Such clause
encodes metaphorically ‘the ululation’ as the Actor in the chase as illustrated by the
circumstantial Adjunct of space ‘behind him’. This nominalised process is further elaborated
by other attributive nominal groups at the end of the sentence. These are ‘cries’ and ‘call’, the
first is premodified by ‘short’ and ‘sharp’, the second premodified by ‘sighting’. Clause (39)
features ‘A brown figure’ as an Actor of the material process-verb ‘showed up’. The thematic
nominal group ‘a brown figure, deserves further interpretation as it encodes an interpersonal
meaning. The use of the unspecific deictic article ‘a’ along with an indefinite description
‘figure’ endorses a narratorial detachment, an indication of antipathy toward the action and
behaviour of the savage group. This is not the only case. Such descriptions emphasise the
boys’ loss of identity. They are confined to vague descriptions, that is, washing away all the human characteristics leaving an impression of dehumanised creatures. Earlier we have come across such indefinite descriptions: ‘a striped savage’ (p. 2), ‘a savage’ (p. 2b), ‘the savage’ (pp. 6, 12, 15, 21, 23a, 34a), ‘behind the savage’ (p. 10), ‘the other’ (p. 17), ‘others’ (p. 34b). At other times they are referred meronymically to their parts of body, such as ‘a knee’ (p. 16), ‘two hands’ (p. 18), ‘a face’ (p. 20). Other cases found in the chapter are worthy of reference the following are a few randomly chosen - indefinite descriptions: ‘a savage’ (p. 108), ‘a smallish savage’ (p. 222), ‘a savage striped red and white’ (p. 222), ‘another figure, unrecognizable one’ (p. 209), ‘an outlaw tribe’ (p. 212), ‘a dark circle’ (p. 212); others without any deictic determiners: ‘savages’ (p. 211), ‘savages’ (p. 212), ‘figures’ (p. 220); ‘the hunters’ (p. 208), ‘the next savage’ (p. 218), ‘the savage’ (218), ‘the wounded savage’ twice on (p. 221), ‘these painted savages’ (p. 209), ‘the invisible group’ (p. 221), ‘the group of painted boys’ (p. 229), ‘The two that remained seemed nothing more than a dark extension of the rock’ (p. 212); parts of their body - ‘the footsteps’ (p. 216), ‘legs’ (p. 218), ‘the legs of a savage’ (p. 218), ‘voices’ (p. 212), ‘voices’ (p. 217) ‘angry voices’ (p. 217), and ‘the voices’ (p. 217), ‘a babble of voices’ (p. 221), ‘a single voice’ (p. 221) and (p. 222), ‘a voice’ (p. 222); or by the indefinite pronoun: ‘someone’ (p. 216), ‘someone’ twice on (p. 217), ‘someone’ (p. 219), twice on (pp. 221, 222, 225), ‘some’ twice on (p. 219), ‘one of them, striped brown, black and red’ (p. 208), ‘one of them’ (p. 229), ‘tiny tots some of them, brown with the distended bellies of small savages’ (p. 229); or via the common noun: ‘the tribe’ (pp. 209, 210, 211, 212, 212, 216, 217, 220). Not mentioning the many recurrences of the third-person plural pronoun ‘they’ which indicates to none in particular.

This strategy of referring to the savages works together with nominalising the vocal violence to endorse the text with a tone of impersonalisation. Other examples of nominalisation are spread all over the text: ‘Cries of panic’ (p. 217), ‘the cries’ (p. 224, 226),
a cry and a flurry’ (p. 215) ‘the cry’ twice on (p. 218), ‘that high, bird-like cry’ (p. 219),
‘another double cry’ (p. 222), ‘a single cry’ (p. 223), ‘a nearer cry’ (p. 224), ‘a noise’ (p. 212,
218); ‘an ululation’ (p. 218), ‘the ululation’ (p. 222), ‘the ululation of the pursuers’ (p. 222),
‘(shrill and inevitable. . .) the ululation’ (p. 223), ‘the ululations’ (p. 224), ‘scribbled
ululations’ (p. 225); ‘sounds’ (p. 212), ‘the sound’ (p. 218, 219), ‘a curious trickling sound’
(p. 222), ‘that sound’ (p. 223), ‘a sound’ (p. 225); ‘a fierce argument was going on’ (p. 221).

‘The savages’, at clause (40), appears as the third-person plural pronoun ‘they’ and
features both as Actor in of the material process-verb ‘were . . . running’, and Behaver of the
behavioural process-verb ‘crying out’. Ralph having been sighted, their chasing action is now
one of a more intense hostility, as made clear by the use of present in present that shows
their immediate immersion at the moment of sighting Ralph. This impression is also
strengthened by the Circumstance of Manner ‘madly’. Along with that much of the hostility
crafted up rests on the recurrence of the indefinite pronoun ‘all’. Ralph is presented as a
Senser of the perceptive mental process, ‘could hear’ at clause (41), and the sensed is a
macrophenomenon reflecting the frenzied action of the savages ‘them crashing in the
undergrowth.’ Notice the weak modal operator ‘could’, which is employed to presuppose
Ralph’s mental declining. Clause (41a) is a circumstantial relational clause. It features ‘the
hot, bright thunder of the fire’ as Carrier and the Attribute ‘on the left’ as the marked Theme.
Notice ‘the fire’ at clause (37b) which is the given information, becomes the new one in this
clause to give it a new focus as to the violent atmosphere which Ralph has to go through.
And this time ‘the fire’ is premodified by ‘the hot, bright thunder’ intensifying the act of the
fire. The narrative takes a significant point at (42). This Clause offers the reader the most
epiphanic moments in his struggle for life. It presents Ralph in the role of Senser of the
cognitive mental process-verb ‘forgot’. The sensed Phenomena which Ralph no longer
remembers are surprisingly ‘his wounds, his hunger, and thirst’. These experiences are no
longer of importance. What is of more concern now is rendered as a more inherent quality, i.e. ‘fear’, rather than the momentary bruises or the need for food and water. This impression is emphasised by the attributive process-verb ‘became’ (42a) where the sensed Phenomena at the earlier clause act as Carrier for the Attribute ‘fear’. Clause (42b), punctuated off by a semicolon, starts another relational clause but with a zero relational process-verb. The Attribute ‘fear’ in the earlier clause becomes the Carrier ‘hopeless fear’ in this clause and attributed metaphorically to the Circumstance of Manner ‘on flying feet’. Through nominalising the emotive mental verb ‘fear’ to signify an inherent state, Ralph is reduced metaphorically to act as ‘flying feet’. The deletion of the copula verb ‘was’ from the clause (42b) serves a point. The elliptical verb helps no interval between them. Besides, the participle ‘running’ accompanied by the double locative prepositional group ‘through the forest toward the open beach’ help create a sense of hurriedness. Still cohesively, the language also launches into alliteration. The words ‘fear (. . .) flies feet’ all have the initial sound /f/. In phonetic terms, this is a fricative sound that is ‘produced when the airflow is forced through a narrow opening in the vocal tract so that noise produced by friction is created’ (Akmajian 2001: 75) and this forced puff of air contributes to mimic the noise of a hasty escape through the dense and arching fronds of the trees. The clause complex (43, 43a & 43b) catches up with a new Subject and Theme. It is ‘Spots’ which metaphorically features as Actor of the material process-verb: ‘jumped’ and ‘expanded’ and ‘passed’. This new Theme is symptomatic of Ralph’s loss or failure of vision in this long chase. Ralph’s physical declining continues described at clause (44). In this marked relational process-verb ‘was getting’, ‘someone’s legs’ functions as Carrier with the Attribute ‘tired’ describing the current physical state of Ralph. But notice the marked Theme of Circumstance of place ‘below him’ and the Subject ‘someone’s legs’. Here we sense a narratorial voice reflecting its great empathy and involvement with the protagonist’s fatigued state. This clause (44a) with
its textual Theme ‘and’ serves to add a temporal sequence to the earlier clause and a topical theme ‘the desperate ululation’. This continuing clause with ‘the desperate ululation’ as Actor further worsens Ralph’s both mental and physical state. This is stressed by the material process-verb ‘advanced’ and amplified by the circumstantial Adjunct of comparison ‘like a jagged fringe of menace’. The circumstantial relational process ‘almost overhead’ is suggestive of their being too close to Ralph which requires further physical efforts from Ralph to avoid being captured. Clause (45) features, in what the ergative model calls, as Medium that is the participant affected by the process-verb ‘stumbled’ further worsening his attempts to run away. As with most of other cases above, the continuing clause linked paratactically by the additive conjunctive ‘and’ stands as the critical portion extending on the earlier clause. The nominalised behavioural process ‘cry’ takes over the thematic position and Actor of the material process-verbs ‘pursued’ and ‘rose’ reflecting their sudden and accelerating action upon Ralph’s stumbling. This impression is also strengthened by the Circumstance of Manner ‘even higher’. Amid the violent atmosphere, Ralph features as a Senser of a perceptive mental process ‘saw’ with a macrophenomenal ‘a shelter burst into flames’ (46). This internalised picture forms Ralph’s worldview; the shelter that meant a lot to him; the domestic world he aspired to construct is now destroyed. The fire that has burnt the shelter features back as Actor of a material process-verb ‘flapped’ (46a) in a way suggesting the danger that engulfs Ralph at every direction. At clause (46b), there is an existential process with ‘the glitter of water’ as Existent and at the same time an extended, sensed Phenomenon of the earlier clause. The clause complex (47 & 47a) begins with the textual Theme ‘then’ (47). Its temporal and enhancing function signals the key moment in which the protagonist is rendered as completely passive and submissive. This sentence launches a circumstantial relational process as the primary clause ‘he was down’. Another clausal paraphrase like ‘then he fell down’ would suggest a momentary enforcing state and
similarly an expected raising of himself. But what the experiential system grants this relational process is another interpretation. Here we have ‘he’ meaning Ralph standing as Carrier of the relational process and his critical state is designated by the Attribute ‘down’ which is expressive of Ralph’s motionless state rather than a developing activity. So such a clause is one of a surrendering condition rather than an enforcing one. Reading on, Ralph features as Actor of material processes in non-finite progressive tense, which are a key indication of his helplessness: ‘rolling’, ‘crouching’ and ‘trying to cry’; the first and the second verbs postmodified by a Circumstance of Manner amplifying a great deal his powerless self: the Adjunct of Manner ‘over and over’, and the Adjunct of purpose ‘for mercy’ respectively. Moreover, the Adjunct of means, ‘with arm’ features as an Actor of the process-verb ‘ward off’. This reduction to his body parts to act not upon other external participants but to protect Ralph is another sign of his inert condition. Notice the elliptical reflexive pronoun ‘himself’ that complicates further his resulted, critical state.

Eventually Ralph is presented as straggling to his feet and ‘tensed for more terrors’. And his hopeless escape comes to an end, all of a sudden, with the appearance of an officer who is attracted by the fire. The final lines of the novel articulate the dramatised explanation of what has happened on the island, expressing Ralph’s damaging beliefs of the nature of man: ‘Ralph wept for the end of innocence, the darkness of man’s heart’ (p. 230).
Style and Content of Pincher Martin (1956)

Pincher Martin (1956), as mentioned in chapter one, is a story of the sole survivor of a torpedoed British cruiser during the World War II. The novel inaugurates with a naval soldier struggling “in every direction” amid the vast Atlantic. After a series of painful struggle, he works to inflate the belt. He succeeds in it, and then he kicks off his seaboots, swims and crawls up an isolated rock ‘peak of a mountain range, one tooth set in the ancient jaw of a sunken world, projecting through the inconceivable vastness of the whole ocean.’ (PM: 30). Martin’s struggle to survive begins. There, he fights six days the annihilating environment, enduring all the different forms of pain and sufferings, and building a rescue signal for any passing ships or aircrafts. The horror of Martin’s current situation can be clearly seen in the following excerpts ‘When the air had gone with the shriek, water came in to fill its place-burning water, hard in the throat and mouth as stones that hurt,’ ‘Air and water mixed, dragged down into his body like gravel. Muscles, nerves and blood, struggling lungs, a machine in the head, they worked for one moment in an ancient pattern. The lumps of hard water jerked in the gullet, the lips came together and parted, the tongue arched, the brain lit a neon track.’ (ibid: 7-8). Finally, he is found washed ashore dead, surprisingly with his seaboots on.

Golding says in an interview with Baker (1982: 130-170) that Pincher, though literally and physically dead, has refused to accept death. Moreover, all the heroic events are nothing but a timeless, imaginary construct created out of his egotistic soul that drives him to resist the harsh reality of death. From both angles of the refutation of accepting death and the imaginary survival that is the product of his obsessive-compulsive urge would be the point for departure in the analysis of this novel. In fact, the language of the novel serves two significant purposes: Firstly, at certain stages particularly Pincher’s first day survival, the
linguistic choice serves to communicate the theme of a helpless even a dead Pincher. Secondly, it supports, at several points of the narrative, the theme of a controlling Pincher. Therefore, Pincher’s helplessness vis-à-vis his active attempts of survival will be examined from the lexico-grammar’s perspective to find out what linguistic patterns are prominent in his made-up survival. The analysis will also cover the writer’s linguistic hints at the imaginary struggle of Pincher Martin. That is to say, the theme of survival will be analysed to see how Pincher copes with it in the light of the confronting rejection of death.

Before going into the discussion of the themes proposed, I would like to comment on the common critique upon Pincher’s death. It is said that it took place on page 8 where Pincher tries to call out his mother, but was able to call only the first syllable, “Moth—” (Golding 1956: 8) where the syllabic break stands as a signal of his last breath, i.e. the immediate surrender to death. Yet, the narrating voice makes much more explicit his dilemma in the immediately following paragraph, which narrates the moments of his drowning, dead:

(1) But the man lay suspended behind the whole commotion, detached from his jerking body (. . .) (2) Could he have controlled the nerves of his face, (2a) or could a face have been fashioned to fit the attitude of his consciousness (2b) where it lay suspended between life and death (2c) that face would have worn a snarl. (3) But the real jaw was contorted down and distant, (3a) the mouth was slopped full. (4) The green tracer that flew from the centre began to spin into a disc. (5) The throat at such a distance from the snarling man vomited water (5a) and drew it in again. (6) The hard lumps of water no longer hurt. (7) There was a kind of truce, observation of the body. (8) There was no face but there was a snarl. (p. 8).

The lexico-grammatical analysis:

What the lexico-grammar of the above excerpt has to say about this is that it is a paragraph of a dead man. The clause complex at (1 & 1a) features two Themes- a textual Theme represented by the adversative conjunctive ‘but’ and extends on the incomplete cry “Moth---”; the second Theme is a topical one ‘the man’ and features as a Carrier of the
relational process-verb ‘lay’ and the first Attribute ‘suspended’ which emphasises his motionless state amid the violent uprising of the water and this is illustrated metaphorically by the Circumstance of place ‘behind the whole commotion.’ Here, the use of the relational process renders Pincher in a static picture rather than any dynamic attempt towards survival as the preceding lines have shown his energetic attempts ‘he was struggling in every direction’, ‘he fought in what might have been the right direction’ or ‘He hunched his body towards the place where air had been’. This relational process further emphasises his helplessness in facing the erupting waters. Waters surround and hinder all his survival attempts and lead to his complete submission to death ‘water came in to fill its place-burning water, hard in the throat and mouth as stones that hurt’, ‘Water thrust in, down, without mercy’, ‘But water reclaimed him and spun so that knowledge of where the air might be was erased completely,’ ‘Then for a moment there was air like a cold mask against his face’, ‘and water mixed, dragged down into his body like gravel. Muscles, nerves and blood, struggling lungs, a machine in the head, they worked for one moment in an ancient pattern.’ His powerlessness is also implied at clause (1a) by the second Attribute ‘detached’ which supports his fading unconsciousness as he no longer feels his body ‘detached from his jerking body’ that acts spasmodically in his final downing moments as illustrated by the progressive participle adjective ‘jerking’ where the non-finite modifier a sense of incompleteness. The clause complex (2, 2a, 2b & 2c) features an interpersonal Theme introduced twice by the modal operator ‘could’. The passivity of Pincher is now interpersonally emphasised. The fact that he is passively surrendering to the overwhelming waters is made clear by the linguistic structure of the clause - the first low modal operator ‘could’ and secondly the adverbial clause ‘could (. . .) have controlled (. . .), have been fashioned to fit (. . .) would have worn (. . .)’, both of which minimise the proposal made. In fact, this conditional use renders the proposal as untrue. The reason is that such structure semantically implies that Pincher has
died and no longer lives up to the time of narrating. In the continuing clause (2a), Pincher is reduced to ‘a face’ standing in meronymic relation with ‘the man’ in the earlier clause. This feature of using body parts is consistent in this paragraph and the many ones ahead in the novel. The elaborating hypotactic clause (2b) continues to build up the same impression of his complete helplessness. In this relational clause, Pincher is further demoted as illustrated by the use of the indefinite deictic pronoun ‘it’ which is encoded as Carrier of the relational process-verb ‘lay’. The retrieved Attribute ‘suspended’ from clause (1) deepens the motionlessness of his body. The fact of his drowning moments is hinted at metaphorically by the circumstantial element of place ‘between life and death’. The metaphorical expression at clause (2c) describes Pincher’s face, as ‘that face would have worn a snarl’. A congruent paraphrase like, ‘he would have snarled’ would explicitly express his vocal response and so reinforces a great deal his lifelessness. Note also the distal deictic ‘that’ premodifying the ‘face’. The argument is further denied at clause (3). The first Theme is a textual one ‘but’, and with its adversative function extends its refutation to any possible presupposition of intended survival attempts, as has been the case in the preceding texts. The second is a topical one ‘the real jaw’. The thematic position from now on is reserved for his body organs building up the climactic conclusions and bringing his survival attempts to an end. Promoting his body parts as the starting point for the proposition as well as the syntactic Subject is to stress the fact that he is detached from his body responses. In this initiating clause the Theme and the syntactic Subject ‘the real jaw’ undergoes, in ergative terms, the role of Medium and in the passive voice, that is the patient, the affected participant as indicated by the physiological behavioural process-verb ‘was contorted’ which is intensified through the circumstantial element of place ‘down’. This is further amplified by the resulted Attribute ‘distant’ designating the jaw as being twisted downwards and so left open, a signal only of an unconscious or half conscious man leading to his complete drowning. The continuing clause
(3a), with its implicit temporal and causal sequence, features again another body organ as the syntactic Subject in thematic position. This time it is ‘the mouth’ in the role of Medium and again in a passive structure and, the middle material process-verb ‘was slopped’ and attributed the adjective ‘full’ to further stress his dead reflexes in which the mouth is filled with water without any conscious reactive response. A new Theme, ‘the green tracer’ is introduced at clause (4). This new Theme first occurs in the preceding paragraph ‘and green sparks flew out from the centre like tracer.’ The progression of such a Theme from the rhematic content to the thematic position is to give it importance as the starting point of the new proposition. The new Theme ‘the green tracer’ is postmodified by an embedded hypotactic clause ‘that flew from the centre’. The head noun of the prepositional group ‘centre’ implies metaphorically his urging consciousness. In Pincher’s dying moments, this new Theme features as Actor of the material process-verb ‘began to spin into a disc’. Metaphorically, this describes the reviving moments of the ego’s urge, which drives Martin to illusory existence. At the clause complex (5 & 5a), the body organ features back as syntactic Subject and in thematic position. It is ‘the throat’ and in the role of Medium. This is another behavioural process ‘vomited (. . .) drew it in again’ which further complicates the continuous state of the drowning Pincher. This transitivity process further builds up the same sense of detached, helpless Pincher as it reflects the bodily reactive responses to consuming large quantities of water. Notice the postmodifying Circumstance of place ‘at such a distance from the snarling man’ which helps emphasise the mental distance between ‘the throat’ and Pincher. Preserving the thematic and Subject position for his body parts ‘face’, ‘jaw’, ‘mouth’ and ‘throat’ is symptomatic of their independence and consequently an impression of a shattered body is created. Note also the use of the definite article ‘the’ in ‘the real jaw’, ‘the mouth’ and ‘the throat’ instead of the more predictable and personalised possessive pronoun ‘his’ as, for example, ‘his jaw’, ‘his mouth’ or ‘his throat’. The usage of such a
definite determiner is utilised to further stress the remote relationship between the battered 
body organs and Pincher. This style injects as well an interpersonal tone of antipathy. Other 
identical examples occurring in the immediately preceding texts are ‘the lips came together 
and parted, the tongue arched, the brain lit a neon track’ (ibid: 8). The remaining clauses 
bring the whole paragraph to an end in Pincher’s sufferings. At clause (6), ‘the hard lumps of 
water’ features as Actor of the material process-verb ‘hurt’ negated by the mood Adjunct ‘no 
longer’ which reveals Pincher as lacking any sense of reaction or resistance to further 
impending danger. The following clauses (7, 8 & 8a) are existential processes. The first two 
end Pincher’s drowning scene ‘There was a kind of truce, observation of body’ (7) ‘There 
was no face’ (8). These clauses need further exploration. In fact, clause (7) is a representation 
of mental activity as it can roughly mean ‘he accepted his destiny and observed his body 
going down’. However, this would grant Pincher a more conscious involvement and present 
him as heroic enough to pass such decisions. Therefore, the very nature of existential 
processes is to induce the Existents ‘a kind of truce, observation of body’ as forced results 
without Pincher’s volition. The second existential clause (8), with its Existent ‘no face’, 
captures the disappearance of the last human part to be drawn. This is in fact another mental 
reflection from the narrator’s point of view, i.e. a kind of endorsement of his death. However, 
the last existential clause (8a) comes as a surprise. The textual Theme introduced by the 
adversative conjunctive ‘but’ stands as counter-expectancy to all the earlier propositions of 
his death. This existential clause introduces a new Existent ‘a snarl’. This ‘snarl’ has nothing 
to do with ‘the snarling man’ (5). Note too the use of the indefinite deictic ‘a’ which adds a 
tone of impersonalisation. This new ‘snarl’ is not a cry of pain but of anger. It is Pincher’s 
inner will or consciousness that has fired it off. This impression has its support in the 
proceeding texts in which this rhematic ‘snarl’ persists predominantly in thematic position 
and syntactic Subject on his first day. The insisting will for survival lurks and then compels
Martin to resist death. A powerful will for a rebirth and a new existence, persist throughout the novel. The following are some instances of the insistence for life, which will be called as the ‘dark centre’, his ego:

The snarl thought words to itself. They were not articulate, but they were there in a luminous way as a realisation. Of course. My lifebelt. (p. 9)

The snarl came back with a picture of heavy seaboots and he began to move his legs. (p. 10)

The snarl came back but now it had a face to use and air for the throat. (p. 10)

The snarl endured. He thought. The thoughts were laborious, disconnected but vital. (p. 14)

The snarl fixed itself, worked on the wooden face till the upper lip was lifted and the chattering teeth bared (p. 15)

the snarl wrestled with his stiff muscles (p. 36)

The sequence above features ‘the snarl’ at times Sensor and at other times Actor providing illusory plans for his survival in his made up reborn life.

In terms of representation, one approaches the novel with expectations of a heroic performance from the protagonist. In fact, at the surface level of the narrative, it actually does. The reader is made, through a skilful use of language, to explore a hero performing serious actions and fighting to save his life, in a word, a deus ex machina of a protagonist-survivor. However, the writer’s grammar of the novel constructs, at various stages, another interpretation. In other words, the grammar reveals, as mentioned earlier, particularly Pincher’s helplessness and powerlessness in his fantasy struggle for survival in the face of the huge swirling ocean. Yet, at several planes in the development of the narrative, the narrative records his active attempts to save his illusory life and so reveals his egoistic rejection to accept death.

The lexico-grammatical options the text utilises to support the theme of a helpless Pincher work in parallel with the theme of the quasi-controlling Pincher. Taking first the
theme of helplessness, we find more prominently the suppression of Pincher as Subject and Theme of the clause. Pincher, in this way, is referred to metaphorically through the meronymic references to his body parts. The frequently repeated occurrence of body parts is remarkably striking in respect of Pincher’s corporeal condition. In choosing body parts as the starting point of the proposition, Golding assigns significance to the message of the clause. The body parts allude to what they textually want to hint at. That is, they tend to point out the reality of his bodily fragmentation. Not to mention the many recurrences of body parts in the different syntactic positions, I shall provide some cases where Pincher’s body organs take over the thematic and Subject prominence:

- His body let loose its panic and his mouth strained open (p. 7)
- while his distant body stilled itself and relaxed. (p. 9)
- His mouth slopped full (p. 10)
- until his heart was staggering in his body like a wounded man (p. 11)
- His head and neck and shoulders were out of the water now for long intervals. (p. 12)
- His head fell forward. (p. 12)
- His chattering teeth came together and the flesh of his face twisted. (p. 13)
- His legs below him were not cold so much as pressed, squeezed mercilessly by the sea (p. 13)
- The back of his neck began to hurt (p. 13)
- and his face dipped in the water. (p. 14)
- His body lifted and fell gently. (p. 14)
- The slow fire of his belly, banked up to endure, was invaded. (p. 17)
- His head fell on his chest and the stuff slopped weakly, persistently over his face. (p. 17)
- His legs slowed and stopped (p. 16)
- and his arms began to heave water out of the way. (p. 19)
- His mouth was needlessly open and his eyes (p. 22)
- His hand crawled round’ above his head. (p. 26)
- and his heart began to race again. (p. 27)
- His teeth came together and ground. (p. 27)
- His shoulder lifted a little. (p. 28)
- His back was edging into the angle. (p. 28)
- His mouth had fallen open again. (p. 28)
- His mouth shut then opened. (p. 29)
- His eyes closed again (p. 29)
- His head shook. (p. 30)
- His left leg swung and thumped. (p. 33)
- His knees straightened slowly (p. 35)
- His whole body slid down (p. 35)
- his body flattened a little in the funnel. (p. 38)
- His right arm rose (p. 39)
His left arm stretched away along the trench (p. 40)
his eyelashes caught in the film. (p. 40)
His face set in a look of agony. (p. 66)
His body yielded to the shivers (p. 67)
His right hip was blue as though someone had laid a hand dipped in paint on it. (p. 73)
His jaws moved (p. 75)
His eyes hurt and water ran round them. (p. 79)
The knuckles of his hands whitened. (p. 80)
When his hand had submerged to the knuckles his finger-tip met slime and slid. (p. 97)
his body shook. (p. 105)
Then his ears began to fill with the phantom buzzing planes. (p. 110)
His waist was on the rock between his hands (p. 110)
His head sank between his knees (p. 125)
His arms ached (p. 128)
His hand fell open. (p. 128)
but his backside seemed to fare no better. (p. 131)
His hands and skin felt lumpy. (p. 140)
and his body burned. (p. 141)
His cheek against the uniquely hard rock, his mouth open (p. 142)
and his teeth chattered. (p. 142)
only his feet were swollen and sore. (p. 143)
His legs before him were covered with white blotches. (p. 159)
The lower half of his face moved round the mouth till the teeth were bare. (p. 163)
His jaws clenched, his chin sank. (p. 164)
as his right arm, twisted back. (p. 168)
His feet were being bastinadoed. (p. 171)
and his hands were by his chest. (p. 182)
His mouth was open in astonishment and terror. (p. 183)

Now considering how the language at the experiential level is exploited to describe the utter vulnerability of Pincher at his fantasy survival, it reveals that Pincher’s life does not figure, in the three-chapter narrative, as a participant in its own right. In the processes where the body parts predominantly take over the Subject and thematic positions, they also appear in the roles of the Medium (as well as Actor, this function will be taken in later on when discussing the as-if active Pincher) which contributes to the theme of Pincher’s helplessness. In ergative terms, the role of Medium refers to the participant that is highly affected by the process and so the debility of his body to endure the perilous circumstances. In other words, through the middle ergative construction, Golding portrays Pincher’s body parts as
autonomous participants acting in ways he cannot control. To substantiate the notion of Pincher’s powerlessness, I quote some examples of the middle ergative structures:

His body let loose its panic (p. 7)
till the hinges of his jaw hurt. (p. 7)
His mouth slopped full (p. 10)
His body lifted (p. 14)
and his face dipped in the water. (p. 14)
His legs slowed and stopped (p. 16)
His shoulder lifted a little. (p. 28)
His mouth shut then opened. (p. 29)
His eyes closed again (p. 29)
His head shook. (p. 30)
His left leg swung and thumped. (p. 33)
and his right arm reached out in front of him. (p. 35)
His whole body slid down (p. 35)
His face moved up against the rock (p. 37)
Now his right leg was moving. (p. 38)
and his body flattened a little in the funnel. (p. 38)
The leg straightened. (p. 39)
His right arm rose (p. 39)
His left arm stretched away along the trench (p. 40)
The comer of his mouth pricked (p. 40)
My thighs are hurting (p. 41)
legs and claws held out. (p. 41)
the head still moved from side to side, moving more quickly than the slow thoughts inside. (p. 45)
At last his head stopped moving (p. 46)
His eyes opened wider (p. 58)
His thigh would flatten down again (p. 69)
hands bent up. (p. 70)
The mouth opened. (p. 102)
and felt how his body shook. (p. 105)
head lowered. (p. 126)
His head sank between his knees. (p. 125)
as his right arm, twisted back. (p. 168)

As far as the middle ergative construction and its significance concerning his made-up struggle are concerned, the above examples reveal that his body parts are acting and reacting spontaneously without Pincher’s volition. The middle ergative structure dominates the description of events that have occurred unfavorably to the protagonist. His body or parts of his body take on the role of the affected participant, i.e. Medium. In other words, Pincher’s body or parts of it seem to have a life and spontaneity of their own, indicating thus the utter loss of self-control. It appears plausible that in this presentation of events, Golding arranges
Pincher’s linguistic choice in such a way that his control over his precarious situation is made to appear as what Halliday (1968) calls ‘superventive’. Later on in the development of narrative, his control over the situation and environment will tend at times to increase gradually as we come to his following days of struggle. On account of this, it is convincing that when Golding describes Pincher’s lack of control and power through this linguistic pattern, he tends to create the impression of distance, and hence the notion of fractured body is emphasised. He does this, as mentioned earlier, by giving the thematic prominence to his body parts. They stand as the starting point of such ergatively-constructed clauses, and the rhematic contents predicate this vulnerability. The nature of middle ergative structure is the fact that the action presented is not explicit as to whether it is internally, or externally caused. (Halliday and Matthiessen 2004: 282-292). Accordingly, in this set of ergative clauses, the Agency is shifted at this stage to an abstract phenomenon, presumably beyond Pincher’s control to attach causal relationship. Hence, this ambiguity reflects Pincher’s mental feebleness to conceptualise his surrounding and hence reacts voluntarily.

The other linguistic choice, which is closely entwined with the ergative pattern and is exploited towards the establishment of the split between the fragmented body, and the struggling Pincher is the use of middle (or intransitive) processes with the body parts as Theme and Subject. Such cases are:

- His head fell forward. (p. 13)
- his arms fell. (p. 16)
- His head fell on his chest and the stuff slopped weakly, (p. 17)
- his body gave up (p. 21)
- His eyes returned to the pebbles (p. 25)
- His hand crawled round (p. 26)
- His mouth had fallen open again. (p. 28)
- and his head fell. (p. 31)
- the body scrambled, crouched (p. 33)
- For a while the eyes looked, received impressions without seeing them. (p. 33)
- The mouth took no part (p. 34)
- His hand came back (p. 38)
- The fingers searched stiffly (p. 38)
- and when the hand crawled round and up (p. 38)
- the hand came back (p. 38)
Chapter Seven: Analysis: Style and Content of Pincher Martin

The whole body began to wriggle (p. 39)
The toes searched tremulously for the first limpet (p. 39) as the fingers had searched for the second. (p. 39)
The left leg came in (p. 39)
His legs kicked (p. 42)
His body began to crawl again. (p. 45)
When the body drew near to a possible shelter (p. 4)
His eyes fell open (p. 47)
The dark centre of the head turned (p. 55)
His body was jumping (p. 64)
The eyes loomed and impended. (p. 71)
His eyes hurt (p. 79)
As his heart eased (p. 86)
His arms ached (p. 128)
and the dark head waivered and burst. (p. 134)
and his body burned. (p. 141)

Pincher’s split personality depicted throughout is also enhanced by way of enabling the same action to both Pincher and his body or parts of it. That is, on several occasions Pincher is presented as autonomous Actor and Instigator of transitive and ergative processes as well as other transitivity participants such as Senser and Behaver. These participant roles feature clusters of middle or pseudo-effective and ergative processes with body parts as Medium and Actors. Such linguistic choices, stressing on the fact that both Pincher as a participant in the process and his body parts as another participant, do not always converge or coincide. The following are some cases that bring home the argument:

He shut his mouth (p. 10)
It (mouth) (. . .) shut for the air and against the water. (p. 10)

His mouth (. . .) opened (p. 29)
he opened his mouth (p. 37)

He opened his eyes (p. 44)
His eyes opened wider (p. 58)

His eyes closed again (p. 29)
He opened and closed his eye (p. 43)

he could close fingers on it (p. 21-22)
His fingers closed over the limpet. (p. 39)

He shook himself free of the worms on his skin (p. 112)
and felt how his body shook. (p. 105)
His head shook (p. 30)
He shook his head irritably (p. 78)

and his right arm reached out in front of him (p. 35)
He reached out with both arms as though to grab words before they dried away (p. 130)

He ( . . . ) began to straighten his legs (p. 37)
The leg straightened (p. 39)

He stopped (p. 16)
His legs slowed and stopped (p. 16)

he flattened himself to escape the descent of the water (p. 37)
and his body flattened a little in the funnel (p. 38)

He began to slide down the rocks (p. 31)
His whole body slid down (p. 35)

His body began to crawl again (p. 45)
He began to crawl (p. 193)

the body scrambled (p. 32)
He scrambled out of the trench (p. 58)

He looked closely at a butt (p. 29)
For a while the eyes looked (p. 32)

The whole body began to wriggle (p. 39)
He ( . . . ) began to wriggle weakly like a snake (p. 46)

He turned his head sideways (p. 28)
The dark centre of the head turned (p. 54)

then the right hand ( . . . ) began to fumble ( . . . ) the oilskin (p. 32)
He began to fumble in the crumples of his oilskin (p. 37)

he blinked and squinted (p. 15)
The eyes blinked open (p. 32)

As the eyes watched, a wave went clear over the outer rock (p. 32)
He watched, wave after wave (p. 32)

the body shivered (p. 47)
He lay so, shivering (p. 67)

the tongue arched (p. 8)
He arched in the water (p. 13)

The fingers found cord and a shut clasp-knife (p. 32)
He turned round and found handholds in the cleft (p. 33)

He got his hands up and plucked at the toggles of his duffle (p. 159)
His claws plucked at the tatters and pulled them away (p. 193)
Still selections from the system of transitivity continue to establish the theme of a dazed survivor fighting abstractly to confirm a reality, which actually does not exist. At the first stage of his struggle for survival, Pincher is portrayed in action. However, the achievement of the action is rendered implicit. The following examples are illustrative:

He got his right leg across his left thigh and heaved with sodden hands. (p. 10)
He heaved over in the sea. (p. 21)
when he pushed he could feel the wooden tips shifting the invisible pebbles. (p. 26)
He lifted the dents in his face away from the pebbles that had made them and pushed with his knees. (p. 27)
He pushed with feet. (p. 28)
He ( . . . ) pulled with hands. (p. 28)
Fingers closed on the blunted edge of the depression. Pulled. (p. 35)
the hand went back to the higher limpet and pulled. (p. 39)
He raised the broken suitcase to the wall ( . . . ) pulled and ( . . . ) (p. 61)

He thrust and thrust (his tongue) (p. 59)

The recurrence of the above pattern that describes Pincher’s actions, on the whole, appears as effective material processes without a Goal. That is, the affected participant is not expressed. Although these material verbs are essentially transitive processes, they do not actualise an object. Experientially, a transitive clause entails the unfolding of a process towards another participant. But this is not the case in these attempts of Pincher’s struggle. Following this strategy, Golding succeeds in suggesting that Pincher’s actions do extend to another participant and creates the picture that there is utter lack of some solidity upon which he is to grab. The hidden motive for the absence of highly expected participant lies in the fact that linguistically unrealised participants convey a relatively mentally unable mind to fabricate a complete picture in his fantasy struggle as to what is to be gripped. The following two-sentence excerpt represents the same syntactic pattern of such a narrative:

(1) His right arm rose, (1a) seized. (2) He pulled with both arms, (2a) thrust with both legs (p. 39)
The linguistic realisation of seizing, pulling, and thrusting at clauses (1a, 2 & 2a) respectively, though semantically appears as effective, are not directed at any participants; that is, no Goal is being specified. Thus, they act as middle material processes or better configured experientially as psychological behavioural processes. Although the processes of seizing, pulling and thrusting can be inferred as having to do with holding the hand, and lifting and pushing himself, they are not made explicit. The clause complex (1 & 1a) features paratactic structure but the relation between the respective clauses is made unclear by the absence of conjunctive of whatsoever kind, not even a temporal one. Syntactically his right arm features as the Actor of the first material process-verb ‘rose’ and lucidly too of the second material verb ‘seized’. The ambiguity is made even stronger via two crucial linguistic elements: (1) the elliptic coreferential subject whose insertion would have reduced the ambiguity of the relation between the two processes; (2) the absence of conjunctive even the temporal ones. The particular syntactic structure with a one-word clause only punctuated by a comma has the function of slowing down the tone of the immediacy of the action. Moreover, the absence of the Goal of the process further anchors the insistence of consciousness towards action, i.e. movement, at this stage of the struggle. Another instance having the same impression appears on page 58 ‘His lips contracted down round his tongue, sucked.’ The clause complex (2 & 2a) is also constructed in the same way towards the establishment of the theme of dazed or dreamlike struggle. At this clause complex, Pincher is the Actor of the material process, yet, no Goals exist as to the unfolding of the material process-verbs ‘pull’ and ‘thrust’. What he pulled and thrust remains unmentioned. This choice of linguistically realised participants governs the type of circumstance to be used. Note the presence of the circumstantial elements of means ‘with both arms’ and ‘with both legs’ rather than the more expected circumstances of place ‘he pulled (himself up)’ and ‘he thrust (himself into the
crack). Thus, clauses lacking such circumstantial Adjuncts of place are only a signal of circumnavigating his illusion that leads to nowhere. Hence, due to the deliberate use of a supposedly effective material clause that does not extend to another participant, i.e. Goal, as well as the absence of the necessary spatial circumstances, the proposition of Pincher’s role as an active participant becomes weak. Other instances in the absence of locational phrases are quoted here ‘For a while the eyes looked, received impressions without seeing them.’ (p. 32), ‘His head ground against rock and turned’ (p. 42), ‘Slowly he turned (. . .)’ (p. 46) and ‘The dark centre of the head turned (. . .)’ (p. 54). Another device of importance, which leads to convey imaginary events hence, an illustration of the insubstantiality of the thing being equated, is the repeated use of the Circumstance of comparison ‘as if’. The hypothetical nature of the event which is narrated or depicted with ‘as if’, ‘She had gone as if a hand had reached up that vertical mile and snatched her down in one motion’ (p. 18), ‘The sense of depth caught him and he drew his dead feet up to his belly as if to detach them from the whole ocean’ (p. 19), ‘He heaved over in the sea and saw how each swell dipped for a moment, flung up a white hand of foam then disappeared as if the rock had swallowed it’ (p. 21), ‘He had to twist them out as if he were breaking bones away from their tendons, screwing them out of the joints’ (p. 74).

The achievement of active material processes is seen later in the development of the narrative when Pincher fancies himself of the false reality as being alive and struggling against the perilous situation. This active representation makes choice of the lexicogrammatical resources which present Pincher as a controlling participant via the use of the material processes. The material processes above, which do not actualise the Goal participant, retrieve themselves in a syntactically explicit and complete structure. This has the function of elaborating and specifying experientially and circumstantially on the actions that is performed. The following instances are illustrative of this point:
He (. . .) heaved himself up (p. 33)
He (. . .) heaved himself up. (p. 42)
He heaved himself round (p. 126)
He heaved himself up on hands and knees. (p. 169)
He heaved himself on his hands and knees. (p. 169)
He heaved himself out amid water that swirled to his knees (p. 191)

He pushed at this part with his stockinged feet (p. 65)
He (. . .) pushed his doubled fists into the damp cloth over his belly. (p. 65)
He (. . .) pushed himself clear of the rock and fell. (p. 110)
He pushed the lifebelt under the surface of the water (p. 164)
He pushed the body with his finger to the mouth of an anemone. (pp. 165-166)

He began to thrust himself backwards into the sleeping crevice. (p. 67)
He (. . .) thrust them (his clothes) into the crevice. (p. 171)

He seized the binnacle and the rock (p. 55)
He seized the cracked stone. (p. 59)

He (. . .) pulled it (a thigh) towards his chest and then the other. (p. 28)
He pulled himself up until his body from the waist was leaning forward along the slope. (p. 35)
He pulled it (his hand) out (p. 38)
He pulled himself up and lay on a fiat rock with a pool across the top. (pp. 42-43)
He (. . .) pulled it (encrusted boulder) up. (p. 62)
He (. . .) pulled the haft away from it. (p. 63)
He (. . .) pulled himself in. (p. 66)
He pulled the sleeves of his duffle out of the oilskin tubes until they came over the backs of his hands. (p. 67)
He (. . .) pulled himself up, (p. 145)

The clauses mentioned above stand in marked contrast with the previous ones where they neither project the role of Goal nor extend to provide circumstantial information of place. Here, Pincher is presented more as an Actor of a seemingly or pseudo-effective material processes. As a result, Pincher’s actions appear directional; they extend to include the missing participant (i.e. the Goal) in those transitive processes that have been used intransitively. What is more interesting in these material processes is the frequent use of the reflexive deictic ‘himself’. Here the use of the reflexive pronoun ‘himself’ as the Goal of these material processes stands, from Pincher’s point of view, as the potential target in the struggle. Such use expresses two significant implications. First, it has the effect of endorsing the separateness between the Actor and the acted upon, hence between Pincher and his body.
The other implication is suggestive of an external participant, i.e. the inner will that invokes action as a means for survival. These processes could have been worded experientially in middle material processes such as ‘he rose’ instead of ‘he heaved himself up’. However, the effect of the original renderings is frequently an impression of dynamic activity, which is, in fact, the result of the compelling centre. Add to that, the recurrent use of utilising the reflexive pronoun ‘himself’ reflects the insistence of his consciousness for materialising his existence. By virtue of this stylistic device, Golding lends Pincher presence throughout. This potent force can be seen in the more semantically vigorous lexical items used to portray his physical attempts for survival, ‘heave’, ‘haul’, ‘pull’, ‘seize’, etc. This pattern also extends to include other transitivity processes, that is, the mental processes such as ‘He reminded himself seriously that this was the day’ (p. 116) where the third-person pronoun ‘he’ stands as the Agent of this cognitive process and ‘himself’ as the enforced Senser. The same linguistic pattern applies to the body parts as in ‘He turned his head sideways again’ where an alternative transitivity choice could fashion him simply in a middle clause as ‘He turned sideways again’.

The narrative also offers another linguistic feature, which marks the superventive situation Pincher is going through. It is the use of material processes where Pincher is relegated to the rhematic position functioning as the Goal of the action, i.e. the affected participant of the process or, in a more passive position, i.e. in the circumstantial position. These material processes are predominantly of the effective type, and further support the theme of helplessness. Pincher is presented as the passive participant that is acted upon by the powers of the environment, most often by the sea and where he is unable to produce any resistance, signalling his complete surrender to the environment:

But water reclaimed him and spun (p. 7)  
The air stiffened them (head, neck and shoulders) (p. 12)  
the whole wet immensity seemed to squeeze his body (p. 12-13)  
The snarl fixed itself, worked on the wooden face (p. 15)
The little warmth of anger flushed blood back into the tops of the cheeks and behind the eyes. (p. 15)
and his movements broke up the stony weight of his legs. (p. 15)
Crest swung (. . .), loomed, seized him, elevated him for a moment, let him down, and slunk off, but there was another crest to take him, lift him (p. 17)
the cold was squeezing him (p. 18)
A crest overtook him (p. 19)
and the thought drove him to foam in the water- (p. 20)
The first, fierce excitement of sighting had burned up the fuel (p. 21)
The force of his return sent him under (p. 20)
Ropes held him, slipped and let him go (p. 22)
They moved him forward over the hard things. (p. 22)
a wave came back and filled his mouth (p. 26)
which the waves had whirled him. (p. 28)
All the time the wind pushed him into the cleft (p. 34)
the water hit him from head to feet (p. 36)
the water hit him and went back (p. 36)
immediately a wave had him, thrust him brutally into the angle then tried to tear him away (p. 36)
and the sea knocked him down and stood him on his head. (p. 37)
and the sea exploded, thrust him up (p. 37)
They (seas) tore at his clothing, they beat him in the crutch, they tented up his oilskin (p. 37)
The chute struck him again (p. 37)
Wind chilled his cheek. (p. 41)
It (rock) confined his body (p. 48)
A swell was washing regularly over his head (p. 10)
Then abruptly the swells were washing over his shoulders (p. 11)
Water washed into his mouth (p. 16)
Brown tendrils slashed across his face (p. 21)
they (shiverings) took power from him (p. 30)
the water welled over him (p. 30)
A shot of foam went over his feet (p. 31)
A single string of spray leapt up between his legs, past the lifebelt and wetted his face (p. 34)
The water tore at him (p. 36)
as the foam streamed down his face. (p. 37)
and a torrent swept back over him. (p. 37)
waves in the white water that beat against his cheek (p. 41)
The pictures stirred him (p. 41)
A ripple splashed into his mouth. (p. 42)
The wind went down with him and urged him forward. (p. 42)
but if he stopped for a moment’s caution it thrust his unbalanced body down (p. 42)
and the sea was washing over his head and shoulders. (p. 42)
but dropping trails of rain still fell over him. (p. 44)
A gull-cry swirled over him (p. 57)

The following is a representative excerpt of the sea as an Actor functioning in material processes. In fact, this is significant for two remarkable reasons. First, it describes
Pincher’s utter passivity and second, it implies the deceased is being received ironic farewell from the sea in a moment of figurative burial:

(1) The sea no longer played with him. (2) It stayed its wild movement (2a) and held him gently, (2b) carried him with delicate and careful motion like a retriever with a bird. (3) Hard things touched him about the feet and knees. (4) The sea laid him down gently and retreated. (5) There were hard things touching his face and chest, the side of his forehead. (6) The sea came back (7) and fawned round his face, (8) licked him. (p. 22)

Here the sea acts metaphorically both as Actor in seven material process-verbs and as Behaver in two behavioural processes. The first material process-verb ‘played’ (1) is negated by the Mood Adjunct ‘no longer’, which signifies once again the comeback in dealing with the drowning Pincher. The second material process ‘stayed’ (2) with the Goal ‘its wild movement’ expresses the determined violence of the sea. The clause complex (2a & 2b) contains the material process-verbs ‘held’ and ‘carried’ with ‘him’ as the Goal of both processes which in a way suggest a burial performance upon a dead body. This impression is supported by the Circumstance of Manner at both clauses (2a) ‘gently’ and (2b) ‘with delicate and careful motion’ as well as in the circumstantial Adjunct of comparison ‘like a retriever with a bird’ at the most former clause (2b). Golding presents the concrete nominal group ‘hard thing’ at clause (3) as Actor in another metaphorical material process-verb ‘touched’ with Pincher in the participant role of Goal. Of course, this is not the natural way of describing a physical observation. The normal rendering for such an experience would be ‘he felt something hard touching his feet and knees’, where ‘he’ features Pincher as Senser of a perceptive mental process-verb ‘felt’ and a sensed Phenomenon ‘hard things’. Yet, this is not the intended experiential interpretation as it grants Pincher a completely conscious sensation. Therefore, the original sentence is much more contributing to the theme of Pincher’s passivity. Moreover, the object ‘hard things’ which is presumably a circumlocution of a more specific object foregrounds the dazed mind of the survivor. Clause (4) features again ‘the sea’ as Actor of the material process-verb ‘laid (. . .) down’ and again the
possessive deictic ‘him’ as the Goal of the step-wise burial process. The second material verb ‘retreated’ portrays the step back performed right after the first action ‘laid him down’. The existential process at clause (5) repeats the concrete nominal group ‘hard things’ as Existent. The shift from ‘hard things’ as Actor of a material process to an Existent in an existential process is to distance the battering-out survivor from any mental experience. The last clause complex (6, 7 & 8) concludes the final burial moment. Featuring again ‘the sea’ as Actor of the material process-verb ‘came back’ and more significantly Behaver of the behavioural process-verbs (7 & 8) respectively, ‘fawned’ and ‘licked’ signal the intimate farewell the sea is showing. The characterisation of this event, with its slightly ironic sense is made manifest through the lexical items ‘fawn’ and ‘lick’. Both these words imply the last kiss, which stands cohesively with ‘retriever’ meaning ‘dog’ that conveys the writer’s judgment of a dead one.

Obviously, the passive voice is not absent from the text either. It is remarkable that it further provides descriptions of either Pincher or parts of his body at the mercy of the sea:

(shoulders) were fastened in front under the oilskin and duffle. (p. 9)
He was lying suspended in the water (p. 10)
He began to be frightened again—not with animal panic but with deep fear of death in isolation (p. 10)
They (legs) were no longer flesh, but had been transformed to some other substance, petrified and comfortable. (p. 14)
the upper lip was lifted (p. 15)
his body was lifted in it. (p.15)
(he) was thrust sideways (p. 22)
it (his body) was exhausted, (p. 27)
his right arm was stretched above him. (p. 35)
The nearer he lowered his body to the pebbles the harder he was struck (p. 36)
He fell on all fours and was hidden in a green heap (p. 36)
He came to the narrowest part and was shoved through. (p. 37)
His hand came back, was inundated, (p. 38)
The body was lifted a few inches (p. 38)
His right arm was bent under his body and his wrist doubled (p. 40)
he became a man who was thrust deep into a crevice in barren rock. (p. 56)
He was astonished (p. 65)
The right elbow was swollen (p. 73)
His right eye was fogged (p. 73)
The fogged side of his right eye was pulled slightly as he ate. (p. 75)
he was panic-stricken at the memory. (p. 110)
He was jerked out of this state by a harsh scream. (p. 126)
Then he was suddenly seized with a terrible loathing for lobsters (p. 131)
At once he was refrigerated. (p. 141)
The tip was swollen, (p. 168)
the hair was stuck with blood (p. 170)

Another experiential function, which is enormous in the text and has to say about the
distance or separation between Pincher and his body parts, and Pincher and his sensory
perceptions, is the existential process. The existential process allows for the representation of
something that exists or happens apart from the one who holds it or experiences it. Moreover,
a thing, an object, an abstraction or whatever, which exists is known as the Existent. In doing
so, Golding isolates Pincher from his body parts as well as from the experiences he comes
across. The implication is then a dazed or unconscious person in this made-up struggle. The
existential process serves two purposes. First, it is utilised to convey the mental as well as
the physical weakness of Pincher. Secondly, it has the effect of implying the survivor’s
growing awareness of his surroundings. There are significant types of Existent in the text.
These are the body parts, circumlocutory phrases, nominalised processes expressing
perceptive phenomena, and nominalised adjectives expressing sensations:

Pincher and Body parts:

There was no face (p. 8)
there were his hands far off but serviceable. (p, 10)
There were hands to be sure and two forearms of black oilskin (p. 19)
there was another hand on the other side somewhere (p. 26)
There were still fingers on it (p. 26)
At this far end, away from the fires, there was a mass of him lying
on a lifebelt that rolled backwards and forwards at every breath. P. 48
Beyond the mass was the round, bone globe of the world and
himself hanging inside. (pp. 48-49)
The teeth were here, inside his mouth. (p. 91)
There was no body to be seen, only a conjunction of worn materials. (p. 131)
There was a body lying in the slimy hollow (p. 199)
There was no mouth. (p. 200)

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All the above instances of existential processes clearly announce the physical distance between Pincher and his body parts. Linguistically what these processes do express is the fact that the participants, the Existent (i.e., face, hands, forearms, fingers, etc) are no longer engaged or ‘involved in any ‘goings-on’” (Thompson 2004: 105). The writer through this distinctive structure features Pincher as lacking control over his body or parts of his body to perform any action. Moreover, this structural pattern contributes to the passivity of his illusory struggle rather than any dynamic atmosphere. The validity of the argument is supported further by the fact that some body parts are devoid of any explicit reference as to whose body parts are those. The occurrences of the Existents, ‘hands’ and ‘two forearms’, ‘fingers’ without any definite deictics, or ‘another hand’, ‘a body’ and ‘a mass of him’ with indefinite determiners all of which add to the theme of helplessness. Still the very nature of such linguistic structure is the impersonal tone they enhance and the effect is an unemotional one towards the protagonist. There are cases above where the body parts display some shared characteristics with the protagonist. This is achieved through the use of the possessive pronoun ‘his’ as in ‘there were his hands far off but serviceable’ or through a definite article ‘the’ as in ‘beyond the mass was the round bone globe.’ However, a sense of distance is also evident through the modificatory items, which precede or follow the head noun or nominal group. In the former, ‘his hands’ is postmodified by the Circumstance of place ‘far off’ which dissipates any sense of attachment. In the latter ‘the mass’, with its negative associations, is premodified by the marked thematic spatial Adjunct ‘beyond’ that has the function of stressing the distance between Pincher and his body. The other examples feature negated existential processes ‘there was no face’, ‘there was no body’ and ‘there was no mouth’ which have the same rhetorical and semantic impact, hence underlining the actual reality of his struggle. This impersonal way of representing events coincides fully with the foregrounding of body parts. Most prominent are those which have been used as Subject and
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Theme with or without the definite determiner ‘the’, where the possessive deictic ‘his’ is more appropriate or, the use of such similar expressions as ‘the man’, all of which imprint an interpersonal tone of antipathy towards the protagonist, i.e. Pincher Martin. For example,

the lips came together and parted (p. 8)
the tongue arched (p. 8)
the brain lit a neon track (p. 8)
But the real jaw was contorted down and distant (p. 8)
the mouth was slopped full’ (p. 8)
The throat at such a distance from the snarling man vomited water (p. 8)
When he thought of the mile he arched in the water face twisted (p. 18)
He found the hand and worked: the wrist. (p. 26)
(he) feel the wooden tips (p. 26)
He pushed with feet, pulled with hands. (p. 28)
He took a thigh in both hands (p. 28)
the body scrambled, crouched, the hand flicked out of the oilskin pocket and grabbed rock. The eyes stared and did not blink. (p. 32)
The hand let go, came down to the knee and lifted that part of the leg. (p. 39)
his legs in different worlds, neck twisted. (p. 40)
When the body drew near to a possible shelter the head still moved from side to ‘side (p. 45)
Now and then a shudder came up out of the crack (p. 46)
and there the shudders were beaten (p. 48)
and a patch of galactic whiteness that he knew vaguely was a hand connected to him. (p. 49)
legs straddled, arms out for balance. (p. 54)
he raised an arm (p. 57)
He stood there, heart thumping (p. 59)
He stopped, put a hand to his forehead (p. 61)
he let the palm fall back on his knee. (p. 62)
The feet had been so thoroughly sodden that they seemed to have lost their shape. (p. 73)
he stood with toes (p. 74)
In the sunlight and absence of cold the whole could be inspected not only with eyes but with understanding. (p. 77)
He went on hands and knees to the edge and looked down. (p. 85)
He heaved over and lay face downwards in the crevice, (p. 90)
Gripping the lifebelt in two hands, with face lifted, eyes staring straight ahead down the gloomy tunnel (p. 90-91)
he thumped rock with lifted knees (p. 149)
hands clawing. (p. 192)

But the man lay suspended behind the whole commotion (p. 8)
A picture steadied and the man regarded it (p. 8)
A weight pressed on him and the man (p. 38)
The man moved sideways up the slope of the roof. (p. 39)
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In fact, the excessive deliberations of body parts and other related designations of Pincher Martin reflect the distant and interpersonal alignment of the author for the unappreciated character. A detached and impersonal grappling from Golding’s part towards the protagonist Pincher Martin can be felt. That is, Pincher is not seen and is not regarded as an animate human individual to be referred to by name. Neither his first name or surname, nor a title or a description is utilised to illuminate him in his struggle as a hero. This is a fact which is utterly absent in the whole novel. Rather he is relegated to inhuman descriptions - ‘the lips’, ‘the tongue’, ‘the hands,’ or described in an impersonal way through ‘the man’ or the more dehumanised descriptions ‘the creature’ (p. 180), ‘His claws’ (p. 193) for example.

The continuing structural pattern below is another clear pointer to the inability of the central character to apprehend his surroundings. The cited existential processes below, in fact, are renderings of mental processes. For example, the existential clause ‘there was sunlight on a rock’ could have been given as ‘he saw sunlight on a rock’ but this hypothetical clause would support an explicit survivor in the role of Senser, conscious to the events around him. This is an interpretation, which is not the writer’s leitmotif. Therefore, Golding maintains this way of presentation with existential processes to reduce active and conscious engagement from Pincher’s part. In other words, experientially this pattern stresses Pincher’s initial ineffectuality and passivity in his struggle.

The same structural pattern, i.e. the existential process, is at several times in the narrative is a clear pointer to constructing the illusory steps of the central character to perceive and conceptualise his surroundings. It also hints at the protagonist’s growing
consciousness to some sensory phenomena. The cited existential processes below, in fact, are renderings of mental processes. For example, the existential clause ‘there was much light outside, sunlight’ could have been paraphrased as ‘he saw light outside’ but this hypothetical clause would support an explicit survivor in the role of Senser, fully conscious to the events around him. This interpretation is not the writer’s intentions. Golding maintains this way of presentation with existential processes only to reduce active and conscious involvement from Pincher’s side as Senser. In other words, experientially this pattern, i.e. the existential process stresses another point. It does not distance him fully from the experience nor does the narrative allude to such an interpretation. As a means of constructing the illusory world, this existential structure is invested to portray the slow wakening of senses. It endows him with little sudden, gradual sensation of his own body and perception of the external world. These are a few examples:

(a)

there were hairy shapes that flitted and twisted past his face (p. 21)
There was a whiter thing beyond them. (p. 25)
There was greyish yellow stuff in front of his face. (p. 27)
There was a stone like a suitcase balanced on the wall of a trench p. 61)
There came a thud from the bottom of the angle. (p. 35)
there were visions of rock and weed in front of his eyes. (p. 37)
There was much light outside, sunlight (p. 72)

(b)

there was the noise of breathing, gasping. (p. 19)
There was an infinite drop of the soft, cold stuff (p. 19)
There was also the noise of the idiot stuff, whispering, folding on itself, tripped ripples running tinkling by the ear like miniatures of surf on a flat beach (p. 19)
There was a descending scream in the air, a squawk and the beating of wings (p. 41)
Every now and then there came a faint scratching sound of oilskin as the body shivered. (p. 47)
There came a new noise among the others. (p. 55)

(c)

Then for a moment there was air like a cold mask against his face (p. 7)
Every now and then there was something like a bow-wave at the forefoot. (p. 21)
There were hard things touching his face and chest, the side of his forehead. (p. 22)
There was a small fire in his body that was almost extinguished but incredibly was still smouldering despite the Atlantic. (pp. 28-29)
There was dull fire in his feet and a sharper sort in either knee (p. 48)
There were heat lumps on the side of his face (p. 140)
there was a lump under the hair (p. 170)

The three sets of the existential processes above express the growing mental awareness - perceptions of seeing, hearing and feeling. His sensory perceptions get revived as the external elements come in contact with his own senses where he is passive in the whole process. As mentioned above, these are renderings of the supposed perceptive mental processes. The event structures of these processes could have been somehow presented in the form of ‘he saw/heard/felt . . . ’ featuring the third-person singular pronoun ‘he’ as Senser and ‘light’, ‘a faint scratching sound of oilskin’, and ‘a lump’ respectively, as the Existents or indirectly the sensed Phenomena. Employing the transitivity system of sensing would have pushed the narrative towards linguistic evidences of his complete consciousness, the fact that Golding avoids to provide.

An example from the first set (a) like ‘there was sunlight on a rock,’ could have been rendered as ‘he saw sunlight on a rock’. The latter paraphrase of a mental process of seeing features Pincher a Senser that expresses a conscious participant. Another example from set (2) is ‘There came a thud from the bottom of the angle.’ This sentence could have had a mental paraphrase of hearing like ‘he heard a thud from the bottom of the angle.’ But, this would have given him a natural, conscious response to the aural stimuli of the surroundings. The writer presents this structure ‘there was a dull fire in his feet’ in the last set, instead of a mental process like ‘he felt dull fire in his feet’ or a relational process equivalent like ‘he had heat lumps on the side of his face’. The former hypothetical sentence casts Pincher with a natural, immediate reaction to any external stimulus and the latter experientially relates the
Possessed Attribute ‘heat lumps’ to the Possessor Carrier ‘he’. In fact, it is not the writer’s intention to introduce a full-minded character into the text. What matters for Golding at this stage of the narrative is how to allude to the dazed mind in its preliminary, constructive stages towards the illusory survival.

This discussion aims to arrive at the fact that the Existents of these existential processes are partially located outside the mind and perception of the survivor and barely perceived by his sensory abilities. The effect, this linguistic structure imprints, is the reality of a dazed but not a dead Pincher Martin. Another characteristic, which needs consideration, is the frequent use of circumlocutory terms. This linguistic feature is almost common in all the three different types of existential processes where the Existent is an imprecise detail. This is to reflect the drowning man’s vague ability to lexicalise certain experiences into the more specific and determinate terms. Such lexical items, which cohesively contribute to the stream of the theme of a dazed Pincher are for example ‘shapes’, ‘pattern’, ‘thing/s’, and ‘stuff’. In the same vein, a similar feature that captures the protagonist’s reviving consciousness to his surroundings is the use of ‘downtoners’ (Goatly 1997: 176) such as ‘something’. Some of which are further modified, for example, by circumstantial Adjunct of comparison ‘like’, and the Mood Adjunct ‘a sort of’ which signal the beginning of perceiving even if vaguely:

Every now and then there was something like a bow-wave at the forefoot. (p. 21)
His left hand—the hidden one—touched something that did not click and give. (p. 27)
There was something peculiar about the sound that out of his mouth. (p. 78)
There is something in the stars. (p. 158)
there came a sort of something. (p. 169)
There is something venomous about the hardness of this rock. (p. 129)
There was something in the topmost trench that was different. (p. 176)

Had Golding wanted to present Pincher as a dead one, he could have structured this
existential process without circumlocutory expressions and qualifying words. Note the use of the following circumlocutions, ‘thing’, ‘pattern’, ‘shape’, ‘patch’ or ‘stuff’ (e.g. ‘there were smears and patches’) instead of the more specific expressions. The same applies to the use of qualifiers. Notice the following words ‘hairy’, ‘whiter’, ‘greyish yellow’ in ‘hairy shapes’, ‘a whiter thing’ and ‘greyish yellow stuff’. If these premodifiers serve any purpose, they certainly contribute to establishing not only the theme of a dazed mind but also the reviving mind. The same is true of the use of the following postmodifiers ‘sunlight’, ‘gasping’ and ‘a squawk and the beating of wings’ in ‘there was much light outside, sunlight’, ‘there was the noise of breathing, gasping’, and ‘there was a descending scream in the air, a squawk and the beating of wings’ respectively. The use of such embedded structures right after the Existent represents one of the linguistic methods Golding exploits to convey not the vague but the powerfully growing perception. This is achieved by the use of the conjunctive ‘that’ as in ‘there were hairy shapes that flitted and twisted past his face.’ ‘There was a small fire in his body that was almost extinguished but incredibly was still smouldering despite the Atlantic’ or ‘there were bruises on either knee that ended in lacerations, not cuts or jabs but places the size of sixpence.’

Nominalisation is a frequently employed device in Golding’s fiction and I have previously discussed the significance of this linguistic function in detail on pages (162-165). Golding exploits the strategy of nominalisation masterfully and employs this device in the various syntactic positions. It may act as a Subject or Object. It may also function as Actor or Scope in metaphorical expressions; it can function as Existent in an existential process and an Attribute in a relational one. As mentioned earlier, existential processes have the effect of conveying at times Pincher’s helplessness and at some other times his growing awareness, and so does the employment of nominals. In the examples below, the same structural pattern of existential processes continues to work towards depicting and constructing the tone of the
half-conscious Martin. Nominalising processes and qualities are still one way towards abstracting Martin’s world. The following existential processes have a distancing implication (Thompson 2004: 105) both from the internal and external worlds. By dissociating the drowning man from the sensation and the dynamic events around him, the language appears to serve not a hopeless man but one who is regaining his consciousness at one end and one who is controlling his surrounding at the other end:

- there was only darkness lying close against the balls of the eyes. (p. 13)
- there was a redness pulsing in front of his eyes- (p. 21)
- Beyond that there was nothing but the blackness of deep water going down to the bottom of the deep sea. (p. 65)
- There was afternoon brightness outside (p. 30)
- There was whiteness under the weed. (p. 111)

A general impression one can derive from the above examples and the ones below is that these existential processes serve a significant development in the narrative. The implication behind such a structure is that Pincher is growing conscious. To the impersonal tone created by this structure, the absence of the Experiencer contributes to deflect the attention from Pincher, the Experiencer and to put the emphasis on the experienced, i.e. the Existents. In these examples the emphasis is laid upon the visual perception, i.e. ‘darkness’, ‘redness’, ‘blackness’, ‘whiteness’ and ‘brightness’. This is Pincher’s strategy in his illusory survival attempts. There is no denying the fact that this structure helps give a picture of a revitalizing marine. More significantly, this structure is used to denote Pincher’s taming to his surroundings so as to turn them supportive in his struggle. The impression these nominalised qualities make is the fact that the cause of these visual perceptions is now made implicit. Let us consider the first nominal ‘darkness’ as it is the most frequently used in the narrative. The nominal ‘darkness’ refers to Pincher’s inner evil nature. Because he is unwilling to face his own reality, he turns it into an abstraction. Further, by doing so, he uses this existential structure to distance himself from the real experience, and so turns it into an ocular proof of his being alive. The same is true of the second nominal ‘redness’, which at
the abstract level is associative of the turbines’ blaze. Removing the sensation from the phenomenon it characterises leads to both dropping the cause of the nominalised event and abstracting the phenomenon being described. Hence, lessening the risks Pincher might encounter. The nominal ‘blackness’ is used interchangeably with that of ‘darkness’. The same is also true of the nominal ‘greyness’ in ‘the greyness thickened into a darkness in which the few birds and the splashes of their dung were visible as the patches of foam were visible on the water’ (PM: 47). The last two nominals ‘whiteness’ and ‘brightness’ share the common feature of light. Pincher, as a counter-attack, to the existing phenomenon of ‘darkness’ creates ‘whiteness’ and ‘brightness’ which later will stand for light and sunlight.

The other examples of nominals appear in different positions in the clause. This is the tactile variant. It still has the power to communicate both Pincher’s revitalising mind as well as rendering the environmental elements harmless, if not congenial. All the adjectives from which these nominals are derived refer to tactile perceptions, i.e. touching sense. In the examples below and the previous ones, we notice that Golding’s dominant preference for nominalisation is by dint of those ending in the suffix ‘-ness’:

The hardresses under his cheek began to insist. (p. 24)
They (feet) could not feel rock unless there was sharpness (p. 34)
He stopped talking and lay back until the unevenness of the Dwarf as a chair-back made him lean forward again (pp. 126-127)
There is something venomous about the hardness of this rock (p. 129)
He could feel the roughness of bristles under either palm and the heat of cheeks. (p. 139)

The metaphorically marked sentence above ‘the hardresses under his cheek began to insist’ could have a congruent paraphrase like ‘he felt hard stones (pebbles) against his cheek’ or even in a more marked choice ‘his cheek felt the hard stone’. In the metaphorical choice of the nominal style, the tactile quality is stripped off from the perception of the object and launches into the clause as an autonomous, independent something. The argument is this: the technique is frequently used to reflect Pincher’s dazed mind as to how things are
perceived. When he comes to touch something, feels something, hears something or sees something, the immediate and overarching impression of that thing precedes as well as prevails over the recognition of the phenomenon.

Other examples of the nominal style are: ‘A familiar feeling, a heaviness round the heart, a reservoir which any moment might flood the eyes now and for so long, strangers to weeping’ (p. 181), ‘The chocolate stung with a piercing sweetness, momentary and agonizing, and was gone’ (p. 83), ‘He made a dream calculation to see whether increasing ease would overtake tiredness’ (p. 128), ‘Yet this solidity was terrible and apocalyptic after the world of inconstant wetness’ (p. 22), ‘He discounted the hoarseness as of a recovering from a cold or a bout of violent shouting’ (pp. 78-79), ‘there was a depression’ (p. 35), ‘There was an irregularity in the eye sockets’ (p. 141), ‘There was a new kind of coldness over his body’ (p. 26), ‘There was a feeling of deep sickness further down the tunnel’ (p. 167), ‘There was illness of the body, effect of exposure. ‘(p. 162), ‘There was solitude and hope deferred’ (p. 162). The nominals used here ‘coldness’, ‘illness’, ‘feeling’, ‘sickness’, ‘pressure’ and ‘silence’ contribute to the creation of an abstract world. Some are used with the unspecified deictic ‘a’ which further intensifies the relatively remote sensation. Golding could have written, for example, ‘he was cold all over his body’, ‘he was food-poisoned’ or ‘he was ill’. The impersonal tone the original clauses have is now lost by the insertion of the third-person pronoun ‘he’ which forces a personal feeling into the text. Besides, the employment of the attributive relational processes to feature the personal deictic ‘he’ as Carrier of the following Attributes ‘cold’, ‘ill’, ‘solitary’, ‘sick’, or ‘silent’ serve to describe a fully conscious Pincher with permanent states and qualities. Consequently, the propositions of these made-up presentations promote to the level of reality, which Golding shuns to inject. This is also true in similar structures with nominal groups such as ‘smears and patches’, ‘a small fire’, ‘dull fire’, ‘little fire’, ‘bruises’, ‘friction’ or ‘lumps’ as Existents. These
examples do not dissociate Pincher from experience, they only soften the way Pincher receives them as he attempts, gradually, to fabricate his surviving myth.

The theme of the shattered body prevailing in the text is supported by the use of the attributive relational processes. Relational processes contribute to categorise the physical state of Pincher Martin as well as his body parts. This means they set up predominantly relations of being something as in ‘his body was no longer obedient’, being somewhere as in ‘the head was somewhere’, or possessing something as in ‘You’ve had a fit’. In an attributive clause, the two participants are Carrier and Attribute whose function is to classify and describe. The relational processes of attribution employed here further characterise Pincher as to his physical condition and so ascribe meaning to his ineffectuality, thus offering an additional level of static activity of the body organs over which Pincher has no control. Most important of these are those intensive processes that endorse the sense of the broken and dead body:

- They (his legs) were no longer flesh (p. 14)
- his body was no longer obedient (p. 21)
- His mouth was needlessly open and his eyes (p. 23)
- His hands were poor (p. 33)
- His feet were selective in a curious way. (p. 34)
- His legs were straight and stiff and his eyes were shut. (p. 38)
- The fingers were half-bent. (p. 43)
- His eyes were open and unfocused. (p. 45)
- His flesh seemed to be a compound of aches and stiffnesses. (p. 57)
- his hands were broken. (p. 62)
- His mouth was open (p. 67)
- His right hip was blue as though someone had laid a hand dipped in paint on it. (p. 73)
- The right elbow was swollen and stiff (p. 73)
- His right eye was fogged and that cheek was hot and stiff. (p. 73)
- One big toe was blue and black with bruise and drying blood. (p. 73)
- His mouth was open again. (p. 80)
- His hands and skin felt lumpy. (p. 134)
- the cheek was dry. (p. 141)
- his eyes unfocused (p. 141)
- his feet were swollen and sore. (p. 143)
- The tip was swollen (p. 168)
- The fingers were bitten. (p. 169)
Experientially the above set of intensive relational processes is symptomatic of the disintegration as well as the malfunctioning of his body parts. The preference of this type of relational processes with adjectives at times and participles at other times as Attribute contribute to the impression of the helplessness in the survivor’s struggle for life. Apparently, the role of Carrier in the examples above is restricted to the body parts and what descriptions are attributed to them stress the fact of the deterioration of Pincher physically. Some relational processes are characteristic of his uncontrollability over his body: ‘the mouth was needlessly open and the eyes’, ‘His feet were selective in a curious way’, ‘His eyes were open’, ‘His mouth was open’, and, ‘His mouth was open again’. In such clauses, Pincher could have been presented actively, as Actor of material processes: for example, ‘he opened his mouth and eyes’, ‘he moved his feet selectively’, ‘he opened his eyes’ but such paraphrases would prove a relative effectuality over his body. In contrast, the narrated sentences actually express stretched uncontrolled movements of his body parts. Note too the premodifying Circumstance of Manner ‘needlessly’ which confirms the same observation, i.e. the ungovernability of his body organs. Notice the use of the spatial demonstrative deictic ‘that’ in ‘that cheek was hot and stiff’. A fact to be pointed out here is that such use of distal determiner has the function of expressing states as remote phenomena from Pincher as well as an interpersonal marker of the writer’s antipathy towards the protagonist. Other examples of distancing demonstratives are used to distance the protagonist from reality as well as to show the author’s certitude of Pincher’s death. ‘Could he have controlled the nerves of his face (…) that face would have worn a snarl’ (p. 8), ‘It was bound by the tapes under that arm and that’ (p. 9) ‘The hand let go, came down to the knee and lifted that part of the leg’ (p. 39).

Close in meaning are the passivised relational processes, which have the linguistic function of foregrounding a state rather than a process. This is achieved by the deletion of the
‘by-agentive phrase’ as in ‘his feet were swollen’. To this impression, another explanation may be very relevant. It, as a rule of thumb, stresses his dazed mind as to the causers of the process. The type of processes illustrating this impression is: ‘his eyes were shut’, ‘The fingers were half-bent’, ‘His eyes were ( . . . ) unfocused’, ‘his hands were broken’, ‘The right elbow was swollen’, ‘His right eye was fogged’, ‘The tip was swollen’ and ‘The fingers were bitten’.

As relational processes present states and qualities rather than actions and events, clauses with this process type tend to appear static and often imply passivity and even more permanent attribute of the character. This passivity is also supported by a large quota of behavioural verbs that express rather static activities, most prominently is the behavioural verb ‘lay’ which abounds throughout the text:

He lay shaking for a while (p. 12)
He lay slackly in his lifebelt (p. 13)
His head nodded forward again. (p. 13)
He ( . . . ) lay wallowing. (p. 16)
At that, he ( . . . ) lay in the water. (p. 20)
he lay slack in the waves and the shape rose over him. (p. 21)
He lay still. (p. 23)
and his hands lay on the pebbles. (p. 30)
His head nodded on his knees. (p. 30)
The mouth took no part but lay open, jaw lying slack on the hard oilskin collar. (p. 34)
He ( . . . ) looked up. (p. 34)
He lay still, not seeing the rock by his eyes and his right arm was stretched above him. (p. 35)
He lay for a while (p. 36)
He lay forward on the slope (p. 37)
The body ( . . . ) lay motionless waiting for the return of the water. (p. 38)
Again he ( . . . ) looked up. (p. 38)
He ( . . . ) and lay on a fiat rock with a pool across the top. (p. 43)
He lay for a while on the top of the little cliff (p. 44)
he lay down before this hole (p. 46)
He lay flat on his stomach (p. 46)
He lay with the pains (p. 56)
He stood there, heart thumping (p. 59)
He stood away from the pile (p. 65)
Then he lay still. (p. 60)
He collapsed and lay for a while. (p. 61)
He lay down across the three stones and let them hurt him. (p. 62)
He ( . . . ) sat rigid (p. 66)
it (his body) lay quite still. (p. 67)
He stood still (p. 73)
He (. . .) then lay down again. (p. 75)
He stood sweating (p. 80)
He sat for a while, silent (p. 84)
He lay very still. (p. 86)
He lay on his back (p. 87)
He lay and meditated the sluggishness of his bowels. (p. 88)

The notion of distance between Pincher and his body occurs as well in circumstantial relational processes. This is manifest when the body or any part of it takes the role of Carrier and the Attribute is assigned to an indefinite circumstantial Adjunct of place. The following cases are excellent presentations of the protagonist’s haziness as to the reality of a controlling survivor ‘the head was somewhere’ (p. 24), and ‘His body was in some other place’ (p. 40). Other outstanding cases of circumstantial relational processes are those of the identifying type. In such identifying constructions, the Carrier of the relational process-verb ‘was’ is always the third singular personal deictic ‘he’ and the circumstantial Attribute which defines the intended place is always an unexpected location, that is, his body or part of it. This structure, though it expresses an action, can never be converted into material processes like ‘went inside’ with Pincher as Actor because this will involve hypothetically two different participants in separate spatial positions. The same impression applies to the circumstantial relational processes of the attributive variant ‘he was back in his body’ (p. 52) and ‘Immediately he was back in them (his fingers)’ (p. 56). Seen in this light, the structure is questionable as to what is being referred to by the personal pronoun ‘he’ and whose body or parts of it are being related to. Thus, the relational processes shown forward have the function of highlighting the perseverance and insistence of the inner will for keeping the illusion of survival unimpaired as against the reality of his situation. The insistence of the centre is optimal by the use of the third-person singular pronoun ‘he’ that creates ambiguity as to what is referred to by the pronoun ‘he’, arguably to the centre: ‘he was inside his head’ (p. 15), ‘He was inside himself’ (p. 82), and ‘Instantly he was in his body’ (p. 170). The split
manifest in his early struggle turns united later as illustrated in these relational processes, ‘But he and his voice were one’ (p. 193), and ‘His mouth and he were one’ (p. 193). Notice the foregrounding of the Circumstance of Manner ‘instantly’ and ‘immediately’ in the earlier sentences. Fronting such adverbial words has the advantage of underlining the urging of his ‘centre’ for immediate response towards disheartening signs of his reality.

Another linguistic feature, which Golding skillfully employs to further deepen Pincher’s helplessness, is the manipulation of tense system. The nature of events in a narrative is so often expressed by the simple past where the relation between a character and his experience is made explicit. The events realised in the finite form of the verb and in simple past are illustrative of the sequential arrangements of events particularly if such events are linked by temporal, causal, purposive conjunctives. The sudden interruption in tense or absence or weak elements of conjunctives conveys a sense of troubled and passive character. This is what Golding invests to portray the helplessness of Pincher Martin. Most significant of such tense is the use of present in present that captures Pincher’s absolute lack of control over his own actions and his body parts. Here I quote some random cases of the progressive structure where the impression of powerlessness is most apparent: ‘His teeth were chattering again’ (p. 13), ‘The part of his body that had not been invaded and wholly subdued by the sea was jerking intermittently’ (p. 14), ‘His body was jumping and shuddering beneath the sodden clothing.’ (p. 64). Other progressive clauses are introduced by the conjunctives, ‘till’, ‘until’, ‘then’, and ‘and’ whose function is merely to make temporal sequence rather than cause and effect relationship. Hence, the lack of conscious control ‘until his heart was staggering in his body like a wounded man’ (p.11) ‘Then he was jerking and splashing and looking up’ (p. 15) ‘then he was floating up and seeing dimly the black top of the next swell’ (p. 15) ‘till he was lying lower in the water’ (p. 16) ‘Then he was blubbering and shuddering’ (p. 18) and ‘and his heart was thrusting the sluggish blood painfully round
his body’ (p. 20). In view of such finite progressive form, the meaning of events is presented as involuntary, arguably beyond Pincher’s control. Another linguistic aspect which contributes to the spasmodic behaviour is the absence of circumstantial elements in which ‘he’ features as Actor as in ‘Then he was jerking and splashing and looking up’ which render the character as being driven to act convulsively. In other words, if a theme of a controlling survivor were to be promoted, then clauses like, ‘he jerked himself up, splashing through the waves ( . . .)’ would have depicted a relatively more active character than ‘he was jerking ( . . . ).’ The latter gets across a sudden, involuntary action describing a helpless survivor where Pincher finds himself doing abrupt actions, apparently in response to subconscious convulsions. In this context, therefore, my alternative clause would appear more a theme of a controlling survivor where he is acting voluntarily. In addition, as there is no reference to circumstantial information in such progressive clauses, this strengthens the impressions of the inert and forced action. And when a clause provides such information, it surely worsens the action performed as in ‘till he was lying lower in the water.’

The following passage is representative of the above-discussed lexico-grammatical choices Golding has employed to portray the helplessness of the so-called survivor and at the more abstract level, the reality of his situation. Charged with the indomitable will to survive, the narrative continues to portray the illusion that Pincher has survived the torpedoed cruiser and now is fighting for breath, fighting to keep himself at a buoyant level ‘in the inconceivable vastness of the whole ocean’, so that he can ‘(t)hink what can be done’ (ibid: 17). At this stage, particularly on the first day of survival, I shall show how lexico-grammatical choices are utilised to present Pincher as striving against the swirling waves. In fact, what the motivated linguistic patterns constitute at this stage is a helpless body floating relatively passively in the strong swell of the sea.
Chapter Seven: Analysis: Style and Content of Pincher Martin

(1) His voice died (1a) and his face untwisted. (2) He lay slackly in his lifebelt, allowing the swell to do what it would. (3) His teeth were chattering again (3a) and sometimes this vibration would spread (3b) till it included his whole body. (4) His legs below him were not cold so much (4a) as pressed, squeezed mercilessly by the sea (4b) so that the feeling in them was not a response to temperature but to weight (4c) that would crush and burst them. (5) He searched for a place to put his hands (5a) but there was nowhere that kept the ache out of them. (6) The back of his neck began to hurt and that not gradually but with a sudden stab of pain (6a) so that holding his chin away from his chest was impossible. (7) But this put his face into the sea (7a) so that he sucked it into his nose with a snoring noise and a choke. (8) He spat and endured the pain in his neck for a while. (9) He wedged his hands between his lifebelt and his chin (9a) and for a swell or two this was some relief (9b) but then the pain returned. (10) He let his hands fall away (10a) and his face dipped in the water. (11) He lay back, forcing his head against the pain (11a) so that his eyes if they had been open would have been looking at the sky. (12) The pressure on his legs was bearable now. (13) They were no longer flesh, (13a) but had been transformed to some other substance, petrified and comfortable. (10) (14) The part of his body that had not been invaded and wholly subdued by the sea was jerking intermittently. (15) Eternity, inseparable from pain was there to be examined and experienced. (16) The snarl endured. (17) He thought. (18) The thoughts were laborious, disconnected but vital. (19) Presently it will be daylight. (20) I must move from one point to another. (21) Enough to see one move ahead. (22) Presently it will be daylight. (23) I shall see wreckage. (24) I won’t die. (25) I can’t die. (26) Not me- (27) Precious. (pp. 13-14)

Most of the lexico-grammatical choices employed are for the purpose of presenting a helpless body floating with relatively passive control over the surroundings. The ubiquitous use of body parts instead of Pincher himself constitutes most of Golding’s choice. That is, at clauses (1,1a, 3, 4, 6 & 10a), the thematic position is reserved for his body parts each of which usurps the syntactic Subject too. Textually such frequently repeated topic is a key pointer to establishing a theme of fragmented body. Therefore, it is no surprise to find such a theme Sprouting all over the novel and in different syntactic positions. More prominently are those that occur in thematic and Subject position. Following are some examples:

His body let loose its panic and his mouth strained open till the hinges of his jaw hurt (p. 7)
while his distant body stilled itself and relaxed (p. 9)
His mouth slopped full (p. 10)
His head and neck and shoulders were out of the water now for long intervals. (p. 12)
His head fell forward. (p. 12)
His body lifted and fell gently (p. 14)
His mouth was needlessly open and his eyes (p. 22)
His shoulder lifted a little. (p. 28)
His mouth shut then opened. (p. 29)
His hands were poor, sodden stuff against their wet projections. (p. 33)
His whole body slid down (p. 35)
His mouth was still open, the jaw fallen sideways. (p. 46)
His flesh seemed to be a compound of aches and stiffnesses. (p. 57)
His lips contracted down round his tongue, sucked. (p. 58)
His body was jumping and shuddering beneath the sodden clothing. (p. 64)
His head sank between his knees. (p. 125)

Clause (1) features a ‘His voice’ Medium of the behavioural process ‘died’, and clause (1a) introduces a textual Theme ‘and’- with its temporal function it extends further on the dilemma of the dazed persona. The other is a topical Theme, ‘his face’ featuring Medium of a behavioural process ‘untwisted’. The two finite verbs ‘died’ and ‘untwisted’ with their passive denotation as to the struggling Pincher emphasise the unconscious state of his mind. For the lexical meaning of ‘died’ in this context stresses the complete inactivity of his verbal faculty. In the same vein, the lexical item ‘untwisted’ stamps his loss of facial expressions as a reactive response to any external pressure. This passivity is manifest more explicitly in the relational process at (2). Here, Pincher is encoded as a Carrier and features in the third-person singular deictic ‘He’ of the behavioural process-verb ‘lay’, which expresses rather a static activity. The circumstantial Adjunct of Manner further supports this impression ‘slackly’, which emphasises the uncontrolled, loose floating of his body. The other instances of the static verb ‘lay’ do occur in the neighbouring co-text. The following are some instances, ‘He lay shaking for a while’ (p. 12), ‘He stopped and lay wallowing’ (p. 16), ‘( . . . ) long after the body lay motionless in the water’ (p. 16), ‘(The slow fire of his belly ( . . . ) was invaded)’, ‘It lay defenceless in the middle of the clothing and sodden body’ (p. 17) and ‘At that, he stopped too, and lay in the water’ (p. 20).
Another linguistic feature contributing to the same effect is the use of enhancing non-finite progressive hypotactic clause (2a) ‘allowing the swell to do what it would’. A secondary clause like this could have been written as ‘and allowed the swell to do what it would’ but this rendering grants this clause a temporal and resulting activity on Pincher’s part. Interestingly the non-finite progressive along with the common rule of an absent conjunctive strips Pincher of his volition. The body parts feature back at clause (3), ‘His teeth’ as Medium of a behavioural process-verb ‘were chattering’ furthering his uncontrolled behaviour. Note too the use of the present in present tense ‘were chattering’ which is expressive of the teeth instinctively and involuntarily responding to the cold without Pincher being mindful to them. Rather such reactions take place without his consciousness being attentive to them. To support this view, other identical cases taken from the surrounding context are quoted here: ‘(. . .) and the green tracer was flickering and spinning’ (p. 10), ‘His hands were glimmering patches in the water. . . ‘(p. 15), ‘(. . .) and his heart was thrusting the sluggish blood painfully round his body’ (p. 20). The continuing clause (3a) codes three Themes - a structural Theme ‘and’ with its additive, extending function substantiating the fact of his shattered body. The topical progressing Theme ‘this vibration’ featuring as Actor of a material process-verb ‘would spread’ implying the all-embracing impact upon his body as further strengthened by fronting the Mood Adjunct ‘sometimes’ implying the repeated action upon Pincher. This helplessness is made clear by the enhancing hypotactic clause (3b), introduced by the resultative conjunctive ‘till’ in ‘till it included his whole body.’ His fragmented, uncontrolled body continues to be assigned the role of Subject as well as the thematic prominence in the clause following it (4). In this case, it is his limbs that continue building up the same effect of the split between the dazed Pincher and his body organs. Here we come across ‘His leg’ featuring as Carrier of the negated attributive relational process ‘were not’ and an Attribute ‘cold’ further amplified by the Circumstance of Manner ‘so
much’. Pincher’s legs no longer feel the coldness of the sea. The more intolerable harm comes from the sea as indicative by the by-agentive phrase ‘by the sea’ at clause (4a). This is also illustrated by the enhancing embedded clause of Manner emphasising the occurrence of a more violent experience, ‘as pressed, squeezed mercilessly by the sea’. In this secondary clause, the material process-verbs ‘pressed’ and ‘squeezed’ with their hostile connotations as well as the circumstantial Adjunct of Manner ‘mercilessly’ endorse the antipathetic attitude of the environment. The impression that Pincher’s limbs are to suffer the sea’s intentional pernicious action is sustained by the enhancing hypotactic clause of result (4b) introduced by the conjunctive ‘so that’. In addition, the harsh experience is further made bolstered explicitly by the coordinating correlative conjunctive ‘not- but’ in ‘not a response to temperature but to weight’. This extends to the embedded elaborating clause (4c) introduced by the conjunctive ‘that’ where the material process-verbs ‘would crush and burst them’ in ‘that would crush and burst them’ manifest the sea’s eruption. The running motif towards establishing the divorce between his centre and his body organs lends itself even to the minor linguistic details. Notice the disrupted postmodifying circumstantial element of place ‘below him’ which figuratively portrays the concrete distance between the organ and the supposed holder of it. Such cases of result clauses are ubiquitous in the same way as the earlier example (4a) that will continue to be employed throughout. I shall quote a few examples where the environment stands inimical to Pincher’s attempts of survival: ‘But water reclaimed him and spun so that knowledge of where the air might be was erased completely’ (p. 7) ‘but there was another crest to take him, lift him so that he could see the last one just dimming out of the circle’ (p. 17) ‘A gull screamed with him so that he came back into himself, leaned his forehead against the rock and waited for his heart to steady’ (p. 33) ‘He found holds in the angle and the sea exploded, thrust him up so that now his effort was to stay down and under control’ (p. 37) ‘As long as he went forward the wind was satisfied but
if he stopped for a moment’s caution it thrust his unbalanced body down so that he scraped and hit’ (p. 42) ‘The rock was negative. It confined his body so that here and there the shudders were beaten; not soothed but forced inward’ (p. 48), ‘The cold squeezed as the water had done in the open sea, so that he was panic-stricken at the memory’ (p. 110), ‘There was a sudden plop in the water by the farthest of the three rocks, so that he sprang round’ (p. 113), ‘There were projections in the wall of the tunnel so that though it was more nearly a well than a tunnel he could still climb’ (p. 145). The third-person pronoun ‘He’ features at clause (5) as Theme and Actor in the material process-verb ‘searched for’ and Goal represented by ‘place’, but such an action is devalued in the continuing extending clause (5a). Two Themes introduce this clause. The Structural one represented by the adversative conjunctive ‘but’ extends on the proposition of the earlier clause of his searching for a place to put his hands and so the continuing clause challenges the effectiveness of his proposed action. This is made clear in the existential clause introduced by the topical Theme ‘there’ in ‘but there was nowhere that kept the ache out of them’ in a way revealing the knocked out body parts. Clause (6) presents a new Theme. This time it is ‘The back of his neck’ featuring Actor of the material process-verb ‘began to hurt’. This new representation of body parts as active participant is particularly remarkable as to the acute condition of his current state where the dynamic finite verb complex ‘began to hurt’ implies the immediate effect upon the battered body. The immediacy of this new, direct experience is still of another type as illustrated by the enhancing correlative conjunctive ‘not-but’ in ‘and that not gradually but with a sudden stab of pain’. Note too the lexically violent word ‘stab’ used metaphorically in the circumstantial Adjunct of Manner ‘with a sudden stab of pain’. The hypotactic clause (6a) introduced by the enhancing conjunctive ‘so that’ continues to reveal his utter helplessness in this sudden, severe fit of pain ‘so that holding his chin away from his chest was impossible’. The hypothetical material process ‘holding his chin away from his chest’, as
suggested by the non-finite progressive tense ‘holding’, stands as Carrier in the attributive relational process which further emphasises his motionless body as defined by the Attribute ‘impossible’. Clause (7) with its additive textual Theme ‘but’ extends on describing his helplessness as a submissive body. And the topical Theme represented by the syntactic Subject ‘this’, anaphorically referring to the ‘sudden stab of pain’, stands as Actor of the effective material process ‘put’ enforcing the Goal ‘his face’ to be immersed in the sea. In the secondary behavioural clause, Pincher is the syntactic Subject, yet virtually he is potentially the affected participant. He is the Behaver of the behavioural process-verb ‘sucked’ in which Pincher submissively undergoes this process of sucking via the unpredictable organ as clearly illustrated by the Circumstance of place ‘into his nose’ reflecting his involuntarily reactive response. A Circumstance of Manner postmodifies this involuntary response: ‘with a snoring noise’ and, more significantly by a nominalised behavioural process ‘a choke’. The latter linguistic device needs to be further explored. A clause such as this could have been written as ‘he sucked it into his nose and choked with a snoring noise’. However, this sentence strikes a cause-and-effect sequence and hence a conscious or at least half-conscious experiencer. Thus sweeping the nominalised process to the end of the sentence expunges any alert sense to this experience and similarly the response will appear as a self-generated process. As common as with the above hypotactic clauses introduced by the enhancing conjunctive ‘so that’, so does this clause (7a). This adverbial clause of cause, with its purposive and resultative interpretation, renders Pincher in a helpless condition unable to make any advance in his made-up survival. Clause (8) features Pincher in a third-person singular pronoun ‘He’ in the role of Behaver of two behavioural process-verbs ‘spat’ and ‘endured’ with its Ranged participant ‘pain’. Pincher is encoded as Actor of an effective material process ‘wedged’ at sentence (9) where he acts upon his body parts. It is the Goal participant ‘his hands’ that is used for the sake of supporting his head to remain erect as
illustrated by the Circumstance of place ‘between his lifebelt and his chin’. The action does nothing more than disclosing his battered body parts. For such a sentence could have been worded as ‘he lifted his head’ but the original clause confirms the unresponsiveness of his head and this supports the complete passivity of the most important body part on the one hand, and on the other asserts the previous transitivity processes ‘His voice died’, ‘his face untwisted’ (1a). Further, the continuing relational clause (9a) with its marked Theme ‘for a swell or two’ describes the very short period of his control over himself. The continuing extending clause (9b) introduced by the textual Theme, the temporal, adversative conjunctive ‘but then’ continues to serve as a contrary turning point in his efforts emphasising Pincher’s helplessness to persist his search for relief. This (9b) features ‘the pain’ Actor of the material process-verb ‘returned’ amplifying the inherent attack of his battered physical condition. Clause (10) features back the third-person singular pronoun ‘He’ Actor of a material process performing an action upon himself ‘let his hands fall’. Note that the main lexical content lies in the non-finite verb ‘fall’, which supports the lifelessness of his hands. And the continuing extending clause (10a) with its temporal, additive conjunctive ‘and’, features back his uncontrolled, battered body parts, ‘his face’ Medium of the middle material process-verb: ‘dipped in the water’. Clause (11) features back the third personal singular deictic ‘He’, Carrier of the circumstantial relational process ‘lay’ which further emphasises his static, motionless condition. Note too the use of the non-finite enhancing hypotactic clause progressive ‘forcing his head against the pain’ which undercuts any Agentive role by the protagonist for any planned attempts for recollecting himself in the swirling waves, and so is presented as lethargic even helpless. The main and dynamic action in its non-finite form, ‘forcing.’ is relegated to the rhematic position in a way diminishing its value. This is also supported by the Circumstance of place ‘against the pain’ in which the prepositional element ‘against’ spatially signifies a solid dimension but here we have a metaphorical dimension ‘his
pain’. The linguistic function of such non-finite progressive verbal forms merits further elaboration for its recurrence in all the narrative. The semantic nature of such a tense form is the fact that, when embedded, it attenuates any sense of relation between a non-finite progressive clause and the primary one to which it relates. The lack of such relation is due to the fact of the absence of conjunctive that links both propositions by virtue of their temporal, causal, resultative relations; consequently, the impression created is the unintentional, involuntary action. In a word, the activity is presented as just happening without any conscious act by the concerned participant. In support of this strategic employment, there are considerable examples of such non-finite progressive clauses in the surrounding narrative. To substantiate this argument, I shall quote a few cases: ‘he saw himself touching the surface of the sea’ (p. 9), ‘He lay shaking for a while’ (p. 12), ‘He stopped shouting’ (p. 12), ‘He stopped and lay wallowing’ (p. 16), ‘He hung still in his belt, feeling the cold search his belly with its fingers (p. 17), ‘He began to rotate in the water again, peering blearily at the midst’ (p. 18), ‘He began to swim again, feeling suddenly the desperate exhaustion of his body’ (pp-20-21). Other examples of such linguistic device present Pincher in a daze of his surrounding: ‘He felt a weight pulling him down’ (p. 10), ‘There was also the noise of the idiot stuff, whispering, folding on itself, tripped ripples running tinkling by the ear like miniatures of surf on a flat beach’ (p. 19), ‘There was green force round him, growing in strength to rob, there was mist and glitter over him; there was a redness pulsing in front of his eyes’ (p. 21), ‘There were hard things touching his face and chest, the side of his forehead’ (p. 22), and, ‘The pebbles were close to his face, pressing against his cheek and jaw’ (p. 25).

The most expressive cases of non-finite progressive clauses are those, which exclude the tense-particle: ‘jaw lying slack’ (p. 34), ‘the knife swinging free (p. 37), ‘Feet descending the ladder.’ (p. 185).
The impression of his bewildered states finds its way into the careful lexical choice that features him unable to recognise and conceptualise effectively the nature of things. This is achieved through the stylistic technique of underlexicalisation, ‘weight’, ‘the noise of idiot stuff’, ‘green force’, ‘mist and glitter’, ‘redness’ and ‘hard things’. The secondary hypotactic clause (11a) introduced by the structural conjunctive ‘so that’ enhances the purpose of the effort of lying back. Yet the second conditional conjunctive ‘if’ with its hypothetical characteristic interpersonally presents the proposition as untrue: ‘so that his eyes if they had been open would have been looking at the sky.’ The attributive relational clause (12) features ‘The pressure’, Carrier, postmodified by a prepositional group ‘on his legs’, and ‘bearable’ as Attribute characterising the physical state of his legs as eventually thriving. However, what assertion is made in this clause is revaluated in the following sentence. This sentence (13), which is another attributive relational process, bears the causative relation with the earlier clause. Here the Carrier of this process is assigned to the progressing Theme, ‘They’, which stands anaphorically to ‘his legs’ in the preceding clause and the Attribute ‘flesh’ but the ascribing process is negated by the Mood Adjunct ‘no longer’ that eliminates any possible connection between the proposed Carrier and the attributed entity. The coordinated circumstantial relational process (13a) ‘had been transformed’ in which the Carrier remains ‘they’, meaning his legs, and the circumstantial Attribute ‘to some other substance’ further postmodified by other Attributes ‘petrified and comfortable’ further supports this proposition. This impression is strengthened by the stretched correlative conjunctive ‘no longer-but’. The causal relation between the sentences (12 & 13) is not made explicit, although Golding could have phrased a hypotactic clause with the conjunctive ‘because’ to form a clause complex, as ‘the pressure on his legs was bearable now because his legs were no longer flesh (. . .)’ But this emphasises two points: First, it would background the causal clause and second, it would grant Pincher the ability to reason and judge his current physical
condition. Clause (14) continues to stay on the same message of the battered body, the Theme of the fragmented body parts. ‘The part of his body’ is encoded Medium of the middle material process: ‘was jerking’ and this involuntary experience is magnified by the Circumstance of Manner ‘intermittently’ which emphasises the intense, sporadic attacks over his body. Note too the use of present in the present tense that works together with the similar, involuntary experience ‘His teeth were chattering again’ at clause (3) as well as with other linguistic features that flags the unconsciousness of the protagonist.

The rest of the clauses take a new turn in the narrative from describing the passive, powerless Pincher to the more determined Pincher for survival, yet not in physical reality but in abstract reflection of his egoistical will to not to accept death. The clause (15) stands out with its new, marked Theme, the ‘Eternity’ signifying his urgent obsession amid the threatening signs of his death. In this reversed existential process, the dummy Subject ‘there’ is pushed to the rhematic position so as to highlight the proposition of ‘Eternity’ and to give it a prominent status in relation to Pincher’s egoistical urge to survive, as against God’s will. Moreover, the embedded passive structure ‘to be examined and experienced’ is the ultimate concern of Pincher in this self-fabricated survival. Note too the embedded clause ‘inseparable from pain’ which places his second anxiety. However, the organic pain is not at all the prime pressure for it does not occupy Pincher’s first obsession; therefore, it is moved to the rhematic position. Martin’s indomitable will against the crushing reality is materialised in the following narrative. Clause (16) launches ‘The snarl’ Actor of the material process-verb ‘endured’ which lexically asserts the determined will of his inner urge. Clause (17) features a third-person singular pronoun ‘He’ Senser of a cognitive mental process ‘thought’. Clause (18) progresses the earlier mental process ‘thought’ as Theme, ‘The thoughts’. By assigning ‘The thoughts’ a thematic position in an attributive relational process a sense of insistence is promoted. ‘The thoughts’ features as a Carrier of the mentioned Attributes ‘laborious,
disconnected but vital’ and what these chosen words denote is the compelling, determined will. The clauses (19, 20, 21, 22, 23, 24, 25, 26 & 27) are in fact the sensed Phenomena of the earlier cognitive process ‘He thought’ (17). Ideationally, the nature of mental processes involves two inherent participants in expanding clauses - a Senser and a Phenomenon. Thus, the clause (17) seems to have broken the rule. Possible wordings for the string of the short, simple clause (19 & 27) would then be, for example, ‘he thought that soon it would be daylight’, ‘he thought he must move’, ‘he thought he should see wreckage’ or ‘he thought he wouldn’t die/couldn’t die’, or ‘his life was precious’. These proposed sentences lose a great deal of the intended meaning of the original ones. Because in structuring them as such, the projected propositions are projected as free indirect discourse (FID) in the slot of Phenomenon, which in experiential terms, refers to the non-active participant. Therefore, Golding manipulates the language to suit his purpose more powerfully. Consequently, the free indirect discourse of these juxtaposed clauses coming one after the other does not only reflect but also more significantly imitate the uneasiness of the thoughts as well as create an impression of their immediacy and insistence propelling as discharge of his resistance and bitterness to accepting death. Talking of free indirect discourse, the whole novel stands as the best example of streams of consciousness upon discovering that his seaboots are still on.

Back to these short clauses, clause (19) features a relational meteorological process ‘will be’ with ‘it’ as Carrier and topical Theme, and an Attribute, ‘daylight’. It is meteorological in that it has to do with weather. Pincher tacitly fears darkness and looks forward to daylight to hearten himself up. Note too the marked interpersonal Theme represented by the Mood Adjunct ‘Presently’ which further strengthens the proposition for his own reassurance. Clause (20) features a first-person singular pronoun ‘I’, Theme and Subject of the new proposition. It is Actor of a material process-verb ‘must move’. This planned action verb ‘move’ reveals the ultimate obsession to prove he is not dead. Therefore, the movement of
his body is the first to be worked on. The Circumstantial element of place ‘from one point to another’ illustrates this obsession. Moreover, the modulated proposition, via the subjective modal operator ‘must’, the highest point in the system of obligation, conveys his tenacious grip for life. The idea of moving is yet to be supported by an optical illusion and this is what clause (21) has to say - the matrix relational clause ‘(It is) Enough (. . .)’ and the embedded mental process of perception ‘to see’ stresses a great deal the will’s determination to engage more sensory perceptions. Clause (22) recounts the same proposition as that of clause (19) where the repetition strikes the insistent mode of the thoughts. Clause (23) assigns again the first personal singular deictic ‘I’ the thematic and Subject position. It is also a Senser of the modulated perceptive mental process ‘shall see’, and Phenomenon ‘wreckage’ where the median modal operator ‘shall’ contributes to the same assertion of previous proposition, that is, he is alive. Clauses (24 & 25) repeat the Theme and Subject of clauses (20 & 23), that is, the first personal singular deictic ‘I’. In the former, the proposal of the possibility of dying is made explicit by the negative mood of this declarative clause as well as by the median modal operator ‘will’. However, the latter clause (25) presents a stronger assertion for the same proposal. The high subjective modal operator ‘can’t’ has the function of denying emphatically any possibility of dying. A recurrent feature at clauses (20, 23, 24 & 25) that needs comment on is the thematised first-person singular pronoun ‘I’. In fact, the repetition of such a pronoun forms the opinion of his self-assertion of his existence. Similarly, the ‘I’ as the Theme and the syntactic Subject constitutes an index of the importance of the proposal he is making; in other words, the thematic content reveals his self-centredness; he cannot stop thinking of himself. Clauses (26 & 27) are separate fragmented sentences framing the utter belief in the value of his life. The first clause (26) with the mood Adjunct ‘Not’ as the interpersonal Theme and ‘me’ as the topical Theme emphasises his absolute rejection of death. The truncated clause (27) is an attributive relational process, in which the implied
Carrier remains either ‘my life’ or ‘I’, with the Attribute ‘Precious’ making a complete proposition of how he values his life.

(1) Then he was jerking and splashing and looking up. (2) There was a difference in the texture of the darkness; (3) there were smears and patches (3a) that were not in the eye itself. (4) 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. (5) Then he firmed the use of his eyes (5a) and he was inside his head, (5b) looking out through the arches of his skull at random formations of dim light and mist. (6) However he blinked and squinted (6a) they remained there outside him. (7) He bent his head forward and saw, (7a) fainter than an afterimage, the scalloped and changing shape of a swell (7b) as his body was lifted in it. (8) For a moment he caught the inconstant outline against the sky, (8a) then he was floating up and seeing dimly the black top of the next swell (8b) as it swept towards him. (9) He began to make swimming motions. (10) His hands were glimmering patches in the water (10a) and his movements broke up the stony weight of his legs. (11) The thoughts continued to flicker. (…) (12) His movements and his breathing became fierce. (13) He swam a sort of clumsy breast-stroke, (13a) buoyed up on the inflated belt. (14) He stopped and lay wallowing. (15) He set his teeth, took the tit of the lifebelt and let out air (15a) till he was lying lower in the water. (16) He began to swim again. (17) His breathing laboured. (18) He stared out of his arches intently and painfully at the back of each swell (18a) as it slunk away from him. (19) His legs slowed and stopped; (19a) his arms fell. (20) His mind inside the dark skull made swimming movements (20a) long after the body lay motionless in the water. (pp. 15-16)

This is another passage representative of Pincher’s fabricated survival. The lexico-grammar of the text contributes to delude the reader into seeing a hero wrestling for life amid the ocean. The clause (1) features a textual Theme ‘Then’ and a topical one ‘he’. The former, having the function of temporal and enhancing relation with the preceding text, suggests his subliminal reaction to the imminent fear of drowning as his eyes ‘opened’. The topical Theme features ‘he’ as the Behaver of the behavioural process-verbs ‘was jerking, splashing’ and ‘looking up’ all of which point up to the compelling urgency to remain afloat. This impression finds its way as well in the use of present in present tense, which conveys the frantic reaction to the terror of drowning. The recurrence of the additive conjunctive, ‘and’ to conjoin the processes also, sustains the impression of the chaotic response to the fear of death. Clause (2) is an existential process. This process with its dummy Subject ‘There’ removes the experiencer from the phenomenon experienced because the real participant is
dropped from the clause. Therefore, the impression created is the protagonist’s wavering mind as to what actually exists. This existential clause, in fact, expresses a mental process ‘he noticed a difference (. . .)’ with its sensed Phenomenon ‘a difference in the texture of the darkness’ but the original clause rules out any attentive mind. Therefore, the Existent, ‘a difference in the texture of the darkness’ appears as remote and less apparent from the experiencer. Note too the circumlocutory nominal group, ‘a difference in the texture of the darkness’ where the head noun is nothing but imprecise and indeterminate as to the nature of the darkness. This stylistic device further foregrounds the same tone of his sensory failure to conceptualise the surrounding. The continuing clause (3) is another existential process extending on the same impression of his dazed mind. Here again we find a pair of Existent ‘smears and patches’ that further complicate the dilemma of his indeterminate stage in his made-up struggle. Clause (4) features the third-person singular pronoun ‘he’ as Theme and Senser of a cognitive mental process: ‘remembered’ and an embedded clause as Phenomenon ‘how to use his sight’ in a rhematic position as to his unfamiliarity of the use of such sensory faculty. Even though this mental activity does not last long as illustrated by the marked topical Theme, this is the Circumstance of extent ‘For a moment’ which has the implication of the instant mental activity. This is not the only case the distant experience of the earlier Existent ‘patches’ (3) is now moulded together with ‘the eyeballs’ aggravating the battered perception of the protagonist. Note too the fronted enhancing hypotactic clause ‘and before he remembered how to use his sight’ that helps build the tension as to what the protagonist is threatened to experience. And this new, inseparable experience is revealed via the circumstantial relational process (4a) in which the Carrier stands as ‘the patches’ of the behavioural verb ‘lay’ which suggests its permanent effect, and the circumstantial Attribute ‘on the eyeballs’. That is to say, the experience is no longer an external phenomenon but an internal sensation, which he has to suffer. The intensity of the new experience also lends
itself to a comparison as illustrated by ‘as close as the darkness had been’ and this ‘darkness’ makes even worse Pincher’s endeavours to recollect his consciousness. Clause (5) codes again the third-person singular pronoun ‘he’ as Theme and Subject of the mental process verb ‘firmed’ and of the Phenomenon ‘the use of his eyes’ reflecting his insistent mental desire to use the forgotten sense of sight and in a way to recollect, stepwise, his shattered body organs. The pressing desire for operating the eyes is made explicit through the textual Theme ‘Then’, the temporal conjunctive enhancing on the meaning of the earlier clause. Reading on, the continuing relational clause (5a) and the embedded clause (5b) lead to a somewhat questionable relationship between the Subject constructed by the third-person singular pronoun ‘he’ in the second coordinated clause and the respective possessive pronouns ‘his head’ and ‘his skull’. In fact, the metaphorical representation of this initiating paratactic clause invites an interpretation of another participant other than the physical Pincher. It is his inner will or consciousness that stands as the directing force for his survival. This impression is further supported by the use of the Circumstance of place where the prepositions ‘inside’ and ‘through’ imply the physical existence of the Carrier of the relational process-verb ‘was’ as well as the Behaver of the behavioural process-verb ‘looking’. Note the remarkably chosen lexical items ‘the arches of his skull’ that cohesively work to the establishment of a relatively dead person. The possibility of his dying moments also finds its way in the frequent lexical choice of disorientation that fails to explain his dynamic surroundings ‘the random formations’ as well as the coordination of ‘dim light and mist’ emphasise that all contribute to his lack of perception and similarly support the dazed even battered-out mind. The clause complex (6 & 6a) stays on the same proposition of Pincher’s feebleness. Clause (6) features ‘he’ as a Behaver of the behavioural process-verbs ‘blinking’ and ‘squinted’ both of which illustrate Pincher’s fading consciousness. Clause (6a) is a relational process where the Carrier ‘they’ anaphorically has the reference ‘the random
formations of dim light and mist’ at clause (5b) and the Attribute ‘there’ postmodified by the
prepositional group ‘outside him’ to further assert his debility to bring into focus the blurred
‘dim light and mist’. Moreover, in the marked hypotactic clause (6), the textual Theme
features the adversative conjunctive ‘however’ to touch upon the insistent disposition to try
all the possible attempts in his fantasy struggle. The clause complex (7 & 7a) features again
the third-person singular pronoun ‘he’ Behaver of a behavioural process ‘bent’ and the Range
is nothing but his body parts ‘his head’. The same clause encodes Senser of a perceptive
mental process ‘saw’ where the Phenomenon is interrupted by an embedded clause ‘fainter
than an afterimage’ in a way depreciating its effectiveness where the lexical content of the
comparative adverb ‘fainter’ contributes, with the other linguistic choices above, to the motif
of the dazed mind. Not any less, the partly sensed Phenomenon ‘the scalloped and changing
shape of a swell’ works in the same way as the previous examples that support the theme of
the disoriented Pincher. The enhancing hypotactic clause (7a) ranges over the same
impression of his powerlessness. It features two Themes - a marked topical one ‘his body’,
the Medium of the passive material effective process ‘was lifted’ and a textual one
introduced by the enhancing hypotactic conjunctive ‘as’. This clause allows the reader to see
how his body is fully surrendered and uncontrolled. The adverbial hypotactic clause,
introduced by ‘as’ is used not to add a simultaneity of the activity but also a sense of
detachment between the body and the protagonist. In fact, the temporal conjunctive ‘as’ is
used a signal of submission reflected in the lifting of the involuntary body in the swell.
Clause (8) features ‘he’ as an Actor of a pseudo-effective material process ‘caught’ with a
Scope: entity ‘the inconstant outline’. This clause, though on the face of it appears as a
material process, experientially expresses a mental process ‘he saw the inconstant outline’.
However, this would endow him with a conscious sensory perception with a processed
Phenomenon as the affected participant. However, the Scope: entity ‘the inconstant outline’
is significantly relevant to Pincher’s state of mind. In such Scope process, the Actor is viewed as the affected participant for the fact that Scope: entity exists independently of the process of ‘catching’. Another point that merits comment is the double association of the lexical verb ‘caught’. First, the lexical association of momentariness, which the verb conveys, emphasises the instant of his dazed mind’s recovery. Secondly, the other association of the verb has a metaphorical sense of compelling insistence upon which he can grab and prove he is alive. The tenacity of clinging to life is made obvious in the lucid style of the continuing clause (8a). This enhancing clause introduced by its structural Theme ‘then’ does not only develop a temporal connection, but also does play down the causative relationship between the two coordinated clauses. That is why the second coordinated clause seems to be the product of the earlier one. Incidentally, causal conjunctives such as ‘so’, ‘because’ or even ‘as’ would be more appropriate to relate the meaning of clauses in a more logical manner rather than simple temporal linearity. Therefore, the result is Pincher’s inability of realising a logical sequence of cause and effect, and hence the impression of the involuntary action is promoted. In this clause, ‘he’ is encoded Actor of the unmarked material process-verb ‘was floating up’ as well as Senser of the marked perceptive mental process: ‘(was) seeing’. The unmarked material verb ‘was floating up’, in its present in present form, is indicative of the automatic lifting up and so he is caught ‘floating up’. A controlled performance would be a material process with the marked simple past ‘he floated up. . .’. The marked perceptive process ‘(was) seeing’ is reflective of the current mode of the drowning man. Yet this sensory perception is still suppressed of its full faculty as illustrated by the Circumstance of Manner ‘dimly’ that supports the continuing dazed mind. This adverb along with other careful choice of words ‘inconstant outline’ and ‘black top’ supports the theme of half-unconscious survivor. The hypotactically-linked clause (8b) furthers the theme of inactive Pincher. With the structural Theme ‘as’ as well as the topical Theme ‘it’,
anaphorically refers to ‘swell’, this clause enhances the full control of the sea over Pincher where he is relegated to the Rhematic position, in a prepositional group ‘towards him’ and so the affected one by this material process: ‘swept’. Clause (9) is remarkably interesting. This clause though on the face of it appears as an effective material process ‘began to make’ with ‘he’ as Actor and ‘swimming motions’ as a Goal, is nevertheless another type of effective material processes. In fact, this is a pseudo-effective material process featuring a dummy verb ‘(began) to make’ and a Scope: process ‘swimming motions’. The semantic difference between a material process with a Goal and another with a Scope is the fact that in the former the process directly affects a Goal whereas in the latter it does not and so the latter usually cannot be sensibly probed with ‘do to or do with’. Halliday and Matthiessen (2004: 193) assert that such Scope process-verbs are ‘lexically empty’ and the actual process ‘is expressed only by the noun functioning as Scope.’ Examples of such Scope processes are ‘have a bath’, ‘do some work’, ‘make a mistake’ or ‘take rest’. Therefore, the dummy verb ‘began to make’ as well as the nominalised Scope process ‘swimming motions’ can be conflated into one single process as ‘he swam’ or more accurately ‘he motioned’, but this typical rendering would grant him a more dynamic activity. Consequently, in this clause ‘He began to make swimming motions’, process + Scope realises the main action as if it were an entity and accordingly it loses its dynamicity for the semantic content of the process-verb lies in the Scope process. Similarly and experientially, such a process is treated as pseudo-effective or middle because there is only an Actor but no Goal specified. In view of this, such a linguistic manoeuvre, which adds a seemingly dynamic mood to the text where it actually does not, contributes to establishing the theme of a fantasy and imaginary struggle. The same pattern is repeatedly met:

He began to make vague climbing motions in the water (p. 12)
He made swimming movements again without thought (p. 18)
He moved his four limbs in close and began to make swimming movements (pp. 26-27),
He made quacking sounds with his mouth. (p. 30)
He put his head down and made sucking noises. (p. 60)
He made no distinction between green and red. (p. 75),
He thought fiercely, then made three scratches on the rock with his
knife (p. 106)
His head made a tiny bobbing motion each time heart beat (p. 126).
He made a dream calculation to see whether increasing ease would
overtake tiredness and found that it would not. (p. 128)
He ( . . . ) did the calculation out loud (p. 128)
He made a snorting sound. (p. 194)

This type of Scope or Ranged material processes extends to cover other transitivity
processes, for example, of behavioural processes, ‘He began to snort and make sounds deep
in his chest’, and ‘He made quacking sounds with his mouth.’ (p. 30), ‘He made a sound’,
‘He made a high, despairing sound,’ (p. 110), (p. 34) or ‘He made a snorting sound.’ (p. 194)
(p. 43), ‘He made words to express this thought, though they did not pass the barrier of his
teeth.’ (p. 27), and of mental processes, ‘He made no distinction between green and red.’ (p.
78), ‘He made a dream calculation’ (p. 128).

The identifying relational process at clause (10) features ‘His hands’ as the Identified
Carrier assigned the Attribute ‘glimmering patches’ that stands as the identifier. This
relational process of identification gives an access to the hidden perception and so discloses
the abstract reality that Pincher is admitting to. Thus, symbolically it offers a projection of
mental activity, which Pincher experiences. More specifically, his sensory perception is
expressed as such to give it a durable and unchanging character and thus downplay his
conscious control as illustrated by the nominal group ‘glimmering patches’ where the
premodifier ‘glimmering’ is suggestive of his fainting mind, and the Head noun which
pronounces the no-longer recognition of his limbs as they are reduced to mere ‘patches’. In
addition, that sense of detachment is created via the Circumstance of place ‘in the water’.
The continuing clause (10a) features what Halliday and Matthiessen (2004: 656) call
‘grammatical metaphor’ or nominalisation. The nature of nominalisation is the conversion of
verbs and adjectives into nouns. Here we have a deverbal noun that is an action verb realised
as a noun. In this metaphorical construction, the nominalised material process ‘movement’ appears in thematic position and performs the role of Subject and Actor of the material process-verb ‘broke up’ and a Goal ‘the stony weight of his legs’, instead of the congruent structure ‘he moved the stony weight of his legs’ or ‘he broke up the stony weights of his legs’. In fact, these and the author’s clause are not synonymous and all have different semantic contents. My clauses are much more of an agentive and voluntary character whereas the original one, with the agentive role indicated by the possessive pronoun ‘his’, dissociates Pincher from the seemingly purposeful activity as the real causer of breaking up of ‘the stony weight of his legs’. Thus, the implication is the fact that the achieved process is the result of an internally willed drive. This clause illustrates a great deal the false proposition of the earlier clause (9) where the nominalisation of ‘motion’ in ‘he began to make swimming motions’ renders the process itself as rehearsals. And in keeping with the image of a dying consciousness, note the way ‘his legs’ are premodified, ‘the stony weight’: this nominal group if it conveys something it does speak of a paralysed body. To ‘stony’ other near synonyms are recurrent to add cohesion to the text: ‘The snarl fixed itself, worked on the wooden face’ (p. 15), ‘she may be lying down there below my wooden feet’ (p. 18), ‘when he pushed he could; feel the wooden tips (fingers) shifting the invisible pebbles’ (p. 26), ‘and the snarl wrestled with his stiff muscles.’ (36), ‘His legs were straight and stiff’ (38), ‘The snarl behind the stiff face felt the limpet as a pain in the crook of the knee.’ (39), ‘My fingers might be made of wood.’ (p. 41) or ‘he drew his dead feet up to his belly’ (p. 19), ‘He went to the wall perched himself absurdly high up with his bony rump the top, of a shelf.’ (p. 70), ‘Signalman with a wooden face’ (p. 102) ‘He glanced sideways along the twitching water, down at his skeleton legs and knees’ (p. 196-197).

Clause (11) features another verbal nominalisation. This mental clause in which Pincher would act as Senser is expressed metaphorically as a material process. The
nominalised mental process ‘thought’ acts as Subject and Actor of a material process-verb ‘continued to flicker’ and in a thematic position. This nominalised cognitive mental process is reflected experientially in a more impersonal way as the real subject is removed. Unlike the previous nominalisation ‘his movements’ which is less impersonalised, this one with the specific deictic or determiner ‘the’ premodifying the new Subject contributes a great deal to the ambiguity of the clause. By foregrounding this abstract noun ‘thought’ as such, Golding emphasises the separation of mental reality and physical existence on the one hand, and on the other the mental insistence that takes him over in this struggle. Note the verbal complex ‘continued to flicker’ where the Finite verb ‘continued’ is an indicator of the persistence of his inner will, and where ‘to flicker’ signifies the compelling speed of the thought. Clause (12) continues the exploitation of thematic nominalisations. In this attributive relational clause, two nominalisations are realised as Carrier. The first Carrier repeats the same nominalised material verb ‘movement’ of clause (10a), the second is a nominalised behavioural verb ‘breathing’ and are described by the Attribute ‘fierce’ signifying the violent insistence. In fact, the repetition of the thematic ‘movement’ in this clause and in other different syntactic positions in the narrative is characteristic, in his first day, of instinctive reaction for survival. To make this point clear, the following excerpt will illustrate the argument:

The sea came back and he thought the movements again and this time they happened because the sea took most of his weight. They moved him forward over the hard things. (p. 22)

The last clause features an effective material process ‘moved’ where the Actor is ‘they’ standing in an anaphoric relationship with ‘movements’ of the second earlier clause ‘and he thought movements again’ and the Goal is the personal pronoun deictic ‘him’ which can easily be retrieved from the co-text as referring to ‘he’ meaning Pincher. Apparently, Pincher is the acted-upon participant and the one affected by the material process-verb ‘moved’ while
the agentive role of moving is assigned to the ‘movement’, the inherent participant in all the preceding clauses of movement (9, 10a & 12) and the ones ahead. The implication of the above material clause is the fact that there is an external participant other than Pincher; in this case, it is his internal driving force.

Clause (13) features another pseudo-effective or middle material process. It features ‘he’ an Actor of the material process-verb ‘swam’ yet this action is dissipated by the Scope ‘a sort of clumsy breast-strokes’. This clause could have been stopped at the last participant ‘a sort of clumsy breast-strokes’ but that would break the norm of the previous material processes in which he appears either affecting his own body parts or none at all. The very function of such middle material processes is that they are low in transitivity as they contain only one participant and similarly they impart the ineffectuality of the processor. Note the interpersonally tuned expression ‘a sort of’ which minimises what the Appraisal theory calls the ‘focus’ of the action. Moreover, the other interpersonal evaluative epithet ‘clumsy’ which is suggestive of the awkwardness of his swimming which describes the compound head noun ‘breast-strokes’ which itself connotes, the outer level, a powerless Pincher and at the deeper level, the battered body. Clause (13a) lacking any Structural conjunctive to conjoin the two clauses on temporal, resultative, or causal basis makes explicit his ultimate helplessness where he involuntarily ‘buoyed up’. Notice the Circumstance of place ‘on the inflated belt’ instead of the more logical one ‘on the sea’. Clause (14) features ‘He’ as an Actor of a middle material process-verb ‘stopped’ as well as Carrier of a relational process ‘lay’ and the Attribute ‘wallowing’ emphasising the way he is floundering helplessly. Clause (15) encodes ‘He’ as an Actor of a pseudo-effective material process ‘set’ and two effective material processes ‘took’ and ‘let…out’. In this clause, the writer does not use causative lexical items to indicate relation between processes, that is, between ‘took’ and ‘let … out. Thus, the process of letting out air is seen as coming out sequentially and not
consequentially. Note when Pincher is in mastery over his actions, the relation between processes is made explicit through the more causative word ‘unscrew’ in ‘He unscrewed the mouth of the tit, let the air out and climbed down the rock.’ (p. 113).

Even though, these two effective processes are subsided by the mere temporal conjunctive ‘till’ of the hypotactic clause (15a) instead of the enhancing causal conjunctive ‘so’. Note the use of present in present ‘was laying’ that renders the resulted activity as merely spontaneous instead of the marked past tense ‘lay. Clause (16) features again ‘He’ Actor of a middle material process ‘began to swim’. A sentence like ‘he swam again’ would be much more convincing to describe a dynamic activity. Because in the original verbal group complex, ‘to swim’ is governed and so lessened by the function and content of the Finite verb ‘began’. Clause (17) continues nominalising the behavioural process-verb ‘breathe’. This material clause with ‘His breathing’ as Actor of the process-verb ‘laboured’ where semantically such lexis connotes the very insistent determination for breath. At clause (18) the frequent personal pronoun deictic ‘He’ features as Behaver of a behavioural process-verb ‘stared’ modified by a Circumstance of place ‘out of his arches’ signifying that the process of staring is the projection of the inside of the ‘skull’ rather than from the eyes themselves and so contributes to the same theme of inner-willed power. Further, this process is modified by the coordinated Circumstances of Manner ‘intently and painfully’ both of which emphasise the inherent experiences - the insistent will as well as the worn out body.

In the following clause complex (19 & 19a), Pincher disappears and is presented only in a metaphorical way via his limbs in the thematic and Subject position. The clause complex features ‘His legs’ and ‘his arms’ as the Subject and Theme with a view of establishing a narrative continuity of fragmented Pincher. The initiating clause features ‘His legs’ Medium of the middle material processes: ‘slowed’ and ‘stopped’ and, at the continuing clause ‘his arms’ again Medium of the middle material process ‘fell’. In fact, by effacing Pincher and
allowing his body parts to act in the action proposed, Golding strategically transfers the Agency to an abstract participant, presumably beyond control. The primary clause (20) repeats the same pattern of clause (9) but in this clause, the action is only mentally realised. In this clause, Pincher, through the repeatedly metaphorical structure, is referred to as ‘His mind’. This passivity is supported in the secondary enhancing hypotactic clause introduced by the temporal conjunctive ‘long after’. Here, this attributive process, with its inactive relational verb ‘lay’ features ‘the body’ as the Carrier of the Attribute ‘motionless’. Other similar cases of clause (20) are: ‘His mind made swimming movements.’ (p. 16) and ‘He began to think swimming motions’ (p. 21), ‘He thought movements that did not happen’ (p. 22) and ‘he thought the movements again’ (p. 22).

To the end of the first day, Pincher is introduced as one being aware of his body organs. This is a reflection of his inner consciousness towards his troubled body via the narrative technique of free indirect discourse. The following excerpt illustrates the point:

(1) I have tumbled in a trench. (2) My head is jammed against the farther side (2a) and my neck is twisted. (3) My legs must be up in the air over the other wall. (4) My thighs are hurting (4a) because the weight of my legs is pushing against the edge of the wall as a fulcrum. (5) My right toes are hurt more than the rest of my leg. (6) My hand is doubled under me (6a) and that is why I feel the localized pain in my ribs. (7) My fingers might be made of wood. (8) That whiter white under the water along there is my hand, hidden. (p. 41)

What we can immediately notice in this passage is the surprising recurrences of the possessive pronoun ‘my’ in ‘My head’ (2), ‘my neck’ (2a), ‘My legs’ (3), ‘My thighs’ and ‘my legs’ (4), ‘My right toes’ and ‘my leg’ (5), ‘My hand’ and ‘my ribs’ (6) and ‘My fingers’ (7) and, ‘my hand’ (8). In other words, this seems to be a paragraph about recognition of his body parts. The overwhelming presence of ‘my’ contributes to the fact that Pincher at this point of narrative feels the extreme association of his body organs. This bodily amalgamation is not recognised only partly but also covers all his body - ‘head, neck, legs, thighs, toes, hand, ribs, and fingers’. Textually the organisation of the paragraph
features his body parts as the thematic starting point, which makes it clear that Pincher is now considering these themes as being the centre of his attention. Stylistically, this is done by the use of passive voice in most cases for two significant reasons. The first one has already been mentioned as making the body parts stand out thematically and so it is the focus of the attention, which is underlined by the repeated use of the possessive pronoun ‘my’. The second one is to hide and obscure the real Agent or Actor of the process and so the focus is laid upon the state of body parts. Although such Themes efface Pincher from the overt role of participant, he manages to remain in focus and also substantiates his domination over his body parts through the recurrent use of the possessive pronoun ‘my’ in all the occurrences.

Another linguistic feature that contributes to the impression of a relatively conscious Pincher is the logical reasoning along with his efforts to comprehend the circumstances of the current situation. This is supported by the use of conjunctives that indicate relations of cause and effect. At the clause complex (4 & 4a), Pincher presents himself as being capable of finding out the causes to the problem of the hurting thighs. This is shown through the conjunctive ‘because’ that relates the hurting legs of the primary clause to the weight of his legs being pushed to the wall of the secondary one. The other example is at the clause complex (6 & 6a) where the continuing clause introduced by the interpersonal conjunctive ‘that is why’ is rendered circumstantially dependent on the primary one (6).

Pincher’s centre throughout the novel undergoes, at times, moments of despair as to the inevitability of death. In these desperate situations, the language retreats from the more determining, insisting voice to the defeatist one. The voice of the consciousness at some turning points in the narrative marks a more interpersonal tone, i.e. predominantly through the employment of the imperative mood:

(1) The chill and the exhaustion spoke to him clearly. (2) Give up, they said, (3) lie still. (4) Give up the thought of return, (4a) the thought of living. (5) Break up, (6) leave go (. . .) (7) What have you to lose? (8) There is nothing here but torture. (9) Give up. (10) Leave go. (p. 45).
In terms of obligation, the modulation of these imperative structures at clauses (2, 3, 5, 6, 9 & 10) implies the existence of two participants, i.e. the speaker who is grammatically unrealised and the unmentioned participant as the listener. Both participants refer to one and only one participant. In other words, Martin’s centre is the addressor and the addressee in all the imperative clauses above. This strategy functions as a method of disrupting the urgency of the will in its struggle to accept death as a certain and destined phenomenon. Thus, this use of the imperative mood signals the centre’s dwindling determination ‘Give up’, ‘lie still’, ‘Break up’, etc. Notice that the existential process (8), with its coordinated structure, worsens Martin’s condition ‘there is nothing here but torture’. This text also features another transitivity evidence as to the oscillating consciousness. This is the metaphorical representation of his helplessness (1). This clause encodes two co-participants ‘the chill and the exhaustion’ as the Sayer of the verbal process-verb ‘spoke’ in which Martin stands as the Receiver. The strategy of metaphorising a more expected sentence like ‘he was tired and cold’ is one way of presenting Martin as a more helpless protagonist. The conjunctive system is also found affected in moments of despair. The conjunctives come heavy and thick which reflect the troubled mind, ‘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’ (p. 18).

The following excerpt characterises his second day. The abundance of material processes particularly those of the effective type illustrate the dynamic role Pincher exhibits towards his surroundings. At another level of interpretation, the passage is illustrative of the grit and determination springing out of his ego for life. This is a very long passage running over six pages:

(1) He climbed down (1a) and wrestled with a great weight (2) He made the stone rise on an angle; (2a) he quivered (2b) and the stone fell over. (3) He collapsed and lay for a while. (4) He left the stone (4a) and scrambled heavily down to the little cliff and the scattered rocks where he had bathed his eye. (5)
Chapter Seven: Analysis: Style and Content of Pincher Martin

He found an encrusted boulder lying in a rock pool (5a) and pulled it up. (6) He got the stone against his stomach, staggered for a few steps, (6a) dropped the stone, (6b) lifted and carried again. (7) He dumped the stone on the high point above the funnel (7a) and came back. (8) There was a stone like a suitcase balanced on the wall of a trench (8a) and he pondered what he should do. (9) He put his back against the suitcase and his feet against the other side of the trench. (10) The suitcase grated, moved. (11) He got a shoulder under one end (11a) and heaved. (12) The suitcase tumbled in the next trench and broke. (13) He grinned without humour (13a) and lugged the larger part up into his lap. (14) He raised the broken suitcase to the wall, (14a) turned it end over end, (14b) engineered it up slopes of fallen but unmanageable rock, (14c) pulled and hauled.

(15) Then there were two rocks on the high part, one with a trace of blood. (16) He looked once round the horizon (16a) and climbed down the slope again. (17) He stopped, (17a) put a hand to his forehead, (17b) then examined the palm. (18) But there was no blood.

(19) He spoke out loud in a voice that was at once flat and throaty.
(20) “I am beginning to sweat.”
(21) He found a third stone (21a) but could not get it up the wall of the trench.
(22) He retreated with it, (22a) urged it along the bottom to a lower level (22b) until he could find an exit low: (22c) enough for him to heave it up. (23) By the time he had dragged it to the others (23a) his hands were broken. (24) He knelt by the stones (24a) and considered the sea and sky. (25) The sun was out wanly (25a) and there were fewer layers of cloud. (26) He lay down across the three stones (26a) and let them hurt him. (27) The sun shone on his left ear from the afternoon side of the rock.

(28) He got up, (28a) put the second stone laboriously on the third and the first on the second. (29) The three stones measured nearly two feet from top to bottom. (30) He sat down (30a) and leaned back against them. (31) The horizon was empty, the scab gentle, the sun a token. (32) A sea-gull was drifting over the water a stone’s throw from the rock, (32a) and now the bird was rounded, white and harmless. (33) He covered his aching eye with one hand to rest it (33a) but the effort of holding a hand up was too much (33b) and he let the palm fall back on his knee. (34) He ignored his eye and tried to think.
(35) “Food?”
(36) He got to his feet (36a) and climbed down over the trenches. (37) At the lower end were cliffs a few feet high (37a) and beyond them separate rocks broke the surface. (38) He ignored these for the moment (38a) because they were inaccessible. (39) The cliffs were very rough. (40) They were covered with a crust of tiny barnacles (40a) that had welded their limy secretions into an extended colony (40b) that dipped down in the water as deep (40c) as his better eye could see. (41) There were yellowish limpets and coloured sea-snails drying and drawn in against the rock. (42) Each limpet sat in the hollow its foot had worn. (43) There were clusters of blue mussels too, with green webs of weed caught over them. (44) He looked back up the side of the rock -under the water-hole (44a) for he could see the roof slab projecting like a diving-board (44b) and saw how the mussels had triumphed over the whole wall. (45) Beneath a defined line the rock was blue with them. (46) He lowered himself carefully (46a) and inspected the cliff. (47) Under water the harvest of food was even thicker (47a) for the mussels were bigger down there (47b) and water-snails were crawling over them. (48) And among the limpets, the mussels, the snails and barnacles, dotted like sucked sweets, were the red blobs of jelly, the anemones. (49) Under water they opened their mouths in a circle of petals but up by his face, (49a) waiting for the increase of the tide (49b) they were pursed up and slumped like breasts (49c) when the milk has been drawn from them.
(50) Hunger contracted under his clothes like a pair of hands. (51) But as he hung there, (51a) his mouth watering, (51b) a lump rose in his throat (51c) as if he were very sad. (52) He hung on the creamy wall (52a) and listened to the washing of water, the minute ticks and whispers (52b) that came from this abundant, but not quite vegetable, life. (53) He felt at his waist, produced the lanyard, (53a) swung it (53b) and caught the knife with his free hand. (54) He put the blade against his mouth, (54a) gripped with his teeth (54b) and pulled the haft away from it. (55) He put the point under a limpet (55a) and it contracted down (55b) so that he felt its muscular strength (55c) as he turned the blade. (56) He dropped the knife to the length of the lanyard (56a) and caught the limpet (56b) as it fell. (57) He turned the limpet over in his hand (57a) and peered into the broad end. (58) He saw an oval brown foot drawn in, drawn back, shutting out the light.

(59) “Bloody hell.”

(60) He jerked the limpet away from him (60a) and the tent made a little flip of water in the sea. (61) As the ripples died away (61a) he watched it waver down whitely out of sight. (62) He looked for a while at the place (62a) where the limpet had disappeared. (63) He took his knife again (63a) and began to chisel lines among the barnacles. (64) They wept and bled salty, uretic water. (65) He poked an anemone with the point of the knife (65a) and the jelly screwed up tight. (66) He pressed the top with the flat of the blade (66a) and the opening pissed in his eye. (67) He jammed the knife against the rock (67a) and shut it. (68) He climbed back (68a) and sat on the high rock with his back against the three stones - two broken and an encrusted one on top.

(69) Inside, the man was aware of a kind of fit that seized his body. (70) He drew his feet up against him (71) and rolled sideways (71a) so that his face was on the rock. (72) His body was jumping and shuddering beneath the sodden clothing. (73) He whispered against stone.

(74) “You can’t give up.”

(75) Immediately he began to crawl away down hill. (76) The crawl became a scramble. (77) Down by the water he found stones (77a) but they were of useless shape. (78) He chose one from just under water (78a) and toiled back to the others. (79) He changed the new one for the top stone, (79a) grated it into place, (79b) then put the encrusted one back. (80) Two feet, six inches.

(81) He muttered.

(82) “Must. Must.”

(83) He climbed down to the rock - side opposite the cliff of mussels. (84) There were ledges on this side (84a) and water sucking up and down. (85) The water was very dark (85a) and there was long weed at the bottom, straps like the stuff travellers sometimes put round suitcases (85b) when the locks are broken. (86) This brown weed was collapsed and coiled over itself near the surface (86a) but farther out it lay upright in the water or moved slowly like tentacles or tongues. (87) Beyond that there was nothing (87a) but the blackness of deep water going down to the bottom of the deep sea. (88) He took his eyes away from this, (88a) climbed along one of the ledges, (88b) but everywhere the rock was firm (88c) and there were no separated pieces to be found, (88d) though in one place the solid ledge was cracked. (89) He pushed at this part with his stocking feet (89a) but could not move it. (90) He turned clumsily on the ledge (90a) and came back. (91) At the lower end of the great rock (91a) he found the stones with the wrong shape (91b) and took them one by one to a trench (91c) and piled them. (92) He pried in crevices (92a) and pulled out blocks (92b) and rounded masses of yellowing quartz (92c) on which the weed was dragged like green hair. (93) He took them to the man (93a) he was building (93b) and piled them round the bottom stone. (94) Some were not much bigger than potatoes.
(94a) and he knocked these in (94b) where the big stones did not fit (94c) until the top one no longer rocked (94d) when he touched it. (95) He put one last stone on the others, one big as his head.

(96) Three feet.

(97) He stood away from the pile (97a) and looked round him. (98) The pile reached in his view from horizon level to higher than the sun. (99) He was astonished (99a) when he saw this (99b) and looked carefully to establish (99c) where west was. (100) He saw the outlying rock (100a) that had saved him (100b) and the sea-gulls were floating just beyond the backwash.

(101) He climbed down the rock again (101a) to where he had prised off the limpet. (102) He made a wry face (102a) and pushed his doubled fists into the damp cloth over his belly. (103) He hung on the little cliff (103a) and began to tear away the blobs of red jelly with his fingers. (104) He set them on the edge of the cliff (104a) and did not look at them for a while. (105) Then he turned his one and a half eyes down to them (105a) and inspected them closely. (106) They lay like a handful of sweets only (106a) they moved ever so slightly (106b) and there was a little clear water trickling from the pile. (107) He sat by them on the edge of the cliff and no longer saw them. (108) His face set in a look of agony.

(109) “Bloody hell!”

(110) His fingers closed over a sweet. (111) He put it quickly in his mouth, (111a) ducked, (111b) swallowed, (111c) shuddered. (112) He took another, (112a) swallowed, (112b) took another as fast (112c) as he could. (113) He bolted the pile of sweets (113a) then sat rigid, his throat working. (114) He sub-sidied, grinning palely. (115) He looked down at his left hand (115a) and there was one last sweet lying against his little finger in all drip of water. (116) He clapped his hand to his mouth, (116a) stared over the fingers (116b) and fought with his stomach. (117) He scrambled over the rocks to the water-hole (117a) and pulled himself in. (118) Again the coils of red silt (118a) and slime rose from the bottom. (119) There was a band of red round the nearer end of the pool (119a) that was about half an inch across.

(120) When he had settled his stomach with the harsh water (120a) he came out of the hole backwards. (121) The sea-gulls were circling the rock now (121a) and he looked at them with hate.

(122) “You won’t get me!”

(123) He clambered back to the top of the rock (123a) where three-foot dwarf stood. (124) The horizon was in sight all and empty. (125) He licked a trace of drinkable water from his lips. (pp. 61-66)

In this passage, the lexico-grammatical choice is dominated by the frequent use of material processes. This dynamic representation of Pincher can be seen in the following clauses: (1), (1a), (2), (4), (4a), (5a), (6), (6a), (6b), (7), (7a), (9), (11), (11a), (13a), (14), (14a), (14b) and (14c), (16a), (17), (17a), (22a), (22c), (23), (24), (28), (28a), (33), (33b), (36), (36a), (46), (51), (52), (53a), (53b), (54), (54a), (54b), (55), and (55c), (56), (56a), (57), (57a), (60), (63), (63a), (65), (66), (67), (67a), (68), (70), (71), (75), (78a), (79), (79a), (7b), (83), (88), (88a), (89), (90a), (91b), (91c), (92), (92a), (93), (93a), (93b), and (94a), (95),
(101), (101a), (102a), (103), (103a), (104), (105), (107), (111), (111a), (111b), (111c), (112),
(112a), (112b), (113), (116), (116b), (117), (117a), (120), (120a), and (123). Out of the 154
transitivity processes, ninety-eight are material processes: Pincher appears transitively
effectively as the Actor of sixty-seven processes. Here, the effective material choice extends
to include another participant in the unfolding of the processes. The new participant, which is
the Goal, is the ‘environment’ upon which Pincher acts. The shift in the description of his
activities as being goal-directed demonstrates his determined will to set his struggle as real.
Note too the dominance of the third-person singular pronoun ‘he’ in the thematic and Subject
position, which gives more the following finite clause a sense of volitional action

He left the stone (4)
He pulled it (boulder) up (5a)
He (. . .) dropped the stone (6a)
He dumped the stone (7a)
He raised the broken suitcase to the wall (14),
He (. . .) turned it end over end (14a)
He (. . .) engineered it up (14b)
He (. . .) put the second stone laboriously (28a)
He (. . .) swung it (knife) (53a) and caught the with the free hand (53b)
He put the blade against his mouth (54)
He dropped the knife (56)
He (. . .) caught a limpet (56a)
He turned the limpet over in his hand (57)
He jerked the limpet away (60)
He pressed the top with the flat of the blade (66)
He jammed the knife against the rock (67)
He (. . .) took them (stones) (91b)
He (. . .) piled them (stones) (91c)

In these effective material processes, the unfolded participants, the Goals, are things;
in other words, they are dominantly parts of the environment which is indicative of the
growing conscious determination to confront the reality of death. Particularly notable are the
drag’, ‘chisel’, ‘knock’ ‘tear away’, etc. Such given verbs express purposeful activity of a
conscious, determined character.
As mentioned above, Pincher’s determination to keep his consciousness alert in defiance to the inevitability of death has been reflected experientially through the preponderance of material processes. He stands as the Actor of the processes particularly those of the effective type. This is not the whole story in Pincher’s extraordinary will to survive. An action, which requires minimal effort and can be done with much ease, is presented as involving great labours and effort. This impression is best noticed at clauses (88) ‘he took his eyes away from this’ and (102) ‘he turned his one and a half eyes down to them’. These two clauses could have alternatives like a middle material process, ‘he turned away from this’ and a behavioral process ‘he looked with one and a half eyes down to them’. But these renderings would lose the energetic peculiarity of the original ones. Other similar examples are also found:

He won a little air from between swells (p. 11)
He made words to express this thought (p. 27)
He took his eyes from the pebbles (p. 28)
He turned his head sideways (p. 29)
He forced way among them, lifted his eyelids . . . (p. 30)
He bent his face into a grin (p. 74)
He made no distinction (p. 75)
He took a deep breath (p. 95)
He (. . .) took a breath of the air (p. 104)
He took the thought out and looked at it (p. 115)
He worked his way down (p. 124)
He took his body with great care (p. 143)
He fought a hero’s way from trench to trench (p. 192)
He threw words in the face’ (p. 195)

The structure of these clauses serves illusively to indicate Pincher’s struggle towards an imaginary dynamic action. On the face of these clauses, they look like material processes of the effective type. A closer look reveals that these clauses do not fulfill the experiential measure of the effective process. In fact, most of these clauses are renderings of the middle material processes as well as other transitivity processes. The unfolded participant is nothing but a Range that does not get promoted to Goal. If we consider some of the examples above, we notice that ‘He worked his way down’ is a metaphorical paraphrase of the middle
material process ‘he went down’. And if we look at this clause ‘He bent his face into a grin’, it congruently describes a behavioural process ‘he grinned’. In addition, the material process ‘he made no distinction can have its mental process equivalent ‘he could not distinguish’.

Another interesting feature occurs at clauses (6, 11 & 36) which contain the material verb ‘got’ with ‘the stone’ and ‘a shoulder’ as the Goal and, ‘his feet’ as Scope. If we modify the structure of these clauses a little, say if we replace ‘put’ for the first two clauses and ‘stood up’ for the last one, the tone of the determined ego would diminish. The verb ‘get’ connotes a feeling of control and determination. This feature recurs in the text. Let us consider the following:

- He got one toe over the other and shoved but the boot would not come off. (p. 10)
- He got his right leg across his left thigh and heaved with sodden hands. (p. 10)
- He got the tit of the tube between his teeth and unscrewed with two fingers while the others sealed the tube. (p. 11)
- He got his left hand down beneath his ear and began to heave. (p. 28)
- He even got half-up and leaned or crouched against the weed and the lumps of jelly. (p. 30)
- He got the toes on a shelf. (p. 33)
- He got his hand back. (p. 141)
- He got quickly to his feet. (p. 77)
- He (…) got into his clothes. (p. 84)
- He got violently to his feet. (p. 150)
- He got his hands up and plucked at the toggles of his duffle. (p. 159)
- He got his face above the level of the wall. (p. 191)

These examples feature another significant point. The clause ‘He got his right leg across his left thigh’ is striking in its details. A clause like ‘he got his leg/one of his legs across his thigh’ would be sufficient to convey the effort he is making. The details here are utilised to convey Pincher’s very self-reassuring test for his mental capabilities. This manner of description lends additional credibility to the fabricated propositions. The more detailed the description, the more self-assured he is. This takes us to a more expressive example of minute description. The stretch of clauses from 15 to 28 features another perfect example of Pincher in keeping his consciousness observant. The portion starts with clause (15) ‘Then
there were two rocks on the high part, one with a trace of blood’. Then, after a string of nine clauses, clause (21) reads ‘He found a third stone’. Again, after a chain of fifteen clauses, by when the reader would have forgotten which rock is on which, he resumes his task and (28a) reads, ‘He (. . .) put the second stone laboriously on the third and the first on the second. (29) The three stones measured nearly two feet from top to bottom.’ The passage is still rich of such examples, ‘left ear’ (27), ‘Two feet, six inches’, ‘He (. . .) caught the knife with his free hand’ (53b) ‘He pressed the top with the flat of the blade (66), and ‘left hand’ (115). Other instances from the surrounding text are as follows:

He lifted his right leg (p. 33)
He looked carefully at the second hand. (p. 51)
Three feet. (stone) (p. 65)
Four feet. (dwarf) (p. 80)

Pincher’s dynamic engagement to cope with the harshnesses of the environment, the dynamic effective transitive structure is interposed by the effective ergative clauses. The clauses (2 & 33b) feature the third-person singular pronoun ‘he’ as the Agent of the effective ergative material process ‘made’. The noun immediately following the effective process-verb is not a Goal but an enforced Actor of the material verb ‘rise’. This way of presenting Pincher at this point of the narrative symbolises Pincher’s control over the elements around him. The surrounding co-text offers a plenty of effective ergative structures where Pincher occupies the agentive role as the external Instigator of actions. The narrator assumes Pincher to have, at this point of the narrative, tamed the environment, reconstructed his battered body, and established full volitional control over his body parts. Some examples are as follows:

He let his body uncoil and lie limply. (p. 10)
He let his hands fall away and his face dipped in the water. (12-13)
He took his eyes (. . .) made them examine the water. (p. 28)
He let his eyes close (p. 28)
and he made the teeth click. (p. 38)
He let the left side of his face fall on an oilskinned sleeve (46)
He willed the fingers to close (56)
He made himself examine the empty sea in each quarter. (p. 137)
he deliberately (. . .) made his mouth do as he bid. (p. 172)
He made the body go down from the Look-out to the crevice. (p. 175)
He went to Food Cliff and gathered mussels, made his mouth receive them. (p. 175)
He made the lobster mime eating but the sensations in the mouth were not the same (p. 176)
He (. . .) and made it (his body) kneel down. (p. 176)
He made the exterior face turn into the wind (p. 179)
the centre made its body walk--a young body. (p. 181)
He made his sight creep out and look at his clothed body. (p. 186)
It made the body wriggle back out of the hole (p. 199)

But the theme of control becomes ambiguous upon encountering examples with ‘the centre’ in the agentive role like ‘(t)he centre began to work’ (p. 45), ‘(t)he centre thought of the next move’ (p. 176) or in similar structures as those above, ‘the centre made its body walk’ (p. 181). Hence, the theme of the stirring force becomes more relevant, and the analysis takes a shift. In other words, such structures are analysed ergatively where the ‘centre’ or ‘he’ pronoun stands as an inherent, abstract participant that takes the agentive role.

The mental processes at this stage also feature Pincher as a conscious participant that can act as a Senser. Here are some examples from the above passage of which the cognitive mental processes are the most dominant:

he pondered what he should do (8a)
He (. . .) examined the palm (17b)
He ignored his eyes and tried to think (34)
He ignored these for the moment (38)
he could see the roof slab projecting (44a)
he (. . .) saw how the mussels have triumphed over . . . (44b)
He (. . .) inspected the cliff (46a)
he felt its muscular strength (55b)
he saw an oval brown foot (58)
he saw this (99a)
He saw the outlying rock (100)
he (. . .) inspected them (105a)

There are also a few examples of the behavioural process. The most important of these occurs at clause (20). This type of behavioural process is of importance for Pincher. The clause, ‘I am beginning to sweat’, features the behavioural process-verb ‘am beginning to sweat’ which is a sign of life.
Towards the third day of his survival, Pincher’s ‘ravenous ego’ becomes more insistent. Now the centre generates a set of instructions to crystallise his illusory survival. The following passage, taken from chapter six, is a direct projection of Pincher’s thought, or rather the centre’s projections:

(1) “The end to be desired is rescue. (2) For that, the bare minimum necessary is survival. (3) I must keep this body going. (4) I must give it drink and food and shelter. (5) When I do that it does not matter if the job is well done or not (5a) so long as it is done at all. (6) So long as the thread of life is unbroken it will connect a future with the past for all this ghastly interlude. (7) Point one.

(8) “Point two. (9) I must expect to fall sick. (10) I cannot expose the body to this hardship and expect the poor beast to behave as if it were in clover. (11) I must watch for signs of sickness and doctor myself.

(12) “Point three. (13) I must watch my mind. (14) I must not let madness steal up on me and take me by surprise. (15) Already-I must expect hallucinations. (16) That is the real battle. (17) That is why I shall talk out loud for all the blotting-paper. (18) In normal life to talk out loud is a sign of insanity. (19) Here it is proof of identity.

(20) “Point four. (21) I must help myself to be rescued. (22) I cannot do anything but be visible. (23) I have not even a stick to hoist a shirt on. (24) But one will come within sight of this rock without turning a pair of binoculars on it. (25) If they see the rock they will see this dwarf I have made. (26) They will know that someone built the dwarf and they will come and take me off. (27) All I have to do is to live and wait. (28) I must keep my grip on reality. (pp. 81-82)

The atmosphere of Pincher’s fragmentary and broken body, which was created thematically by the use of body parts in initial positions, has now diminished and has been enhanced by the insertion of the first-person singular pronoun ‘I’ (3, 4, 5, 9, 10, 11, 13, 14, 15, 21, 22, 23, 27 & 28). In other words, Pincher now presents himself as active participant in these finite clauses and thus, lends himself presence at this point of the narrative. In fact, thematising of the I-pronoun is a key factor in the focalisation of identity and existence. For that, he features himself in the role of the Agent and Actor of material processes. All the transitivity processes employed by Pincher are modulated, directing in a sense the intensity of his thinking. He is an Agent of the material process-verb ‘keep’ (3) with ‘this body’ as the enforced Actor of the non-finite material process-verb ‘going’. Notice the use of the proximal
deictic ‘this’ which gives a sense of determination in Pincher’s struggle for life. He is an Actor of the material process-verb ‘give’ (4) with the indefinite pronoun ‘it’ as the Goal of his planned action. At clause (10), he features back as Actor of the negated material process-verb ‘cannot expose’. The negative modal operator ‘cannot’ convey emphatically Pincher’s rejection to risk his body to the environment. He is an Actor of the material process-verb ‘let’ performing metaphorically upon an abstraction, i.e. madness. Nominalising the adjective ‘mad’ in a way contributes, as mentioned above, to abstracting events in Pincher’s struggle so that the picture looks more of self-communing. Clause (21) continues with the insisting character of the clauses’ proposals. This clause features again the Actor of the material process-verb ‘help’ and the Goal continues to be his body or part of it. This time it is ‘myself’. The last material process stands out for the fact it reveals. In this clause, Pincher features as an Actor of the material process-verb ‘keep’ and the Goal metaphorically refers to the nominal ‘my grip’. This reveals the centre’s stubborn refusal to death.

There are five significant relational processes. All are of the identifying type except one, i.e. (19). The first relational clauses (1 & 2) inaugurate chapter six. He articulates his intentions very clearly by belittling both rescue and survival which are equated and described as ‘the end to be desired’ and ‘the bare minimal necessary’ respectively. He is spelling out his real situation because what matters now is how to ‘keep this body going’ without which he is dead. The other identifying process sets ‘that’, meaning ‘hallucinations’ as the Identified Carrier of the Identifier Attribute ‘the real battle.’ The irony, which this clause makes, is that Pincher’s struggle is the product of real hallucination. At (18) we have another identifying relational clause where the nominalisation ‘to talk out loud’ as the Identified Carrier is equated with Identifier Attribute ‘a sign of insanity’. The attributive clause at (19) features the indefinite pronoun ‘it’ which refers anaphorically to ‘to talk out loud’ as Carrier of the Attribute ‘proof of identity.’ That is, to talk and then to hear is all-important.
Therefore, the centre will strive for auditory input as a means of materialising identity. That is why later on in the narrative he uses this strategy and shouts:

He stopped suddenly, then began again.
"Chris. Christopher! Christopher Hadley Martin-" The words dried up.

There was an instrument of examination, a point that knew it existed. There were sounds that came out of the lower part of a face. They had no meaning attached to them. They were useless as tins thrown out with the lids buckled back.
"Christopher. Christopher!"

He reached out with both arms as though to grab words before they dried away. The arms appeared before the window and in complete unreason they filled him with terror. (pp. 129-130, my italics)

In the same line, the centre’s insistence for life is also manifest by the use of modality, i.e. modulated verbal groups. The recurrence of the high modal operator ‘must’ is a telling feature of the centre’s urge:

I must keep this body going (3)
I must give it drink and food and shelter (4)
I must expect to fall sick (9)
I must watch for signs of sickness and doctor myself (11)
I must watch my mind (13)
I must not let madness steal u on me and take me by surprise (14)
I must expect hallucinations (15)
I must help myself to be rescued (21)
I must keep my grip on reality (28)

As the story advances rhetorically in his third day of survival, he becomes much stronger and articulate. He proudly exerts his will:

(1) “I am busy surviving. (2) I am netting down this rock with names and taming it. (3) Some people would be incapable of understanding the importance of that. (4) What is given a name is given a seal, a chain. (5) If this rock tries to adapt me to its ways (6) I will refuse and adapt it to mine. (7) I will impose my routine on it, my geography. (8) I will tie it down with names. (9) If it tries to annihilate me with blotting-paper, (10) then I will speak in here where my words resound and significant sounds assure me of my own identity. (11) I will trap rainwater and add it to this pool. (12) I will use my brain as a delicate machine-tool to produce the results (13) I want. (14) Comfort. (15) Safety. (16) Rescue. (17) Therefore to-morrow I declare to be a thinking day.” (pp. 86-87)

In the preceding excerpt, Pincher does not appear as Actor of the ergative or transitive material processes in the struggle for life. Now he voices his beliefs, intentions, plans and threats. The entire passage depends on the first-person pronoun ‘I’. The first-person singular
pronoun occurs solely in thematic and Subject position by virtue of which he associates himself with control over himself and environment. The ten occurrences of the first personal deictic ‘I’ (1, 2, 6, 7, 8, 10, 11, 12, 13 & 17) in this small text signals his grip for identifying his personality and thus his persisting defiance to death. He substantiates his dominance not merely through the recurrent use of the first personal deictic ‘I’ but also through the possessive pronouns ‘my’ in ‘my routine’, ‘my geography’ (7), ‘my words’, ‘my own identity’ (10) and ‘my brain’ (12). When Pincher says ‘I will . . . ,’ he enumerates his commitments. In other words, he expresses the modulation of his proposals, i.e. obligations. The repeated use of the modal operator ‘will,’ at (6, 7, 8, 10, 11, & 12) does not only present Pincher’s inner attitude explicitly but also sets him up for the reader. What is presented subjectively can be easily frowned upon on a personal level.

Textually, the mood is entirely declarative and predominantly of the paratactic structure. Within the paratactic sphere, juxta posed clauses are most prominent. His belief to have controlled the bitter reality is reflected in his skillfully patterned language at (4) and, (5 & 6). With this kind of parallelism, Pincher shows that these promises are the result of a conscious mind. The presence of the logico-semantic conjunctive between some of the clauses contributes to the impression of a rational thinking and so a conscious mind. To the temporal conjunctives ‘and’ and ‘then’, the most significant one is the conditional enhancing conjunctive ‘if’. The ordering of these two clauses, i.e. fronting the if-clause and suspending the primary clause, empowers him with a sense of domination. The juxtaposed verbless clauses (14, 15 & 16), ‘Comfort,’ ‘Safety’ and ‘Rescue’ respectively are lined up to emphatically stress on the results he wants to achieve. Cohesively the text also shows a language of power ‘seal’, ‘chain’, ‘refuse’, ‘impose’, ‘tie down’, and ‘declare’.

The fourth day oscillates between assertion of existence and despair. However, his assertion on the idea of a man on the rock overweighs the dying centre. The impression of
faltering consciousness is most evident in the use of the modalised transitivity processes. The first two propositions contain the modal operator ‘may’. The modal Adjunct ‘may’ stands as the lowest operator in the scale of probability. Therefore, the proposition expressed by the modalised modal operator ‘may’ reflects the weakening consciousness. In contrast, the last two convey the centre’s utter determination as to the idea of rescue. Here the language of insistence is marked by the use of the near high modal operator ‘shall’.

I may be rescued today (p. 97)
I may never get away from this rock at all (p. 115)
I shall be rescued today (p. 98)
I shall be rescued today (p. 107)

The language of insistence on this day brims with the high modal operator ‘must’. The employment of the high modal operator ‘must’ reflects Martin’s clutch for life before he collapses. Let us consider this excerpt:

(1) I must measure this pool. (2) I must ration myself. (3) I must force water to come to me if necessary. (4) I must have water. (p. 97)

The structures in which the above propositions are presented contribute to and emphasise the centre’s uneasiness. The recurrence of the high modal operator ‘must’ in these paratactic structures adds to the impression of heightened language. The tension is most characterised by the extreme juxtaposed clauses. The surrounding narrative also offers a great number of such use:

I must not let anything escape that would reinforce personality. I must make decisions and carry them out (p. 106)

Existence becomes his purposeful and determined aim. Therefore, he commits himself to work harder and harder. The following excerpt contains predominantly effective material processes, which illustrate the theme of the insistent pulse towards taking ‘a grip’ for life:

(1) He took the Dwarf’s head off (1a) and laid the stone carefully on the Look-out (2) He knelt down (2a) and smoothed the silver paper until the sheet gleamed under his hand. (3) He forced the foil to lie smoothly against the head (3a) and bound it in place with the string. (4) He put the
silver head back on the Dwarf, (4a) went to the southern end of the Lookout (4b) and stared at the blank face ( . . .) (5) He altered the arch over his window with a frown . . .

(6) He went to the crevice, (6a) slung the knife round his neck by its lanyard (6b) and picked up the lifebelt. (7) He unscrewed the mouth of the tit, (7a) let the air out (7b) and climbed down the rock. (8) He slung the lifebelt over his arm (8a) and went at the weed-roots with the knife. (9) They were not only hard as hard rubber but slippery. (10) He had to find a particular angle and a particular careful sobriety of approach (10a) before he could get the edge of his knife into them. (11) He wore the weed like firewood over his shoulder. (12) He held the lifebelt in his teeth (12a) and drew fronds of weed through between the lifebelt and the tape. (13) He reversed his position, holding on with his left arm and gathering with his right ( . . .).

(14) He climbed to the Red Lion, (14a) and flung down the weed. (15) At a distance of a few feet from him it looked like a small patch. (16) He laid out the separate blades, defining the straight line that would interrupt the trenches. (pp. 98-113)

As I mentioned earlier the above passage features a number of material processes, particularly those of the effective type, i.e. those that extend to include another participant. In the above passage, Martin appears as Actor of the effective material processes at (1, 1a, 2a, 3, 3a, 4, 5, 6a, 6b, 7, 7a, 8, 11, 12, 12a, 13, 14a & 16). The clause complex (7, 7a, 7b) is interesting in that a similar structure has occurred on the first day of his survival. Here it is ‘He played with the air, letting a little out and then blowing again’ (p. 12). In this clause complex, the cause and effect is rendered spontaneous. The word ‘played’ does not highlight any relationship in terms of cause and effect. That is to say, the result of letting the air was natural and unplanned. At the clause complex at (7, 7a, 7b), the result of letting is made clear by the word ‘unscrewed.’ Note the use of the non-finite progressive ‘letting’ and the Finite verb ‘let’ at (7a) which further conveys the same impression of unplanned and planned attempts respectively.

Towards the end of the fourth day, the language becomes more logical and determined:

(1) Now: problems. (2) First I must finish that line of weed. (3) Then I must have a place for clothes (3a) so that I never get into a panic again. (4) I’d better stow them here (4a) so that I never forget. (5) Second. (6) No third. (7) Clothes were second. (8) First clothes in the crevice, (8a) then more weed (8b) until the line is finished. (9) Third, water. (10) Can’t dig
for it. (11) Must catch it when it comes. (12) Choose a trench below guano level and above spray. (13) Make a catchment area. (p. 121)

In the above passage, Martin appears even more conscious and methodical in his survival attempts. Things are carried out in a more systematic way. The use of the ordinal numbers ‘first’ (2), ‘second’ (5) and ‘third’ (6) communicates the attentive consciousness to the reader. Note the ordinal numbers used at (5), (6) and (7). At (6) Martin appears in control of his thoughts. He rectifies immediately the mistake he has committed at (5). More clarification is offered at (7) as to what ‘third’ stands for, for ‘second’ step represents finding ‘a place for clothes’ (3). Martin at (8) and (9) appears fully in control of his thoughts. He now recognises tacitly that ‘second’, though not mentioned, refers to ‘more weed’ (9). As discussed earlier, insistence is best seen in the use of the high modal operator, so does this passage. The structure of clauses (2 & 3) features modality of the high variant ‘must’ reflecting thus the centre’s repeated impulse to act towards establishing what is not. i.e. the story of a surviving soldier. Moreover, the use of the Mood Adjunct ‘never’ at (3a & 4a) contributes to the same impression of a determined consciousness. In textual terms, Martins presents himself as capable of drawing conclusions. This is most apparent in his use of the purposive conjunctive ‘so that’ which means that his actions are planned and deliberate. The clauses at (10, 11, 12 & 13) mark another linguistic feature. It is the gradual ellipsis, first of the first-person singular pronoun ‘I’, then of the modal operator ‘must’. This leads to thematising another syntactic element. The clauses (10 & 11) thematise the modal operators ‘can’t’ and ‘must’ in his attempts to collect water. At (12 & 13) the modal operators are elliptic and so ‘choose’ and ‘make’ stand out as the final decision in his surviving attempts.

As Martin enters the fifth and sixth day, the narrative advances towards a climactic part. The ‘will’ becomes more and more desperate. The most poignant sign of this impression is the repeated use of the relational process Carrier^Relational^Attribute (Circumstantial) which reveals the desperate voice, the centre losing its grip on the illusory life:
I am shut inside my body (p. 124)
But now I am this thing in here, a great many aches of bruised flesh, a bundle of rags (p. 132)
I am in danger of losing definition (p. 132)
I am an album of snapshots, random, a whole show of trailers of old films (pp. 132-133)
I am alone on a rock in the middle of a tin box (p. 144)
I am alone on a rock in the middle of the Atlantic. (p. 163)
I am poisoned. I am in servitude to a coiled tube the length of a cricket pitch. (p. 163)
I’m so alone! Christ! I’m so alone!” (. . .) The centre was thinking-I am alone; so alone!
( . . .) ‘Because of what I did I am an outsider and alone.
“I am so alone. I am so alone!” (p. 181)
( . . .) Now I am thin and weak. My joints are like knobs and my limbs like sticks. My face is fallen in with age and my hair is white with salt and suffering. My eyes are dull stones-- (p. 188)

Pincher’s dark centre, at this last stage of his illusory survival, reaches its critical moments. The delirium increases and the reluctance to accept death intensifies. The following passage taken from the last day, i.e. the sixth day, hammers home this impression:

(1) The centre knew what to do. (2) It was wiser than the mouth. (3) It sent the body scrambling over the rock to the waterhole. (4) It burrowed in among the slime and circling scum. (5) It thrust the hands forward, (5a) tore at the water (5b) and fell flat in the pool. (6) It wriggled like a seal on a rock with the fresh water streaming out of its mouth. (7) It got at the tamping at the farther end and heaved at the stones. (8) There was a scraping and breaking sound and then the cascade of falling stones and water. (9) There was a wide space of stormlight, waves. (10) There was a body lying in the slimy hollow where the fresh water had been.
(11) “Mad! Proof of madness!”
(12) It made the body wriggle back out of the hole, (12a) sent it up to the place where the Look-out had been.
(13) There were branches of the black lightning over the sky, (14) there were noises. (15) One branch ran down into the sea, through the great waves, petered out. (16) It remained there.
(17) The sea stopped moving, froze, became paper, painted paper (17a) that was torn by a black line. (18) The rock was painted on the same paper. (19) The whole of the painted sea tilted but nothing ran downhill into the black crack which had opened in it. (20) The crack was utter, was absolute, was three times real.
(21) The centre did not know if it had flung the body down (21a) or if it had turned the world over. (22) There was rock before its face (22a) and it struck with lobster claws that sank in. (23) It watched the rock between the claws.
(24) The absolute lightning spread. (25) There was no noise now (25a) because noise had become irrelevant. (26) There was no music, no sound from the tilted, motionless sea.
(27) The mouth quacked on for a while then dribbled into silence.
(28) There was no mouth.
(29) Still the centre resisted. (30) It made the lightning do its work according to the laws of this heaven. (31) It perceived in some mode of sight without eyes that pieces of the sky between the branches of black lightning were replaced by pits of nothing. (32) This made the fear of the centre, (33) the rage of the centre vomit in a mode that required no mouth. (34) It screamed into the pit of nothing voicelessly, wordlessly.
(35) “I shit on your heaven!”
(36) The lines and tendrils felt forward through the sea. (37) A segment of storm dropped out (37a) like a dead leaf (38) and there was a gap that joined sea and sky through the horizon. (39) Now the lightning found reptiles floating and flying motionlessly (39a) and a tendril ran to each. (40) The reptiles resisted, changing shape a little, then they too, dropped out and gone. (41) A valley of nothing opened up through Safety Rock.
(42) The centre attended to the rock between its claws. (43) The rock was harder than rock brighter, firmer. (44) It hurt the serrations of the claws (44a) that gripped.
(45) The sea twisted and disappeared. (46) The fragments were not visible going away, (47) they went into themselves, dried up, destroyed, erased like an error.
(48) The lines of absolute blackness felt forward into the rock (48a) and it was proved to be as insubstantial as the painted water. (49) Pieces went (50) and there was no more than an island of papery stuff round the claws (51) and everywhere else there was the mode (51a) that the centre knew as nothing.
(52) The rock between the claws was solid. (53) It was square (54) and there was an engraving on the surface. (55) The black lines sank in, went through and joined.
(56) The rock between the claws was gone.
(57) There was nothing (58) but the centre and the claws. (59) They were huge and strong and inflamed to red. (60) They closed on each other. (61) They contracted. (62) They were outlined like a night sign against the absolute nothingness (63) and they gripped their whole strength into each other. (64) The serrations of the claws broke. (65) They were lambent and real and locked.
(66) The lightning crept in. (67) The centre was unaware of anything (67a) but the claws and the threat. (68) It focused its awareness on the crumbled serrations and the blazing red. (69) The lightning came forward. (70) Some of the lines pointed to the centre, waiting for the moment (70a) when they could pierce it. (71) Others lay against the claws, playing over them, prying for a weakness, wearing them away in a compassion that was timeless and without mercy. (pp. 199-201)

In this decisive moment, Golding projects the final stubborn refusal to death by employing two important and related linguistic devices, i.e. dehumanisation and the prevalent use of the nominal group ‘the centre’ and its pronoun ‘it’. For the centre’s utter awareness of the impending annihilation, Martin’s central darkness is transformed to a grotesque animal-like figure, i.e. a pair of lobster claws as illustrated at (22a, 23, 42, 44, 50, 52, 58, 64, 67a, & 71). The word ‘claws’ occurred sixteen times in the novel, eleven of which occurred in these
final three pages. Textually significant is its occurrences only in the thematic position, which emphasises Martin’s ego as it could no longer at this point of the imaginary struggle stand as Theme, Subject or Agent. The repetition of ‘claws’ communicates the clawing nature of Martin’s ravenous ego for life. The text also presents us with a set of words that describes the tenacious hold on life. Note the finite verb ‘gripped’ at (44a and 63), ‘serrations’ at (44, 64 & 68). Another lexical set includes the words ‘cling’, ‘grab’, and ‘hang on’:

He found rock and **clung** against the backwash. (p. 37)
he **clung** over the water for a moment (p. 99)
the hand flicked out of the oilskin pocket and **grabbed** rock (p. 32)
He burst the surface and **grabbed** a stone wall (p. 145)
he **hung on** to the rock (p. 112)
He gritted his tee and **hung on** to himself in the centre of his globe (p. 142)
I must **hang on**. First to my life and then to my sanity. (p. 163)
(my italics of related lexis)

The lexical choice at this moment of the narrative, i.e. a moment of great revulsion, reminds us of the boys in *LoF*. The boys mistake Simon for the beast. And out of their own darkness, they are transformed to behave like animals ‘the tearing of teeth and claws.’ (*LoF*: 172).

Martin does no longer feature on this sixth day as a participant in the process. At this final stage, his centre takes over the participant role and the thematic position as evident at (1, 21, 29, 33, 42, 51a, & 67). Similarly, the pronoun ‘it’ sprouts all over the text anaphorically standing for ‘the centre’ (2, 3, 4, 5, 6, 7, 22a, 23, 30, 31, 34, & 68). The possessive pronoun ‘its’ in ‘its mouth’ (6), ‘its face’ (22), ‘its claws’ (42) and ‘its awareness’ (68) also contributes to the theme of abstract Agent in this imaginary struggle. In the last three pages of his sixth day, there is only one occurrence for a first-person singular pronoun ‘I’ (35). Martin and the second person singular pronoun ‘he’ are fully absent from the text.

As mentioned earlier, ‘the centre’ now occupies predominantly the Subject and thematic position, and takes over the different participant roles. Considering the first clause (1) the centre takes over the role of a Senser as illustrated in the cognitive mental process ‘knew’ (1) with the projected Phenomenon ‘what to do’. It features as Carrier (2) with the
comparative Attribute ‘wiser than the mouth’. That is, Martin’s delirious state is overwhelming and the centre is that what remains at work. The material process is the most common and it features frequently the centre as Actor. At (3) ‘the centre’ features as Actor and Agent of the material process-verb ‘sent’. It is working upon the body driving it to a safe place. With ‘the centre’ as Actor, the dynamic action continues to act as illustrated by the material verbs ‘burrowed’ (4), ‘thrust’ (5), and ‘tore’ (5a), ‘got at’ (7), ‘heaved at’ (8) ‘made the body wriggle’ (12), ‘sent (his body) up’ (12a).

There are a number of existential processes. The first existential process occurs at (8) where the Existents ‘a scraping and breaking sound and then the cascade of falling stones and water’ form a picture of apocalypses and annihilation. The second existential (9) immediately occurs after (8) worsening even more the precarious scene in which Martin’s body has to suffer. (10) is another existential process culminating the scene with the Existent ‘a body,’ stretching in the ‘slimy hollow’. The existential process at (13) is significant to the theme of the novel where the oxymoronic expression ‘branches of the black lightning’ stands as the Existent in front of the centre’s eyes. How can a lightning become black? This is Golding’s belief that internal darkness projects external darkness. In fact, darkness is the common theme in his novels. Cohesively, the text is full of such and similar words that are always associated with darkness. The following examples are illustrative:

- they (his hands) were in the darkness (p. 11)
- the darkness was grainless and alike. (p. 13)
- there was only darkness lying close against the balls of the eyes (p. 13)
- the dark skull (pp. 16, 42)
- the dark, passionless head (p. 24)
- the dark walls of rock (p. 29)
- There was a period of black suspension behind the snores (p. 32)
- The idea ( . . ) sat in the centre of his darkness (p. 44)
- In the darkness of the skull (p. 45)
- a darker dark, self-existent and indestructible (p. 45)
- the black centre (p. 55)
- Beyond that there was nothing but the blackness of deep water (p. 65)
- darker water (p. 97)
- Inside the crack was a terrible darkness (p. 124)
- The dark centre (pp. 55, 174, 177)
The dark head (p. 134)
The trunk and the branches and the twigs were terrible black (p. 177)
*Darkness* sitting in every corner (p. 178)
Well of darkness (p. 178)
Kindling from coffins, coal dust, black as black lightning (p. 179)
the immovable, black fee (p. 196) (my italics of related lexis)

The other poignant existential clause (57) occurs toward the final moments of his illusory struggle. The Existents of this process are ‘the centre and the clause’. Note the correlative structure ‘nothing-but’ which makes the Existent stand out as the most tenacious to ‘the thread of life.’ (PM: 81). The attributive relational process (59) features, in description of the claws, ‘huge, strong and inflamed to red’ as the Attributes.

As the centre gets annihilated, the transitivity process marks a change. They echo the processes employed in his first day struggle in terms of their ineffectuality and dreamlike perception. In the clause (60), ‘the claws’ stands as the Actor of the material process-verb ‘closed’ with ‘on each other’ as the circumstantial Adjunct of place. The next (61) is a middle material process-verb ‘contracted with ‘they’ anaphorically referring to the claws standing as the Medium. The relational process (62) features the pronoun ‘they’ as the Carrier of the blurring Attribute ‘outlined’. This Attribute is further illustrated by the Circumstance of comparison ‘like a night sign against the absolute nothingness.’ The material clause at (63) brings home closer the idea of a surrendering centre. The pronoun ‘they’ stands as the Actor of the material process-verb ‘gripped’ where the unfolded participant is nothing but a Scope ‘their whole strength into each other’. This clause invites to consider the material process above (44 & 44a) ‘it hurt the serrations of the claws that gripped’. In this telling instance, ‘the claws’ (44a) which stands as the Actor of the material process-verb ‘gripped’ that has been used intransitively, speaks of one final assertion. When the reality and inevitability of death are impending, the centre gets annihilated and instead of ‘the claws clutching the imaginary projections of a rock, they clutch themselves. The centre continues to decline. The serrations of the claws break.
The time of complete annihilation takes over. The identical nominal groups, ‘the lightning’, ‘some of the lines’, ‘they’ and ‘others’ feature as Actor in the metaphorical expressions at (66, 69, 70, 70a & 71) respectively. The lightning creeps in, comes forward, points to the centre, is able to pierces it and lays against ‘the claws’, playing over them, prying for a weakness, wearing them away in a compassion that was timeless and without mercy’. Later in the last page, Martin is found washed ashore dead with his seaboots on.
**Style and Content of *Free Fall* (1959)**

*Free Fall* is an investigation into life, which according to Golding has no pattern and it remains so till man reacts denying its ‘patternlessness’ and, as a result, imposes his own ‘pattern on it.’ (quoted in Baker 1965: 56). If the previous novel is a novel about the fallen Martin who refuses to admit his own evil, marked by atrocious deeds and inhumane values, that have driven him to shockingly defy death, this is a novel about Samuel Mountjoy, who acknowledges his ‘fallen-ness’. In other words, he admits the corruption of his nature, and desperately tries to trace the moment he abandoned his ‘freedom’. The story of *Free Fall* unfolds the various stages of his life. His childhood is represented by the illegitimate birth, i.e. born to an unknown father, and resulting in his haphazard and careless upbringing. Living in the slums of Rotten Raw, his boyhood encompasses the different acts of mischief like robbing and bullying younger children. Significant of these acts is the transgression of profaning the church’s altar. Upon his mother’s death, he is adopted by a vicar named as Mr. Watts-Watt. This incident makes him move from the horrible slums of Rotten Raw with the adopting father to a better social and educational environment. There he discovers his talent of painting that makes him eligible to join the college. In the college, he happens to meet again a girl named Beatrice whom he has known for a few years. Later, he falls in love with her. Under the pretext of marrying her, he manages to have sex with her. This is the crucial stage in the narrative that develops into Sammy’s undiscovered explanation for his loss of freedom. Abandoning Beatrice, he marries another woman. Coming to know of the marriage, Beatrice suffers an acute mental illness and she is sent to asylum. In the World War II Sammy is captured and imprisoned by the Germans in a stark dark cell. In captivity, he examines his “own interior identity.” (Golding 1959: 190). The experience forces him to
retrospectively recall all his ‘yesterdays’. He searches all his memories and eventually discovers the moment he fell; it was the moment he loved not Beatrice but her destruction.

The theme of the novel is well asserted interpersonally by the interrogative mood. Sammy’s repeated all-commanding questions ‘When did I lose my freedom?’ and ‘How did I lose my freedom?’ reinforce the thematic focus of the novel. Sammy’s insistent search for explanation triggers in him a mental conflict existing all along with him.

The purpose of this analysis of *Free Fall* is to show how the processes of his fall and knowledge of his fall are introduced and developed in the lexico-grammar of the novel. I shall select the passages in accordance to the gradual stages of his fall towards his awareness of the fall. But in the beginning, I shall take for analysis some parts of Sammy’s reflections that occur in the first few pages of the novel. The opening paragraph of the novel reads:

(1) I have walked by stalls in the market-place (1a) where books, dog-eared and faded from their purple, have burst with a white hosanna. (2) I have seen people crowned with a double crown, (2a) holding in either hand the crook and flail, the power and the glory. (3) I have understood how the scar becomes a star. (4) I have felt the flake of fire fall, miraculous and pentecostal. (5) My yesterdays walk with me. (6) They keep step, (7) they are grey faces (7a) that peer over my shoulder. (8) I live on Paradise Hill, ten minutes from the station, thirty seconds from the shops and the local. (9) Yet I am a burning amateur, (9a) torn by the irrational and incoherent, violently searching and self-condemned. (p. 5)

Sammy’s monologue is composed of nine sentences. The first four sentences (1, 2, 3 & 4) are syntactically different from the last five (5, 6, 7, 8 & 9). The dissimilarity occurs in the juxtaposition of two different tense forms, i.e. the present perfect tense in the first four and the simple present in the next five. Secondly, the first set of sentences contain the first-person singular pronoun ‘I’ as Subject whereas the second set has three different Subjects, i.e. ‘my yesterdays’, ‘they’ (twice), and ‘I’ (twice). As far as the tense form is concerned, Halliday and Matthiessen (2004: 337) state that a verbal group can feature separate tense choices. In the case of the above, the tense form features (a) present expressed by the Finite ‘have’; (b) past expressed by the auxiliary verb ‘have’ plus verb –en form. The standard
narrative tense is usually the past tense form. Foregrounding of the use of the present perfect instead of the more logical simple past in the opening paragraph serves two crucial and interrelated purposes. First, the present perfect form carries both the sense of the present and that of the past. Similarly, the use of the Finite ‘have’ has the effect of anchoring the mood and the proposition for the whole novel. In addition, the use of a series of present perfect forms and repetition of the first-person singular pronoun in each, a desperate tone is set from the very beginning. In other words, Sammy in the declarative structure ‘I have verb-en . . .’ carries alone the burden of what the story is going to unfold.

Ideationally, Sammy features as an Actor of a middle material process ‘have walked’ at the first clause (1) by way of, first, setting the scene and then describing circumstantially the stalls, the ordinary market area and the fading of books. There are three mental processes that feature Sammy as a Senser. Two of them are of the perceptive type ‘have seen’ (2) and ‘have felt’ (4). In the former, ‘people crowned with a double crown, holding in either hand the crook and flail, the power and the glory’ as the macrophenomenal of this process, expressing the people, the facts he has seen and experienced. In the latter, ‘the flake of fire fall, miraculous and pentecostal’ signifies Sammy’s witnessing of the pentecostal fire. Cohesively, the sentence launches into alliteration. The words ‘felt’, ‘flake’, ‘fire’ and ‘fall’ all begin with the fricative /f/ by which Sammy’s experience with the fire event is effectively imparted. At clause (3), Sammy features as a Senser of the cognitive mental process-verb ‘have understood’. The sensed part ‘how the scar becomes a star’ is a metaphenomenal revealing of Sammy’s awareness of how the scar on his head caused by his mischief is now covered with flesh. The consecutive, mental representation, i.e. seeing, understanding and feeling, is expressive of the character’s intense experiences, and assessment of his surroundings of the material world.
The clauses (5, 6, 7, 7a, 8, & 9) mark a shift in the course of the narrative. As referred to earlier, within this one paragraph two different tense forms are juxtaposed. The present perfect is the characteristic of the earlier clauses. The tense in which the remaining clauses operate is the simple present. The sudden shift from the present perfect to the simple present and the switch from the first-person singular pronoun ‘I’ to the abstract nominal group ‘my yesterdays’ capture his tension more powerfully than mere chronological sequence. In fact, a burden of the past is carried into the present situation in a present tense form. This technique takes the reader to a different theme in a different world. The dominant Theme above is the I-pronoun. The Theme at clause (5) changes now to include abstract phenomenon, i.e. ‘my yesterdays’. The linguistic representation of Sammy’s past memories reflects the size of his mental uneasiness. To put it the other way, haunted by his past, Sammy’s stored memories are transformed to act metaphorically like an animate being. This clause metaphorises his memories ‘my yesterdays’ as an Actor of the material process-verb ‘walk’. Sammy appears in the clause through the possessive pronoun ‘my’ and as a Circumstance of Accompaniment ‘with me’. This way of presenting the proposition does not play down Sammy’s role. In fact, this type of Circumstance grants a joint participation in the process where ‘with me’ hypothetically means also, ‘my yesterdays walk and me’. In other words, Sammy also takes a positive part in the process and negatively affected by it. Personifying this abstract noun is a telling way of conveying and dramatising Sammy’s mystic and overwhelming insistence to search for the moment he lost his freedom of will. The compelling mode continues to feature again the memories in a third-person plural pronoun ‘they’ in the material process-verb ‘keep’. Metaphorically this clause stresses further the theme of the inherent nature of his memories. Clause (7) encodes the ‘they-pronoun’ as Carrier in an attributive relational process. It also features the Attribute ‘grey faces’ metaphorically referring to the white hair and in a way suggesting the long, irreconcilable dilemma. In other words, this metaphor
brackets the phantom of his past guilt. In the development of the narrative, the metaphor ‘grey faces’ will textually stand out as the thematic prominence:

The grey faces peer over my shoulder. (p. 7)

The smell of today, the grey faces that look over my shoulder have nothing to do with the infant Samuel. (p. 78)

Clause (8) disrupts the course of the narrative as it features back the ‘I-pronoun’ taking back Sammy to the material world. He features as an Actor of the material process-verb ‘live’ and a Circumstance of place ‘on Paradise Hill’ premodified further by other details as to where exactly the house is. Clause (9) retrieves the spiritual world. This is another relational process featuring the ‘I-pronoun’ as a Carrier of the Attribute ‘a burning amateur’. The Attribute ‘a burning amateur’ has a lot to say about Sammy’s regret regarding his feeling that he has done something wrong in his life. This fervent feeling is defined further in the rankshifted clause (9a) ‘torn by the irrational and incoherent, violently searching and self-condemned’. As indicated above, the ‘I-pronoun’ in almost all the clauses has a sort of interpersonal effect and it also features a textual significance. In other words, the ‘I-pronoun’ as Subject in the initial position includes also the textual meaning, i.e., the Theme of the clause, and that the following message is a predication about the narrating character. The clustering of ‘I-pronoun’ at (1, 1a, 2, 3, 4, 8 & 9) signifies a psychological predicament on the first-person narrator. If the ‘I-pronoun’ sets Sammy as the main character, then the new Theme ‘my yesterdays’ (5) marks the Theme that would trouble him all along.

The second, immediate paragraph features an important linguistic strategy to indulge the reader in investigating of the cause and effect of the dilemma. Sammy plunges into this paragraph interpersonally. He resumes his unsolved enigma through the impassioned appeal to the reader. Now the reader is invited to share his problem through the interactional question ‘When did I lose my freedom?’ (p. 5). This is not a rhetorical question but an answer-seeking question. This is an open question in which the reader is addressed to supply
an answer. It is realised by the topical Theme ‘when’ that requires the circumstantial information of time, i.e. when he has fallen. This method of addressing the reader is a key clue to his urgent, inner impulses to reach reconciliation. The surrounding narrative sprouts with such interpersonal questions or FID mode of his thoughts like ‘How did I lose my freedom?’ (p. 6). The interrogative mood is manifest and the interpersonal questions (i.e. those that seek enlightenment) are present throughout all the narrative giving it a mode of despair, puzzlement and mystery. Another important element which further injects an interpersonal atmosphere on the one hand, and makes the reader share the dilemma on the other hand is the use of the first-person plural pronoun ‘we’ at clause (3a). The ‘mixed’ and inclusive pronoun ‘we’ includes both the narrator and the reader for they do not have any anaphoric reference (Halliday and Hasan 1967: 49-50). Thus, this an example of exophoric reference in which Sammy acts as the spokesman of this shared, mysterious plight. Instances of ‘we-pronoun’ and the possessive pronoun ‘our’ are also noticeable in the neighboring parts of the text:

*We* are dumb and blind yet we must see and speak. (p. 7)

*Our* loneliness is the loneliness not of the cell or the castaway; it is the loneliness of that dark thing (. . .) (p. 8)

What sort of universe is that for our central darkness to keep its balance in? (p. 9)

*Our* mistake is to confuse our limitations with the bounds of possibility and clap the universe into a rationalist hat or some other. (p. 9)

I cannot be sure, of course, but I incline to believe she never knew him—not socially at any rate unless *we* restrict the word out of all useful meaning. (p. 9)

I should know as little of him as the wind knows, turning the leaves of a book on an orchard wall, the ignorant wind that cannot decipher the rows of black rivets any more than *we* strangers can decipher the faces of strangers. (p. 10, my italics of all relevant lexis)
Note that some sentences above feature other attitudinal elements. The use of the appraised interpersonal epithets ‘dumb’ and ‘blind’ is expressive of the kind of relationship is being developed. Secondly, the modal operators ‘must’ and ‘can’ modalise the proposition in terms of mutual obligation. This relationship between Sammy and the reader reaches its highest of closeness when the reader becomes more identified by the second person pronoun ‘you’ and the possessive pronoun ‘your’ that cohesively minimise ‘the interpersonal distance’ (Herke-Couchman, Whitelaw and Patrick 2004):

Not the stubbled face of Sammy Mountjoy, the full lips that open to let his hand take out a fag, not the smooth, wet muscles inside round teeth, not the gullet, the lung, the heart--those you could see and touch if you took a knife to him on the table. (pp. 7-8)

My darkness reaches out and fumbles at a typewriter with its tongs. Your darkness reaches out with your tongs and grasps a book. (p. 8)

How can you share the quality of my terror in the blackedout cell when I can only remember it and not re-create it for myself? No. Not with you. Or only with you, in part. For you were not there. (p. 8, my italics of all relevant lexis)

Not only this, the imperative mood also works side by side with the other mood in establishing an interpersonal ground. Following are some examples of this mood:

*Let* me catch the picture before the perception vanishes. (p. 15, my italics).

*Open* the door by lifting the wooden latch and you faced a wooden box (. . .) (p. 19, my italics).

Sammy in the first two chapters has injected the text with a set of conclusions he believes to be the real cause for his ‘monstrous world’:

It is the unnameable, unfathomable and invisible darkness that sits at the centre of him, always awake, always different from what you believe it to be, always thinking and feeling what you can never know it thinks and feels, that hopes hopelessly to understand and to be understood. (p. 8).

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 atom furnace by reflection, feels by remote control and hears only words phoned to it in a foreign tongue. (p. 8).

I am the sum of them (pictures). I carry round with me this load of memories. Man is not an instantaneous creature, nothing but a physical body
and the reaction of the moment. He is an incredible bundle of miscellaneous memories and feelings, of fossils and coral growths. I am not a man who was a boy looking at a tree. I am a man who remembers being a boy looking at a tree. (p. 46).

But then what am I looking for? I am looking for the beginning of responsibility, the beginning of darkness, the point where I began. (p. 47).

As mentioned earlier, I would concentrate in my analysis on events that are critical and also consequential in that particular stage of Sammy’s life. And the selection of these events is bound by Sammy’s growing awareness, i.e. beginning from his early childhood through adolescence to maturity. To put it more clearly, I shall analyse Sammy’s life in terms of ‘movements’ from his life in the slums of Rotten Row, to his love affair with Beatrice, to his experience in the internment camp and finally to his growing insight of his guilt (Hasan 1989: 56-57). Let us start by discussing Sammy’s relationship with his parents. In other words, I shall sketch what sort of pictures Sammy has for his unknown father, and his ‘indifferent’ mother:

(1) My father was not a man. (2) He was a speck shaped like a tadpole invisible to the naked eye. (3) He had no head and no heart. (4) He was as specialized and soulless as a guided missile. (p. 14)

There are four clauses and all are relational processes. Three of them are of the attributive type (1, 2, & 4), and one of the possessive type. Each clause features the same Carrier but a different Attribute. The first clause (1) has the nominal group ‘my father’ as a Carrier of this negated relational process with ‘a man’ as an Attribute. In this reflection about his father, Sammy metaphorically strips him of the values a father can have. The second relational process features the third-person singular pronoun ‘he’, anaphorically stands for his father, as the Carrier and is attributed the descriptive word ‘speck’. This is a relational clause into which another relational clause is embedded. It is ‘shaped like a tadpole invisible to the naked eye’, which extends to include a Circumstance of comparison ‘like a tadpole invisible to the naked eye’ standing as another Attribute to his father. In Appraisal terms, these two
Attributes are known as Judgement Attributes which emphasise Sammy’s viewpoint upon his father. The relational clause at (3) is of the possessive type. In this clause, it metaphorically strips his father from two body organs, i.e. ‘head’ and ‘heart. With its negative structure, this possessive process sounds much more expressive than any other congruent paraphrases. This is the last relational process (4) and the last in the paragraph. It continues with the third-person pronoun ‘he’ as the Carrier of the appraised Attributes ‘specialised’ and ‘soulless’. The process lends itself to a comparison. Interpersonally, it equates his father with the appraised nominal group ‘a guided missile’ in a way denouncing the illegitimate act of begetting. The message of these four sentences is clear. In other words, the relational processes are used to serve a purpose. They do not only ascribe a quality to his father, they also give him permanent descriptions. Not only experientially is Sammy’s miserable voice expressed, it is also manifest in interpersonal terms, i.e. interrogative mood. These are cases where Sammy communicates sort of aversion through the use of rhetorical questions ‘Why think of my dad then? What does he matter? (p. 10).

His mother on the part of his life is seen ‘as near a whore as makes no matter’ (p. 34) and a mother who ‘was hardly human.’ (p.110). His memories about his ‘Ma’ are sometimes inscrutable and at some other times ambivalent. The following is an excerpt that explains Sammy’s dubious worldview about his mother:

Ma spreads as I remember her, she blots out the room and the house, her wide belly expands, she is seated in her certainty and indifference more firmly than in a throne. She is the unquestionable, the not good, not bad, not kind, not bitter. She looms down the passage I have made in time. She terrifies but she does not frighten. She neglects but she does not warp or exploit. She is violent without malice or cruelty. She is adult without patronage or condescension. She is warm without possessiveness. But, above all, she is there. (pp. 15-16)
His dubiety about his mother is expressed interpersonally through the interrogative question ‘Was Ma above morals or below them or outside them?’ (p. 14). His reflections on his ‘Ma’ are predominantly physical rather than emotional elaborations:

( . . . ) I saw her as a stranger might see her, a massive, sagging creature, mottled and dirty. Her hair was in wisps over her brown forehead, her face was a square-ish, drawn-down mass with a minute fag sticking in one corner other mouth. I see now the sausage hands, brown, with discolorations of red and blue, clutching the string-bag into her lap. She sat as she always sat, in majestic indifference; but the gas was escaping from the balloon. She had little enough to bring me, for what has a woman to spare who even borrows an iron? (p. 69)

In the following passage the picture of his Ma conveys more or less the same impression as that of his father. He presents his mother in the same experiential pattern, i.e. via relational processes, that gives a more static picture than a dynamic or idealistic picture of a good mother:

(1) Ma was enormous. (2) She must have been a buxom girl in the bud (2a) but appetite and a baby blew her up into an elephantine woman. (3) I deduce (3a) that she was attractive once, (3b) for her eyes, sunk into a face bloated like a brown bun, (3c) were still large and mild. (4) There was a gloss on them that must have lain all over her (4a) when she was young. (5) Some women cannot say no; (5a) but my ma was more than those simple creatures, (5b) else how can she so fill the backward tunnel? (p. 15)

The majority of the above transitivity choice rests on the use of the relational processes (1, 2, 3a, 3c, 4a, & 5a) that adds a more static atmosphere to the narrative. The existential process (4) also contributes to the same impression of his mother’s poor contribution to his upbringing. What these processes point out is the fact that Sammy’s childhood is nothing but a physical one. He is engaged only in concrete realities that surround his life. The life of emotions is absent and cannot be even experienced. This way created in him a distance in his relationship with his mother. Note the use of the Attributes which are used as an interpersonal epithet, and employed to characterise his mother or parts of his mother’s body ‘enormous’ (1) or ‘a buxom girl’ (2). The semantic import of the material process-verb ‘blew her up’ also reveals Sammy’s disfavour with his mother’s
appearance. This attitude is also amplified in the Circumstance of product ‘into an elephantine woman’. The same impression is also noticeable in other parts of the narrative ‘the gas was escaping from the balloon (mother)’ (p. 69). The material process verbs that communicate Sammy’s relationship with his mother occur in the surrounding text ‘Ma spreads’ (p. 15), ‘her wide belly expands’ (p. 15). The solid relationship is also revealed in the adjectives that are employed to premodify the head noun or the nominal group. Note the use of the adjective ‘huge’ that is both used to define his mother appearance ‘a huge hand’ (p. 16) as well as the concrete components of the house and surroundings ‘a huge downstairs and a huge upstairs’ (p. 31) or in a circumstantial phrase of comparison ‘she rose in the dark like a whale.’ (p. 26).

The most disgusting expression Sammy has used about his mother is ‘And from our bog, our own, private bog, with its warm, personal seat, comes my ma.’ (p. 21). Thematising this long circumstantial Adjunct of place ‘And from our bog, our own, private bog’ and with its long postmodifying circumstantial Adjunct of accompaniment ‘with its warm, personal seat’, the reader receives the new information, ‘comes my ma.’ In suspending the reader in this complex prepositional phrase, Sammy more or less associates his mother to the outdoor toilet.

Sammy’s infant years are nothing but a huge and yawning universe in which he is only a dot. Everything for him is judged experientially by their physical appearances. They are ‘tall’, ‘big’, ‘huge’, ‘vast’, large’, ‘long,’ ‘tree’ like figures, etc.:

Our bog was across worn bricks and a runnel, through a wooden door to a long wooden seat. (p. 16).

( . . . ) she holds her vast grey bloomers in two purple hands (p. 21)

I saw the door from ground level and it is huge in my memory. (p. 23).

I drew her house-her cousin’s house, a huge downstairs and a huge upstairs; (p. 31)
Her arms and legs were stuck on the corners of her square body and she had a large, rather old face which she carried slightly tilted to one side. (p. 33)

Usually, a tree (teacher) would lean down at this point and reverse the crayon (p. 34)

A taller tree was coming to find out if we were happy and good and learning things. (p. 34)

The gate house is still there, projecting across the wide pavement (p. 36)

He was tall and hatless arid smeared with black. (p. 41)

The trunk was huge (p. 45)

Now if I (. . .) Johnny, wandering together through the gardens of the great house. (p. 45).

He was rumoured to be writing a book and he lived in the vast rectory with a housekeeper almost as old as he. (p. 54)

He pulled the joystick back slowly, a huge hand thrust him up (p. 55)

There were miles of church (p. 60)

there was a big man in the room (p. 68)

She was tall and thin (p. 71).

The tall parson came to see me and stood, looking down at me helplessly. (p. 73). (my italics of relevant lexis)

Sammy’s early life is conveyed much through the mischievous acts he has done in his childhood. Significant of these is the event of the church. Philip, one of Sammy’s two closest friends (the other is Johnny Spragg), suggests Sammy to defile the church by urinating on a church altar. Philip whose insistence of doing evil acts is expressive in the repeated clause ‘but he bit and he bit’ (p. 59), Sammy is presented as propelled to act in the mischievous game ‘found myself at last engaged to defile the high altar.’ (p. 59). From the very beginning, Sammy is presented as driven to the act unconsciously as the previous mental process can show ‘found’ with the reflexive pronoun ‘myself’ as the Phenomenon. The projected non-finite clause ‘engaged to defile the high altar,’ which is an extension of the Phenomenon
illustrates much clearly that the decision taken is the result of an insistent challenge. Note too the use of the words ‘found (myself)’ and ‘engaged’ that further stress this impression.

Later, in the act, Sammy features in the transitivity processes which reflect either his unenthusiastic behaviour or his apprehension on the action. Philip on the other hand is presented experientially as the daring in the act. He features as Actor or Agent of the most material processes:

Philip led the way with his dance and flap (p. 59)
He ran ahead and came back like a puppy (p. 59)
and then Philip clicked the latch (p. 60)
Philip lifted a longer latch in the yawning porch (p. 60)
He went on tiptoe (p. 60)
Philip pushed (the door) (p. 60)
Philip let me through (p. 60)
Philip raged at me out of the darkness (p. 61)

Although Philip’s actions are indicative of his determined intentions towards the misfire, Sammy’s reflections upon these still convey a sense of childish world. Let us look at the circumstantial Adjunct of comparison ‘like a puppy’ where he sees himself as ‘the master’ (p. 59). This impression of this childish worldview extends to the following examples from the surrounding narrative ‘The stones were tall about us’ (p. 60), ‘When Philip pushed (the door), it spoke to us. Wuff.’ (p. 60) and ‘And the released door spoke again behind us. Wubb wuff!’ (p. 60). In terms of the experiential presentation, Sammy is encoded as Actor of the material processes of the middle type that portray him as ‘led’ rather than a leading participant:

I followed in the net (p. 59)
I had to stop again in a dark alley (p. 60)
I followed with strange shapes of darkness expanding before my eyes (p.60)
I followed still (p. 60)
I ran back to Philip. (p. 61)
I went back through the hot air. (p. 61)

The behavioural processes also give a clear picture of non-seriousness which is a characteristic of children. Sammy, who has fixed a bet with Philip to urinate on the church altar, forgets the bet and empties his bladder. In his way into the church as illustrated by the behavioural process ‘I made concentric, spreading circles in the water and a speck of foam’ (p. 59). The other behavioural process is ‘I crouched in after him, hand out to feel him in this thicker darkness’ (p. 60). The significant part in this sentence is first the Circumstance of place ‘after him’ which further stresses that Philip is the leading character in this event. Secondly, the non-finite clause ‘hand out to feel him in this thicker darkness’ depicts at the outer level of the narrative the intensity of the deep darkness and in the abstract level it implies the darkness that surrounds Sammy’s childhood as illustrated metaphorically by the circumstantial element of place ‘in this thicker darkness.’ The association of dark life Sammy has had is invited by the repeated references to darkness prevalent in the whole text via the lexical cohesion of reiteration:

Some dark, subterranean stream flowed slowly along below the row of boxes. (p. 19)

They were brought down the alley handcuffed between two dark blue pillars surmounted by silver spikes (p. 22)

It would shatter Ma into wakefulness when she had to go out charring in the early dark (p. 25)

she rose in the dark like a whale. (p. 26)

I could not convey the impossibility of returning by myself to the dark silence (p. 27)

I am still grateful: one for my mother, blocking out the backward darkness (p. 33)

Suddenly she was near us in the mist, a dark patch crawling over us (p. 41)

Smoke was drifting past the dark end (p. 41)

we watched we saw a dark figure pace along by them (p. 44)
We found a *dark* comet by a white statue and I lay still. (p. 44)

Sometimes we were waist-deep in *darkness* and then again drowned and then out in full light (p. 44)

the irrelevant *dark* earth reeled sideways as easy as a *shadow*. (p. 56)

I followed with strange *shapes of darkness* (p. 60)

The darkness motif is seen to permeate in the lexis of the whole narrative. Some of these play a cohesive role in provoking and verbalising darkness. In other words, these items are an unequivocal part of the narrator’s leitmotif toward creating a more mysterious world either by the lexico-semantic means of reiteration or by synonymy (Halliday and Hasan 1976):

I am poised eighteen inches over the *black* rivets you are reading (p. 10)

So I moved out of Evie’s *shadow* (p. 33)

A light flickered upwind of him in the mist and a stream of *black* smoke swept past him. (p. 41)

He was tall and hatless and smeared with *black*. (p. 41)

The trunk was huge and each branch splayed up to a given level; and there, the *black* leaves floated out like a level of oil on water. (pp. 45-46)

Philip became my *shadow*. (p. 49)

Before the light had drained down and the *dusk* turned to darkness (p. 59)

his white knees gleaming in the *dusk* (p. 60)

We had a fierce and insane argument under the *shadow* of the inner door (p. 60)

So the verger opened another door and led me through into *darkness* on gravel (p. 63)

she is always there, a small figure in a white nightdress with two jet *black* hands and a *black*, flashing face (p. 71)

When they are in, Sammy starts observing the inside of the church. In the following existential process ‘there were miles of church-first of a world of hollowed stone, all shadow, all guessed at glossy rectangles dim as an after-image, sudden, startling figures near at hand’,
Sammy reflects the young, unconscious Sammy’s actual observation, his concrete surroundings but the adult, conscious Sammy tends to insinuate a more than surface details. He alludes, from the apparently meaningful Existent ‘a world of hollowed stone’, to ‘all shadow, all guessed at glossy rectangles dim as an after-image, sudden, startling figures near at hand’ more than outer appearance. It seems that Sammy is also suspicious of the emptiness of the spiritual world. The fear is always part of the children’s life. Sammy, in the following relational processes ‘I was not cold particularly but my teeth had a tendency to shake in my mouth if I did not clench them (p. 59) and ‘I was nothing but singing teeth and hair’ (p. 60) aim to show how innocent and terrified he has been. In contrast, his description of his friend, Philip, also takes the relational process ‘his need must have been deep indeed’ (p. 60). The Carrier referred to by ‘his need’ in the modalised relational process-verb ‘must have been’ is attributed by the adjective ‘deep’ and further amplified by the Circumstance of Manner ‘indeed’ to express Philip’s latent antipathy. The clause with its phonological prominence stands out as expressive of Philip’s internal and unspoken motives. The words ‘need’, ‘been’, ‘deep’ and ‘indeed’ feature the same assonant sound /i:/ by virtue of which convey the mysterious depth which Philip has in him. The long vowel sound ‘gives evidence of great depths in Philip. ‘(p. 52).

In the crucial moment, Sammy hears ‘steps to mount’ and then notices ‘a blackness of cloth with a line of white at the top’ (p. 61). After several attempts, he fails to ‘pee’ on the altar. Failing thus, he resorts to spitting. A little later, he is caught in the act by Father Watts-Watt who will be his guardian after his mother’s death. The narrative in the catching event reads more than that:

(1) The universe exploded from the right-hand side. (2) My right ear roared. (3) There were rockets, cascades of light, catherine-wheels; (4) and I was fumbling round on stone. (5) A bright light shone down on from a single eye. (6) ‘You little devil!’ (7) I tried mechanically to get my body on its feet (8) but they slithered under me (9) and I fell down again before the angry eye. (pp. 61-62).
The above passage is notably marked by the middle transitivity processes in which Sammy appears as the affected participant. Of course, the narrative does not state explicitly that something has happened to Sammy. But the transitivity options employed reveal that Sammy has been hit by someone ‘you little devil’ (6) which makes of him half-conscious. The choice of the abstract participant ‘the universe’ (1) as an Actor of the material process-verb ‘exploded’, ‘my ear’ as another Actor of the material verb ‘roared’ and the existential process (3) all convey Sammy’s utter passivity in perceiving what has happened to him at one end and in sensing his surroundings at the other end. Sammy or part of his body at (4, 7, 8, 9 & 10) appears as struggling to regain his conscious self. The first process that reveals Sammy’s predicament is the behavioural process at (4) where Sammy acts as Behaver of the behavioural process-verb ‘was fumbling’ and Circumstance of place ‘round a stone’ that presents him as someone lacking control over himself, i.e. half-conscious. Clause (7) appears as a material process of the effective type where Sammy stands as an Agent with ‘my body’ as an enforced Actor. In fact, the insertion of the Circumstance of Manner ‘mechanically’ renders this process one of a behavioural process. Note the use of the Circumstantial Adjunct ‘on its feet’ that aggravate Sammy’s problem. The structural Theme ‘but’ at (8) extends on describing Sammy’s vulnerability to cope up with his current dilemma. In this clause ‘they’ standing in anaphoric relation with ‘its feet’ acts passively ‘slithered’ against the self-acting attempts to lift ‘its body’. This helplessness is made clear by the Circumstance of place ‘under me’ endorsing further the state of an uncontrolled feet. At (9) Sammy features as an Actor of the middle material process ‘fell down’ as the result of the slithering feet. This long clause complex (7, 8, & 9) is significant and remarkable as it gives an iconic representation to the slack and slow-paced movements, the result of Sammy’s worn-out body.
A few lines later, he ‘slid all the way down the wall and was a boneless heap’. In this complex clause, the initiating clause features Sammy an Actor of a middle material process-verb ‘slid down’ that well conveys Sammy’s debility to control himself. In the continuing clause, he is also the implied Carrier of the Attribute ‘boneless heap’ that metaphorically highlights to a maximal degree his helplessness. The narrative stylistically continues to present Sammy’s weak and helpless situation. His helplessness is seen this time in the transitivity options where he appears explicitly as the affected participant of the process, i.e. the Goal:

I was being hauled across the stone floor (p. 62)
The verger held me all the way (p. 62)
The verger had me cornered literally in an angle (p. 62)

Obviously enough, Sammy’s full consciousness of his surroundings is regaining itself gradually. In other words, his perception is rigorously a matter of spontaneous mental recovery:

the eye was dancing a beam of light over carved wood, books and glittering cloth (p. 62)
Life had suddenly rearranged itself. (p. 62)
the sky, with stars of infinite velocity and remote noise that patterned their travel had opened into me on the right. (p. 62)

Sammy, then, is taken to the parson to decide upon his profaning of the church:

(1) He (the parson) bent his head, beyond the length of black thigh,
(2) looked searchingly into my face, (3) examined me carefully from head to foot. (4) He came back at last to my face.
(5) He spoke slowly, absently.
(6) "You’d be a pretty child if you kept yourself clean."
(7) He gripped the arms of the chair deep (8) and a goose walked over his grave. (9) I saw (9a) that he was straining away from me (10) and I looked down in sudden shame for the girl’s word “pretty” and for my so obviously distasteful dirt. (pp. 64-65)

This short stretch of the narrative presents Sammy from the parson’s point of view. In other words, what characterise Sammy’s presence in front of the parson is the latter’s use of
behavioural processes. This process type publicly announces the parson’s disdain of Sammy’s physical appearance and stink. After the first material process (1), the parson embarks a series of behavioural processes. He features as a Behaver of five behavioural processes. The first three ‘looked’, ‘examined’ and ‘came back (to my face)’ respectively (2, 3 & 4) describe the parson’s closer inspection of Sammy, the child. The fourth one (5) is a verbal process sounding as a behavioural one for being postmodified by two Circumstances of Manner ‘slowly’ and absently’. The clause complex (6) realises the parson’s Verbiage of the earlier verbal process. Here the parson appears desperate for the use of the unreal conditional clause, introduced by the conjunctive ‘if’ in the secondary clause. As he gets much closer to Sammy, he reacts to his bad odour in initiating behavioural clause (7), he ‘gripped’ with ‘the arms of the chair’ as the Range. The continuing clause is one of a metaphorical rendering of the parson’s reflexive behaviour upon smelling the child ‘and a goose walked over his grave’.

Sammy at (9) features as a Senser of the cognitive mental-verb ‘saw’ meaning ‘understood’ in which the embedded clause ‘that he was straining away from me’ stands as the projected Phenomenon. The embedded clause is worth a further exploration. Here the clause features the third-person pronoun ‘he’ cohesively referring to the parson as a Behaver of the behavioural process-verb ‘was straining away’ and ‘from me’ in which the personal pronoun ‘me’ denotes for Sammy. This is not all. If we move our index finger back, we will come across a similar behavioural process ‘this was a bog because I could hear someone straining inside’ (p. 63, my italics). Reading again the earlier process (9a), the two events become now connected for the common ‘distasteful dirt’ (p. 65) between the two compared, i.e. Sammy and the bog. In fact, the word ‘dirt’, its derivative ‘dirty’ and its semantic counterparts like ‘filth’, ‘filthy’, ‘smut’, ‘bog’, ‘mud’ etc, are particularly resonant in the novel. This repetition serves to add cohesion to the text for two purposes, the external dirt of
Rotten Row where Sammy has lived and the internal dirt for ‘the decision made freely that cost me my freedom.’ (p. 7):

We neither believed it but the glittering myth lay in the middle of the dirty floor (p. 11)

We must have been very dirty (p. 17)

Ma’s face, her neck, her arms—all of Ma that showed was brown and grey; the apron which I visualize so clearly I now see to have been filthily dirty. (p. 17)

You have conceded freedom to those who cannot use freedom and left the dust and the dirt clustered over the jewel. (p. 13)

I remember the erratic patterns that must have been dirt on the wall (p. 17)

Here and there where the old, filthy cottages are left (p. 36)

In my misery I saw her as a stranger might see her, a massive, sagging creature, mottled and dirty. (p. 69)

But the thing itself in this vineless and unolived landscape was nothing but furtive dirt. (p. 163)

He cleaned the board again with his filthy gown (p. 215)

Did she really think she would find smut in my book (…) ? (p. 204)

The narrative then takes over another Mood, from the declarative to the interrogative.

The parson investigates Sammy for the instigator. He doubts such an action to be the output of a child’s thinking:

Who told you to do it? (p. 65)

Now tell me the name of the man who told you to do it (…) (p. 65)

Now then. Who told you to do it? (p. 66)

Confessing his second partner as Philip, the parson asks, ‘why did you do it then?’ (p.65). Here, the parson seeks circumstantial information of reason for their violation of the church. His answer is unspoken but a reflection of the moment:

(1) Of course I knew. (2) I had a picture in my mind of the whole transaction (2a) that had led me into this position-(3) I saw it in elaborate detail. (4) I did it (4a) because that other parson (4b) who talked to Philip had made it seem possible (5) that the church contained more excitement and adventure than the
pictures; (5a) because I was an outcast (6) and needed something to hurt and break just to show them; (6a) because a boy who has hit Johnny Spragg so hard (6b) that his mum complained to the head teacher has a position to keep up; (6c) because, finally, among the singing stars, I’d been, three times (7) and couldn’t pee any more. (8) I knew so many things. (9) I knew I should be interrogated with terrible, adult patience. (10) I knew I should never grow up to be as tall and majestic, (11) knew that he had never been a child, (12) knew we were different creations each in our appointed and changeless place. (13) I knew that the questions would be right and pointless and unanswerable (13a) because asked out of the wrong world. (14) They would be righteous and kingly and impossible from behind the high wall. (15) Intuitively I knew this, that the questions would be like trying to lift in a sieve or catch a shadow by the hand: (16) and this intuition is one of the utter sorrows of childhood. (pp. 65-66)

The common critique about Sammy during his childhood is the innocent nature which has been the core of this stage of his life (Bufkin 1964: 248, Baker 1965: 59-60). It is true the theme of innocence has a central and prevailing role in reflecting the child’s simplicity, naivety, or ignorance in the narrative. But, at another level, the deeper psychology remains mysterious if not affected but still latent. Therefore, the world of darkness and blackness in the slums of Rotten Row must have its effects on Sammy on the long term. And the profaning of the church is an indication. Moreover, the adult Sammy’s reflection upon the event above is more relevant.

Sammy reflects to us what lies beneath in the inside of him as the cause of the action to the parson’s question though the abundance of the mental processes. They are predominantly of the cognitive type ‘know and see’: In this mood of retrospection, the recurrence of the cognitive mental processes elevates the role of the memory into the narrative as revealing of Sammy’s confident knowledge of his position. Their employment, too, makes the retrospection in all the first-person accounts explicit. In the projected Phenomena, the experience is presented as experientially dependent on the narrator’s recollection, in other words, Sammy’s point of view.

The first three are simple mental processes featuring the first-person pronoun ‘I’ as the Senser of the mental process-verb ‘knew’ (1 & 8) and the mental process-verb ‘saw’ (3)
which is the result of the lexical ideational metaphor (Halliday and Matthiessen 2004: 637). The former clause foregrounds the interpersonal Theme ‘of course’ to express the high certainty to the propositions setting ahead. The latter postmodifies the mental process ‘saw’ with the circumstance of Manner ‘in elaborate detail’ to emphasise his knowledge of the situation. The third features ‘so many things’ as the Phenomenon which finds its elaborations in the next mental processes:

(1) Of course I knew.

(3) I saw it in elaborate detail.

(8) I knew so many things.

The remaining mental processes are of the complex type, i.e. the Phenomenon is an embedded or dependent clause.

(9) I knew I should be interrogated with terrible, adult patience.

(10) I knew I should never grow up to be as tall and majestic,
(11) knew that he had never been a child,
(12) knew we were different creations each in our appointed and changeless place.
(13) I knew that the questions would be right and pointless and unanswerable

(15) Intuitively I knew this, that the questions would be like trying to lift water in a sieve or catch a shadow by the hand:

The structure of the mental processes (9, 10, & 12) is almost of a similar kind. In these clause complexes, Sammy features as the first-person pronoun ‘I’ and in the role of a Senser of the most repeated mental verb ‘knew’ and the Phenomenon is a dependent clause. Each of these projected clauses features another transitivity process. The projected process at (9) is one of a passivised verbal process in which the ‘I-pronoun’, meaning Sammy, is presented as the Target of the verbal process-verb ‘should be interrogated’’. The process at (10) features the ‘I-pronoun’ as the Behaver and Carrier of the complex behavioural and relational process ‘should never grow up to be’ with ‘tall and majestic’ as its Attribute. The
Phenomenon at (11) is interesting for Sammy, in this attributive relational process, distances himself from the experience by substituting the ‘he-pronoun’ for the ‘I-pronoun’. Note too the insertion of the Mood Adjunct ‘never’ which gives the meaning a more desperate tone. The projected one at (12) is a relational process of the attributive type in which the first-person plural pronoun ‘we’ features as the Carrier of the attitudinal Attribute ‘different creations’. Notice the Circumstance of place ‘in our appointed and changeless place’ which implies a quarantine kind of place. At (13) the mental clause features the Phenomenon ‘that the questions would be right and pointless and unanswerable . . . etc.’ This embedded Phenomenon with its juxtaposed adjectives portrays Sammy’s tensed-up thinking. The last mental process features another relational process and this time of the circumstantial variant. This Carrier stands for the ‘questions’ that has been further equated in the circumstantial Attribute of comparison ‘like trying to lift water in a sieve or catch a shadow by the hand.’

As is clear that most of the dependent clauses are of the relational type; the text also contains independent relational clauses. The first occurs at (2) encoding ‘I-pronoun’ as the Possessor Carrier of the possessive relational–verb ‘had’ and the Possessed Attribute ‘a picture’. The meaning to be extracted from this is the fact that a boy like Sammy cannot fully stand for a symbol of innocence as claimed by the scholars above. This impression is fully illustrative in the embedded clause ‘that had led me into this position—’ (3). The embedding of this clause makes it stand as the result of the matrix clause. The other relational clause (5a) is the most expressive evidence to Sammy’s menacing attitude for his childhood ‘I was an outcast’. The Attribute ‘outcast’ with all its repugnant associations is ascribed to the Carrier of it, Sammy. This takes us back to page 7 where another relational clause ‘at heart I am a dull dog’. The first linguistic feature to be noticed is the foregrounding of the Circumstance of place ‘at heart’. Sammy carries metaphorically the Attribute "a dull dog". The sentence,
being in simple present, endows the proposition a sense of despair. In other words, Sammy
can not be other than what he feels now.

Exactly in the next page, two other striking relational clauses are also loaded with the
same negative associations as that of the previous relational clause (5a):

The hero is overthrown, remains whimpering and defenceless, a nothing.  
(p. 66)

I was an object of interest to all the women in the row. (p. 67)

The first clause is not only significant for its semantic relevance but also for its syntactic
violations of the rules of English. The last Attribute ‘nothing’ is a negative indefinite
pronoun. Surprisingly, it is preceded by the indefinite article ‘a’, hence turns it into a noun.
Sammy does not double the indefiniteness but also objectifies the nothingness. The last
process (16), set of by a colon from clause (15), reveals Sammy’s wrecked point of view.
This clause realises ‘this intuition’ as the Identified Carrier of relational-verb ‘is’ and the
Identifier Attribute ‘one of the utter sorrows of childhood.’ Notice that the clause is in the
simple present. In English, this tense carries this sense of a permanent and unchanging
feature. The complex verbal group ‘needed (something) to hurt and break (just) to show
(them)’ at (6) features Sammy as a Senser of the mental process ‘needed’ which in turn
project, most importantly, Sammy in the role of Actor of the material process-verbs ‘to hurt’,
‘to break’ and ‘to show’. Notice that these material processes occur in an infinitive structure,
i.e. out of tense. This way of presenting Sammy’s planned action is a sign of his latent and
potential desires to act evil. This impression is expressed at the time if shifting from the past
narrative to the present narrative (6) ‘a boy who has hit Johnny . . . . . (6b) ‘has a position to
keep up.’ The switch from the past simple, notably to the present perfect, and finally to the
simple present suggests that the retrospection is no longer a merely past cognitive process but
a suspended, compelling urge and a threat of the moment. Note the sense of alienation and
the feeling of an outcast is always explicit. This impression is most expressive in the

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insertion of the indefinite article in the relative clause (6a) ‘. . a boy who has hit Johnny. . .’ instead of the more logical wording with the definite article ‘the’. Actually, the definite article will feature Sammy as possessing some quality that makes him stand out whereas the indefinite one renders him as nameless and unidentified.

Interpersonally, the whole passage features the first-person pronoun ‘I’ as the frequent Subject of his sentences which occurs thirteen times. This, in psychological terms, promotes Sammy to appear much involved in his retrospection, more apparently when he is the Subject both of the projecting and projected clauses like ‘I knew I should, etc.’

In terms of the textual arrangements, the thematic position is reserved predominantly for the first-person pronoun ‘I’. The clauses are also generally of the hypotactic type, particularly of the hypotactic enhancement. In other words, they are introduced by the enhancing conjunctive ‘because’ which is characteristic of Sammy’s elaborate efforts to highlight his self-justification for the action committed. Therefore, Sammy appears compelled to give explanations. Therefore, this clause complex contains three occurrences of the mentioned conjunctive, i.e. ‘because.’ A related textual feature which catches the eye is the dominant use of the long sentences. For example, the clause complex (4, 4a, 4b, 5, 5a, 6, 6a, 6b, 6c & 7) extends up to 84 words. In this stretch of clauses, there are two the matrix clauses (4) ‘I did it’ and (6) ‘and needed something to hurt and break just to show them.’ The first matrix clause is superordinate to four subordinate clauses and the second matrix clause is superordinate to five subordinate clauses. The first matrix clause stands out as the effect to a series of subordinate clauses that highlights the driving impulse for his profaning action. The same is true about the second matrix clause where it functions again as the continuing effect ‘to hurt and break just to show them’. Note these two non-finite constructions which emphasise the narrator’s hatred due to the community’s diminishing view about such boys.
In other words, the accumulated and latent tensions find their way into this type of clauses.

Sammy ends his compulsive search for self-examination with:

‘I look for the point where this monstrous world of my present consciousness began . . .
Here?
Not here.’  (p. 78)

After Sammy’s mother has died, he is adopted by Mr. Watts-Watt who is held responsible for the mastoid surgery in his head. He then goes to college. There he meets a girl who has been his classmate some years before. Here starts the second movement of Sammy as the young man. He falls in love with her. He has a love affair with her. Then he abandons her for another girl named Taffty. How does the lexico-grammar deal with the theme of seduction and betrayal of Beatrice? This is what I shall try to elicit from the analyses below.

This movement starts Sammy’s young manhood with an attributive relational clause as a fact to show that the young Sammy, the forgiven for ‘the scar becomes a star’ is now ‘a man who goes at will to that show of shadows.’  (p. 78). This relational process inaugurates the second movement and occurs in the first clause complex of the first paragraph. This clause features the first-person narrator the role of Carrier and features the Attribute ‘free’ as a method towards the assertion of the current state of Sammy:

I was no longer free.  (p. 79)

The second paragraph plunges the text with another attributive relational process with the same Carrier and the same Attribute but with a different proposition. This clause reads ‘No. I was not entirely free.’  (p. 79). The insertion of the Mood Adjunct ‘entirely’ weakens the proposition of denying his current state of free choice. This way the narrator interpersonally gives himself an excuse to misuse his freedom or act evil. In other words, this
unbalanced use of relational processes is a sign of a conflict between two voices, his evil voice and his good voice.

Later, when his search yields in locating her, he discovers in him the might of the compulsion for Beatrice:

(1) My heart was beating quickly and loud, (1a) not because I had seen her or even thought of her, (1b) but because in the walk along the pavement I had understood at last the truth of my position. (2) I was lost. (3) I was caught. (4) I could not push my bike back again over the bridge; (5) there was nothing physical to stop me (6) and only the off-chance of seeing Beatrice to push me on. (7) I had cried out aloud, (8) cried out of all the feelings that were bursting their seed-cases. (9) I was trapped again. (10) I had trapped myself. (p. 82)

Upon seeing Beatrice, Sammy’s behaviour to this off-chance that all of a sudden becomes true gives way to the centre of his body ‘my heart’ to react. This reaction (1) pushes ‘my heart’ to act metaphorically as a Behaver of the behavioural process-verb ‘was beating.’ The intensity of the response is gauged by the Circumstances of Manner ‘quickly and loud.’ This is not all. The clause complex stretching from the first clause (1) to (1b) and runs up to 36 words is a clear index to his utter state of excitement. Note too the thickening and the fastness of the complex, causal conjunctives which assert this impression (1a) ‘not because . . .’ (1b) ‘but because . . .’ The clause (1b) features the ‘I-pronoun’ Senser of the mental process-verb ‘had understood’ that works cognitively towards Sammy’s recognition of his feelings towards Beatrice. The two clauses at (2 & 3) are two attributive relational processes featuring both the ‘I-pronoun’, i.e. Sammy as the Carrier of the Attributes ‘lost’ and ‘caught’ respectively. Metaphorically the proposition of both clauses is meant to disclose Sammy’s total supervention to the infatuation with Beatrice. His bafflement is made even more explicit in the following clause complex (4, 5 & 6). In the initiating clause, he features as an Actor of a negated and modulated material process ‘could not push . . . back’ and features the Goal ‘bike’ as the unaffected participant of the process. The modulating of the material verb creates a tone of a submissive participant, driven by the situation of the moment. In the
continuing clause, the existential process (5) followed by the non-finite clauses (6), Sammy is presented to act involuntarily in response to Beatrice’s ‘treasures’. Although the road back to the bridge where he is to park his bike, is free as illustrated experientially as ‘there was nothing physical to stop me’. Note the use of the non-finite clauses ‘and only the off-chance of seeing Beatrice to push me on’ that endorses as a rule of thumb Sammy’s theme of helplessness in front of Beatrice. Clauses (7 & 8) continue the Sammy’s psychology as they feature ‘I-pronoun’ and the elliptical in the second as Behaver of the behavioural process-verb ‘cried out.’ The first is modified by the circumstance of Manner ‘aloud’ whereas in the second, the metaphorical or pseudo-locative Circumstance features ‘out of all the feelings’ and further extends to another metaphorical clause ‘that were bursting their seed-cases.’ This comparison expresses Sammy’s first love as it comes for the first time ‘out of their seed-cases.’ The last two clauses (9 & 10) are stylistic continuities to the theme of conflict in Sammy’s internal voices. Clause (9) features the ‘I-pronoun’ as a Carrier of the relational process ‘was’ and the Attribute ‘trapped’ by virtue of which Sammy is presented as helpless and compelled to act as such. In the last clause (10) Sammy again encodes the ‘I-pronoun’ in the role of an Actor of the same relational verb that functions here as a material process-verb ‘tapped’ giving himself, metaphorically, the authority in the unfolding or ‘trapping’ the Goal ‘himself. The passage discussed above is relatively blurring as to the ‘truth’ of his intentions to Beatrice or as he questions himself ‘does everyone fall in love like this?’ (p. 82).

Let us now trace what lexico-grammatical choices he has made; and what purpose they serve and support- a theme of true love or an amatory obsession.

The narrative at this stage continues with the declarative mood, interrupted as is the case with the previous stage, i.e. childhood, by the interrogative question in his quest for self-interrogation or self-examination. This stage is marked by the interruption of the imperative mood. The power of Sammy’s will is at times incited to ‘go with the tide.’ (p. 105). This
impression is clearly illustrative in the following commands that direct him towards taking ‘calculated’ actions to discover ‘the secret treasures of her body’ (p. 80):

- Make an end and these feelings die at last. (p. 80)
- Pull yourself together. (p. 82)
- Now move towards that consummation step by step. (p. 82)

Apart from the narrator-reader interaction, the interpersonal relation is best exploited at the interest of Sammy to gain Beatrice’s sympathy. Both the moods, i.e. the interrogative (or declarative question) and imperative mood serve and facilitate Sammy’s plans:

- Help me. (p. 84)
- Have mercy (p. 84)
- -look how I burn! (p. 88)
- Have goodwill. (p. 93)
- Give me a chance to- (p. 93)
- (for mercy’s sake) admit me to the secret (p. 104)
- Marry me. (106)
- Marry me. Now! (p. 113)
- am I so awful? (p. 92)
- What are you thinking of?
- About us? (p. 112)
- -why do you keep me out? (p. 114)
- You won’t leave me? (p. 116)

Beatrice has become Sammy’s obsession and we come to see a series of acts he sets to get close to her. The narrator views these attempts as ‘the game’ (p. 82). This way of recounting his efforts as a pastime activity reflects the hidden and suspicious attitude of the young man. Later, in his determined attempts to have her, the word ‘game’ takes its formal shape as ‘the rules of the game’ (p. 87). There are lexico-semantic items that stand in
cohesive relationship with the idea of a game. This is typically either synonymic expression like ‘competition’ in ‘it’s a kind of competition’ (92) or through meronymic cohesion (Halliday and Matthiessen 2004: 398. 575-76):

It would not have suited my rival. (p. 95)

I played another card. (p. 113)

Continuing with the lexical cohesion in this stage, Sammy’s experience with Beatrice is an ‘unquenchable desire’ with a mixture of ‘worship and jealousy and musky tumescence’ (p. 94). The juxtaposed feelings, i.e. ‘worship’, ‘jealousy’ and ‘musky tumescence’ mirror his attitude for Beatrice. For him, she is a ritual or ‘worship’. He looks at her like an ‘altar’ in ‘I want you and your altar’ (p. 84). But here comparing Beatrice to the ‘altar’ is associative to Sammy’s profaned church altar. Being jealous, this is seen in his ‘unendurable compulsion to know; with heart beat and damp hand with plea and anger—’ (p. 85). The overwhelming jealousy Sammy is experiencing can be observed in his long complex sentences that run over fourteen clauses. The same is detected in the repeated noun ‘jealousy’ first from the rhematic position ‘all the beginnings of my wide and wild jealousy’ to the thematic positions in the following clauses. The linguistic strategy is known as the thematic progression helping to foreground the most troubling in Sammy’s psychology:

Sitting there, I could feel all the beginnings of my wide and wild jealousy; jealousy that she was a girl, the most obscure jealousy of all-that she could take lovers and bear children, was smooth, gentle and sweet, that the hair flowered on her head, that she wore silk and scent and powder; jealousy that her French was so good because she had that fortnight in Paris with the others and I was forbidden to go—jealousy of the chapel-deep inexplicable fury with her respectable devotion and that guessed-at sense of communion: jealousy, final and complete of the people who might penetrate her goodwill, her mind, the secret treasures of her body, getting where I if I turned back could never hope to be—I began to scan the men on the pavement, these anonnies who were privileged to live in this land touched by the feet of Beatrice. (FF: 80)

The unbearable desire to know is also most reflected in the interrogative mood questioning Beatrice to provide him some answer that might give him some relief:
What were you (Beatrice) doing? (p. 85)

What were you doing? (p. 86)
Dancing? (p. 86)

Were you dancing? (p. 87)

Beatrice! Were you--? (p. 87)

Were you? (p. 87)

She as ‘musky tumescence’ is best seen in his description only about her body. The ‘body’ has been repeatedly used to the point that it has become the insistent refrain in his attempts to approach her. In lexico-semantic terms, we have another case of reiteration. Reiteration is the most common strategy of lexical cohesion which involves ‘a repetition, a synonym or near-synonym, a superordinate, or a general word’ (Halliday and Hasan 1976: 278):

(T)he secret treasures of her body (p. 80)

Two fine gold chains fell down the glossy skin and vanished into the treasury. (p. 86)

(T)he neatness of the waist-and the soft body (p. 86)

She had dressed and undressed herself, tended her delicate body year in year out (p. 91)

Above all else, even beyond the musky treasures of your white body, this body so close to me and unattainable (p. 104)

And perhaps even to her contained skin there was some warmth and excitement of the body in my stronger arms. (p. 105)

I looked at her slight body, sensed the thin bone of the skull, the round and defenceless neck. (p. 107)

she enjoyed sitting in her pretty body. (p. 112)

She had a most wonderfully mobile body that seemed to yield wherever you touched it (p. 114)

(W)hen I threw that obscene remark her body stiffened between my arms (p. 114)

I began to think desperately, not of abandoning her but of some way to force myself towards that wonderful person who must be hidden somewhere in her body (pp. 119-120)

Such grace of body could surely not be its own temple, must enshrine
something-- (p. 120)

I’m going to paint you, paint your body.  (p. 120)

Her body was a perpetual delight (p. 121)

I could not paint her face; but her body I painted (p. 123)

The transitivity choice also has to say about Sammy’s endeavours to track Beatrice down. Most important of the transitivity process are the relational and mental processes. In his employment of this type of processes, i.e. attributive relational process, he presents himself as if he had truly fallen in love with her. This is supported by the Attributes which call for sympathy from Beatrice

I am so jealousy-maddened (p. 84)

I have gone mad. (p. 84)

(I told her that) I was a helpless victim (p. 91)

(You’ve--…got me.) I’m defeated. (p. 92)

I’m quite harmless really (p. 93)

As far as the mental processes are concerned, I shall discuss this type of processes in context as it is best understood. Let us take a passage relevant to this linguistic feature. The following scene is the result of Sammy’s love letter, that has been ironically prefigured, and by which he manages to drag her into the woods: ‘I begged her to read the letter carefully-not knowing how common this opening was in such a letter-not knowing that there were thousands of young men in London that night writing just such letters to just such altars’ (p. 90, my italics of the ironical part):

(1) “I said I loved you. (2) Oh God, don’t you know what that means? (3) I want you, (4) I want all of you, not just cold kisses and walks-- (5) I want to be with you and in you and on you and round you- (6) I want fusion and identity-- (7) I want to understand and be understood--oh God, Beatrice, Beatrice, (8) I love you-- (9) I want to be you!” (p. 105)

Before I discuss the chosen passage above, I would like to reproduce the classification of the mental process. There are four types of mental process: cognitive,
perceptive, desiderative and emotive (Halliday and Matthiessen 2004: 208-210). Cognitive relates to thinking; perceptive relates to mental perceptions of things, such as seeing and hearing; desiderative relates to wanting; and emotive relates to feeling. Now considering the above passage once again, we find that there is a noticeable cluster of the mental processes, viz. the desiderative process-verb ‘want.’ Matthiessen states that ‘desiderative’ processes can project intention or desire as a proposal. (quoted in Neale 2002: 113). This is the key point I am arguing for. A proposal ‘is the semantic function of a clause in the exchange of goods-&-services’ (Halliday and Matthiessen 2004: 111) Sammy appears, at this part of the narrative, as a Senser mostly of this type of desiderative process-verb ‘want’ at (3, 4, 5, 6 & 7). In other words, his concerns are now made clear to the reader to be in reality of sensual motives as is evident from the repeated use of ‘want’ within the interpersonal frame of the repeated first-person pronoun ‘I’ in each and every wanting verb ‘I want’. This attitude has been discernible in his first meeting ‘I had her now for whole minutes, islanded out of the complexities of living.’ The sentence could have several rewordings like ‘I sat with her. . . ‘or ‘I met her . . .’ or ‘we met/sat. . .’ But the original with possessive relational structure reveals Sammy’s intention to possess and get hold of her. The verb ‘want’ is more a detector of his hidden, bodily inducements. And the love of ‘Romeo’ (p. 88) he has referred to is nothing but a covering story for his compulsive desires. This structure is not the first occurrence in these chapters of the young man, Sammy. They are there even before and after the emotive mental processes, ‘I loved you’ (1) with which he begins this appeal and ‘I love you—’ (9) which almost ends his show, both of which are employed to make his proposal appear idealistic and romantic. In a deeper level this, and later ‘Marry me’ are simply a means to the end of sex. The desiderative structure is first noticed on his first encounter with Beatrice:

You know what you want (p. 82)
I want you and your altar and your friends and your thoughts and your world. (p. 84)

I want to be you. (p. 84)

If I held out my hand, desperate and pleading, inarticulate and hot out of raw youth and all the tides that bundled me along, what could she do but examine it and me and wait and wonder what I wanted? (p. 87)

I just want your body (p. 120)

The intensified float of his desire has its effect on the language as well. The arrangement of these clauses is mostly paratactically juxtaposed. The clauses are punctuated off either by a comma ‘,’ (3 & 4) and (7& 8) or by a dash ‘-’. (4, 5, 6 & 7). In the case of the former, the use of commas renders the pace of his speech more of a hurried, insistent nature whereas in the latter, it portrays Sammy’s emphatic breath upon each of his desires. This way of structuring the clauses syntactically leads to the flashing cluster of the first-person pronoun ‘I . . . I . . . I’, etc. This repetition along with the second person pronoun ‘you’ (1, 2, 3, 4, 5 (four times), 8 & 9) heighten the erotic atmosphere. Notice the negative polar question (2) ‘don’t you . . . ‘ which implies Sammy’s reaction to Beatrice’s slack response but at the same time the question strives to push Beatrice even mentally to recognize and identify her response as ‘yes’. The same structure continues to occur:

Don’t you understand? (p. 114)

Don’t you love me? (p. 114)

All these together contribute to the impression of the overwhelming tensions and illustrate thus Sammy as uncontrolling the flow of his desires towards abating Beatrice’s and destroying any social barriers Beatrice is imposing innocently. Look at the juxtaposed Circumstances of place which further accentuate the sexual overtones, ‘with you and in you and on you and round you-’ Lexico-semantically, the choice of words works in support of the theme of a sexual search. Notice the word ‘fusion’ at (6) which is nothing but an expression
for sex. Not only in this passage can Sammy’s use of language be found to be identifiable with sexual associations, the surrounding text also brims with such connotations:

(J)ealousy, final and complete of the people who might penetrate her goodwill, her mind, the secret treasures of her body, getting where I if I turned back could never hope to be (p. 80)

Now move towards that consummation step by step. (p. 82)

For she would be working at her books tonight. Nothing could touch her. (p. 84).

Nothing had ever come to trouble her pool. (p. 87)

Her quality was untouched and the only risk was that somewhere and somehow she might meet the inscrutable chance and be set on fire. (p. 88)

I did not expect much-only that she should agree to some special relationship between us that would give me more standing than these acquaintances so casually blessed. (p. 90)

I leaned forward and gently and chastely kissed her on the lips. (p. 95)

In the woods, Sammy becomes more compelled to ‘threaten her freedom.’ His language takes a new turn. The lexico-grammar, in this course of the narrative, features critical choices in Sammy’s language. Helpless in his own behaviour, Sammy sees himself as the object of various abstract experiences:

(T)he obsession drove me at her (p. 115)

It (madness) drove me forth on dark nights forsooth striding round the downs (p. 115)

The compulsion was on me (p. 223)

The tides of life became dark and stormy (p. 225)

Sex thrust me strongly to choose and know (p. 226)

These patterns indicate in moments he feels under compulsion which rules over him and, as a result, he feels committed to respond accordingly. Similarly, interpersonally, Sammy appears more aggressive in his insolent demanding commands:

Say you love me (or I shall go mad!) (p. 105)

Turn your face round. (p. 106)
Kiss me. (p. 106)

Don’t’ think. Feel. (p. 106)

Marry me. (p. 106)

But say you will (marry me) (p. 106)

Say you will (marry me) (p. 107)

Sammy grapples to impose a ‘pattern’ on Beatrice’s life. Three clauses relates interpersonally to the choice of modality which reveals Sammy’s imposed point of view upon Beatrice.

(1) We aren’t friends, (2) can’t ever be friends... (3) We are more- (4) must be more. (p. 106)

(5) If you don’t marry me (6) I shall---- (p. 106)
(7) I shall kill you. (p. 106)

(8) You will? Say you will! (p. 107)

The propositions of both clauses (1 & 3) are made explicit through the negative relational process in the former and the affirmative one in the latter. But Sammy imposes his own voice and determination by thematising his own will through the high and subjective modal operator ‘can’t’ (2) which has the function of rejecting emphatically any possibility of being friends. Note the Mood Adjunct ‘ever’ that attests his declaration. At (4), Sammy again foregrounds the modal operator of the highest obligation ‘must’ (4) by virtue of which, he drags Beatrice in the commitment he is making ‘more’ than friends. Sammy appears more involved and aggressive on mapping his own and Beatrice’s lives at (5, 6 & 7). This arises from the modal operator ‘shall’ at (6 & 7) which suggests ‘an inexorable obligation’ (Fowler and Kress 1979: 39) to kill. His weighty power extends even more to meddle in the shape of Beatrice’s life. The forceful high modal operator ‘will’ (8) illustrates Sammy’s imposing his own pattern upon Beatrice to accept the evasively unmentioned predicator ‘marry me.’
moments of sensual longing, the language of threat recurs even inwardly. This is evident of his overwhelming desire for ‘the white, unseen body of Beatrice’:

I said in the hot air what was important to me; namely the white, unseen body of Beatrice Ifor, her obedience and for all time my protection of her; and for the pain she had caused me, her utter abjection this side death (pp. 235-236)

The more Sammy’s passion intensifies, the more he is compelled to shatter her untroubled ‘pool’. The event of Beatrice rejecting Sammy’s attempts to make love with her, he now presents himself in a more determined style ‘I should achieve her sweet body’ (p. 109). Now the narrator’s intentions are presented in their gradual yet heightening order. They progress from the psychological behavioural process ‘cried out’ in ‘I had cried out aloud, cried out of all the feelings that were bursting their seed-cases’ (p. 81) via the desiderative mental process ‘want’ in ‘I want you’ (p. 84) to this material process ‘achieved’. From a systemic point of view, such a choice is to be viewed to encode and blend the impression of doing something in order to do and also to have. In other words, in the process of achieving, the action and the possessive state conflate; hence the effect is one of determined and unwavering attitude. The sentence also features a modulated proposition via the modal operator ‘should’ which serves the same line of argument in Sammy’s utter ‘excitement’ to have Beatrice.

‘Into the sexual orbit’ (p. 108), he seduces her once again, but this time into his ‘narrow’ room. His burning frenzies call for immediate action as the following passage illustrates his uneasiness as the time runs out:

Outside the window the long winter road would darken. A sky-sign would become visible, a square of red words with a yellow line chasing round them; a whole mile of street lights would start and quiver into dull yellow as though they suddenly awoke. There would not be many minutes left (p. 112)

Reiteration of the lexical word ‘beg’ in the following passage echoes Sammy’s insistence and illustrates his superior sexual motives.
I did violence to our physical shyness, hid my face in her hair and begged her-unconscious perhaps of the humour of the narrow couch-begged her to sleep with me. (p. 113)

Failing to subjugate Beatrice to his desires, he resorts to play another card. This time he pretends madness so that Beatrice may feel sympathetic; he can frighten her. He finds the attributive relational process more convincing for the fact that such processes renders the proposition more immediate and imminent.

(Say you love me or) I shall go mad! (p. 105)

I shall go mad. (p. 114)

I shall go mad, I tell you! (p. 114)

I think I am mad, a bit—(p. 115)

The repetition of the lexical Attribute ‘mad’ within the co-text of Sammy’s affected schizo performance illustrates his rhetorical capabilities to deceive the ‘young cat’. He not only presents himself as such, i.e. in relational processes, he also creates a measure of concrete madness. The language tends itself to appear incoherent in a jumbled structure: Note the use of alliterative sound /k/ in the beginning, and the final /∫ən/ of the two words ‘compunction’ and ‘compulsion’ used as such add vocal weirdness to the maddened Sammy:

Compunction in compulsion, almost weeping (p. 116)

Compulsion, weeping (p. 116)

Against his tenacious game, she ‘swallowed the fly’ (p. 84). Beatrice who has been described as the ‘sour school marm’ has come now into his world as malleable and obedient. The narrative goes on describing her unspoken suffering: ‘lay back obediently, closed her eyes and placed one clenched fist bravely on her forehead as though she were about to be injected for T.A.B. (p. 117). This ‘humble, acquiescent and frightened’ ‘inscrutable’ and ‘impotent’ response leads Sammy to reconsider this affair. As relational processes present identities and qualities rather than actions and events, clauses with this process type tend to
appear static and often imply general or at least more than momentary validity, Sammy finds therefore a set of relational conclusions:

It seemed then that some co-operation was essential. (p. 117)

If she were to be frightened then I was ashamed in my very flesh that she should be frightened of me (p. 117)

On the other hand my feelings about her were without doubt obsessive if not pathological. (p. 118)

This is not the whole story. Sammy even though does abandon the game but responds only to his desires that ‘was at stake’. In spite of those facts and in spite of Beatrice’s ‘nun-like innocence,’ and her sorrow and pity, his uncaring and self-centred reaction is presented in the following material process ‘I persevered’ (p. 118).

Upon achieving ‘the white, unseen body’, the relationship turns grotesque at one level and sexual at another. Beatrice has been seen attitudinally as ‘smooth, gentle and sweet’ (p. 80), ‘be by me and for me and for nothing else’ (p. 82), ‘clear eyes, such untroubled eyes, grey, honest’ (p. 87) ‘the sun and moon’ (p. 90), or associatively as ‘blessed damozels’ (p. 92), ‘commendably virtuous’ (p. 93), ‘so sweet, so unique, so beautiful’ (p. 93) ‘her emotions and physical reactions enclosed as a nun ‘ (p 110). Now after the achievement, she is viewed as ‘impotent’ (p. 119), ‘inferior’ (p. 119), and ‘doggie eyes’ (p. 121), ‘ivy’ (p. 122), ‘utterly passive’ (p. 122), ‘my hell’ (p. 122), ‘more dog-like’ (p. 123).

The language becomes purely sexual and more meaningless like ‘I was in the gutter, sitting my bike, willing them (girls) to die, be raped, bombed or otherwise obliterated because this demanded split-second timing’ (p. 82):

(Beatrice) lay back obediently (p. 117)

The gesture with which she opened knees was, so to speak, operatic, heroic, dramatic daunting. I could not accompany her. My instrument was flat. (p. 118)

and went to bed with me again (p. 118)
Chapter Seven: Analysis: Style and Content of *Free Fall*

After our one-sided lovemaking ( . . ) (p. 119)

She was being injected for T.A.B. again. (being driven to have sex) (p. 120)

When the drawing was finished I made love to her again. Or rather, I
repeated what my pencil had done, finished what my pencil had begun. (p. 120)

Does she feel nothing but a kind of innocent lubricity? (p. 120)

Nevertheless from the moment that she let me take her virginity (p. 121)

As an Artist, he reflects his sexual obsessions ‘that drove me at her’ (p. 115) and the
madness ‘that drove me forth on dark nights forsooth striding round the downs’ (p. 115)
through painting. The following works not only as a reminder but also as a confession to
Sammy’s transient love, love for her ‘mobile body’. The impression that he has achieved her
body, he now wants to win it artistically:

(1) "I’m going to paint you, (2) paint your body. (3) Naked.
(4) Like this, all slack and given up."
(5) "No. You mustn’t."
(6) "I shall. Lie there. (7) Let me pull the curtain back--"
(8) "No! Sammy!"
(9) "They can’t see in across the road. Now lie still."
(10) "Please!"
(11) "Look, Beatrice-didn’t you admit that the Rokeby Venus is
beautiful?"
(12) She turned her face away. (13) She was being injected for T.A.B.
again.
(14) "I shan’t paint your face at all. (15) I just want your body. (16)
No. Don’t rearrange it. (17) Just lie still."
(18) Beatrice lay still and I began to draw. (p. 120)

In the painting scene above, the impression of achievement features Sammy as an
Actor of the material process-verb ‘paint’ at (1 & 2) or by implication at (6). The Goal
participants encode his only concern ‘you’ (1) meaning Beatrice and ‘your body’ (2). There
is another material process in which Sammy appears as an Actor. This is a negative material
clause (14). In fact, this is the linguistic evidence to the same line of argument that endorses
Sammy’s erotic character. The negative proposition laid by Sammy rejects the painting of the
face for which it means nothing to him in favour of the body which means a lot to him. Note
the use of the Circumstance of degree ‘at all’ which conveys the artist’s denial of painting it whatsoever. It is worth a comment, that in his relationship with Beatrice praising descriptions of her face was almost absent in favour of descriptions like ‘I watched her unpaintable indescribable face’ (p. 84) or ‘I remember what the hidden face looked like’ (p. 124). In contrast, when he meets Taffy for the first time, he is very much meticulous in giving details about her face:

She was dark and vivid. She had the kind of face that always looks made-up, even in the bath-such black eyebrows, such a big, red mouth. She was the prettiest girl I ever saw, neat in profile, with soft cheeks and two dimples that were in stunning contrast with her tenor voice and scarifying language. (p. 126)

He denies artistically the existence of the face through which feelings can be expressed. When Sammy says ‘I shall’ (6) or ‘I shan’t’ (14), he expresses his modulation of the proposition in terms of his commitment for his utter involvement with the body. He appears at (15) as a Senser of the repeatedly but significantly used mental process ‘want’ and the obsessed Phenomenon remains the body ‘your body’. Sammy, who considers sex is ‘a private business’ (p. 129) in his relationship with Taffy, the woman he marries over Beatrice, does not give attention to Beatrice’s fears of being seen naked to the passers-by ‘No! Sammy!’ (8) ‘Please!’ (10). The erotic sentences as mentioned earlier scatter considerably towards the last part of this stage. And in this scene the erotic language is also identifiable, ‘Naked’ (3), ‘Like this, all slack and given up’ (4), ‘Just lie still’ (17). Beatrice’s attitude towards this kind of sexual act which is devoid of feelings and emotions is expressed through the behavioural process-verb (13) ‘turned . . . away’ where ‘her face’ features as the Range of the process and Beatrice as the psychological Behaver. The mechanical practice of sex is portrayed at (13) where sex is now equated with the experience of receiving an injection, an experience people always disfavour.

At this point, Beatrice’s life changes and we come to see her vulnerability having its
own linguistic manifestation in the language of the narrator, i.e. the first chronicler and causer of the events.

(1) Her clear absence of being leaned in towards me, (2) lay against me, (3) clung. (4) As though from conception she had waited for this, (5) now she bowed against me. (6) She watched me with doggie eyes, (7) she put the lead in my hand.

(8) I became angry. (9) I tried to force some response. (10) But we could not even row and fight face to face. (11) Always there was to be a difference of levels. (12) As soon as she detected the touch of hardness in my voice (13) she would grab me (14) and hold me tight, (15) she would hide her face against me.

... (16) Her arms would shake- (17) those arms that bent in at the elbows, (18) were so delicate they seemed for receiving only her breasts (19) and her face would push against me, be hidden.

(20) Impatient and angry. (21) Continue the catechism. (22) "Aren’t you human, then? (23) Aren’t you a person at all?" (24) And with shudders of her wrists and shaking of the long, fair hair (25) she would whisper against me: (26) "Maybe."

( ... )

(27) She had found her tower (28) and was clinging to it. (29) She had become my ivy. (pp. 121-122)

Beatrice’s insecurity is suggested in the choice of transitivity processes which she undergoes. In other words, her weak and vulnerable position is encoded in the verbs chosen to describe her condition resulting from her sacrifice. These verbs collectively have nearly the same semantic import of ‘hold’, in a way suggesting Beatrice’s helplessness. This consistent pattern of transitivity is identifiable in the above passage as ‘leaned’ (1), ‘lay’ (2), ‘clung’ (3), ‘bowed’ (5), ‘put (the lead)’ (7), ‘would grab’ (13), ‘hold’ (14), ‘would push’ and ‘was clinging to it’ (28). Here the verbs appear as verbs of action but experientially they are much closer to the system of behavioural processes for they tell of the psychological urgency on the part of the victim. Metaphorically, the relational process (29) reflects Sammy’s worldview of Beatrice where she has been equated with the Attribute ‘my ivy’, characteristically a climbing plant. This metaphor portrays how Beatrice becomes dependent upon him. As the story advances, Beatrice’s helpless stand prevails either through the
recurrence of such verbs or featuring nominalisation of the word ‘grip’. Semantically, the nominal ‘grip’ denotes the strongest meaning of holding something:

- Her grip on me tightened, her face, her breasts bored in at my stomach. (p. 127)
- Beatrice clung to me in tears and fear saying nothing. (p. 127)
- The grip of her arms had a pitiful strength as though she could hold physically what was escaping her emotionally. (p. 127)
- I saw the very water of sorrow hanging honey thick in eyelashes or dashed down a cheek like an exclamation mark at the beginning of a Spanish sentence. (pp. 127-128)
- Beatrice is running after me (p. 130)

In contrast, Sammy appears in the scene loath and reluctant to make any effort to keep their relationship going. This impression of disinclination and even dislike is created in the repetition of the first-personal pronoun ‘me’ at (1, 2, 5, 6, 13, 14, 15, 19 & 25). Note the skillful use of the prepositional ‘against’ before the ‘me-pronoun’ in ‘against me’ (2, 5, 15, 19 & 25). This syntactic collocation pushes the narrative forward in the same line of the reluctant Sammy, which then leads the climactic event of abandoning her and marrying another woman. This decision which turns to be indicative of Sammy’s egoism to achieve, abandon and destroy for the interest of his own interior impulses. In interpersonal terms, Sammy no longer treats her intimately. The interrogative mood Sammy plunges into the text makes the tone one of contempt. The negative polar questions (22 & 23) characterise Sammy’s narrative as interpersonally and attitudinally abusive for not giving him the satisfaction he craves for. Notice that the ‘catechism’ is preceded earlier by a zero relational process ‘impatient and angry’ (20). This verbless sentence helps thematise the Attributes and so reflect his searing state of mind. Beatrice always replies in her characteristically confused and hesitant way. Her frequent and probably prevaricating answer to Sammy’s questions is expressed by the Mood Adjunct ‘maybe’ which expresses a low degree of certainty (pp. 88,
94, 107, 112, 119 & 121). This way of responding is an irresolute one. Therefore, it is a clear signal of Beatrice’s insecure voice. But as we come to this stage and she gives such an answer to such bullying questions ‘Aren’t you human, then?’ and ‘Aren’t you a person at all?’ (24), the implication thus is a pragmatic one. It reveals her growing uncertainty of her future with Sammy.

The expected break-up can be observed in the lexico-semantics of the following words which spread in the text ‘angry’ (8 & 20), ‘fight’ (10), ‘difference of levels’ (11), ‘hardness (in my voice)’ (12), and ‘impatient’ (20). He deserts her callously which causes her eventual madness.

In the belief that he has caused her ‘no terror’ (p. 124), he cannot blame himself ‘for the mechanical and helpless reaction of my nature’ (p. 131). This evil voice can be detected in the interrogative mood of reason. He has despoiled her ‘white, unseen body’ but to wipe it out, he wonders ‘Why bother about one savaged girl when girls are blown to pieces by the thousand?’ (p. 132). With this perspective, he thinks this stage of his life has nothing to do with his lost freedom, ‘Here, then?’ ‘No. Not here.’ (p. 132).

The third movement marks a different direction in Sammy’s narrative. The narrative traces Sammy’s helplessness to the confused state of his mind and finally to his self-contempt. He is captured and interrogated by Dr. Halde who has evoked in him a great deal of his dilemma. He asks him to disclose the names of his fellow prisoners who have planned for an open escape from the camp. Sammy’s knowledge is ‘relative’ and not ‘the standard of knowledge required (…) nothing absolute’ (p. 150). But ‘the psychologists of suffering’ pesters him for an answer he does not possess. Sammy’s response to the interrogator is either the negated (projecting) mental clause ‘I don’t know how they got away or where they were going’ (p. 138), ‘For the last time, I know nothing’ (p. 143), ‘I won’t talk. I know nothing’ (p. 144), ‘I know nothing. Nothing.’ (p. 144), ‘I don’t know anything—’ (p. 147), ‘I don’t know’
(p. 150), ‘I don’t know anything’ (p. 151), ‘I don’t know anything’ (p. 151) or the negated projected mental clause- ‘I tell you I know nothing’ (p. 140, 142, 146) ‘I told you I know nothing’ (148). Two responses interpose his perplexed state at the time of investigation which are signs of his beginning to have ‘the capacity to see through’: ‘I don’t understand myself’ (p. 143) and ‘I don’t know whether I know anything or not’ (p. 151). Both the responses disclose the real dilemma which Sammy suffers, i.e. the utter self-knowledge. This vulnerability being mental has its consequences on Sammy psychologically as illustrated by the behavioural process ‘Suddenly I was fumbling my cigarette.’ (p. 137), ‘(I had the cigarette in my fingers) and was fumbling for a match.’ (p. 140), ‘(I got the cigarette into the flame with both hands) and sucked at the white teat.’ (p. 140), ‘I’m feeling a bit dizzy’ (p. 146). The narrative continues depicting his helplessness:

(1) My enunciation was slurred and hurried, (2) voice of a man who had never stilled his brain, never thought, never been certain of anything. (p. 135)

(1) All at once I was vulnerable, (2) a man trapped in a mountain: of flesh, a man wielding a club against a foil fencer. (p. 136)

(1) For the first time I had a pause (like nap) (2) in which I could have willingly remained for ever. (p. 147)

Experientially, the relational processes above (1) feature Sammy’s psychological state. The first two are of the attributive kind in which the Attributes ‘slurred’, ‘hurried’ are states of his retreating eloquence or ‘vulnerable’ which is nothing but emotionally and corporeally battered. Textually the arrangements of these clause complexes, i.e. (1 & 2) contribute to the effect of not only of Sammy’s battered body but also his dull and beaten and shattered point of view of himself. The third is one of the possessive type where the possessed is ‘pause’ meaning a nap. The embedded or rankshifted clauses- ‘voice of a man who had never stilled his brain, never thought, never been certain of anything’, ‘a man trapped in a mountain: of flesh, a man wielding a club against a foil fencer’ and ‘in which I could have willingly
remained for ever’ are all renunciations of his present attitude of his personality. Talking of relational processes, the narrative offers a striking examples, e.g. ‘here (in the cell) I was utterly and helplessly alone for the first time in darkness and a whirl of ignorance’ (p. 157). Note the meaning of the Attribute ‘alone’ is made even stronger by the premodified Circumstance of Manner ‘utterly’ and ‘helplessly’. The best statement of Sammy’s predicament around which the whole plot is grounded and forms an interpretation of the title of the novel occurs at page 148. This clause is preceded by a behavioural process to further emphasise the troubled psychology of Sammy:

(Inside me I neither stood nor sat or lay down), I was suspended in the void. (p. 148)

The relational system functionally refers to processes that have a permanent property where the Carrier has or encounters an experience that is somehow attributed to him. In this context, Sammy, the Carrier, has to suffer metaphorically the suspension in space as illustrated by the Attribute ‘suspended’ and further elaborated by the Circumstance of place ‘in the void’.

The shift in narrative from the declarative mood to the interrogative and imperative mood is another implication of Sammy’s powerlessness. Interpersonally, the emotional position which characterises Sammy’s narrative is altogether expressive of his broken self: These two structures that appear superficially as questions and commands, actually express requests:

Why pick on me? (p. 140)

Let me go. (twice, p. 147)

Can’t you be merciful? (p. 148)

Do you think I’m the kind of man who can keep anything back when I am threatened? (p. 148)

Structurally and to some degree thematically, this stage resembles the previous one in that it repeats relatively the same linguistic structure. In other words, the present narrative
features at certain points the same linguistic structures used mainly by Sammy and Beatrice at the earlier stage, i.e. the language of ‘swallow the fly’ and the language of threat. The experiential choices features Dr. Halde a Senser of the desiderative mental process ‘want’ and presents mostly Sammy as the sensed Phenomenon:

We want information, not corpses.
We want you to feel forward, inch by inch, line by line over the concrete, with one ungloved hand. We want you to find a curious half-moon of hardness, polished, at the edge polished, but in the centre rough. We want you to feel forward over the slope and spread your fingers till you have found the sole of a shoe. ( . . .)
We want you take the third step. (pp. 175-176)

But where Beatrice has been imposed as the instrument of lust, Sammy is targeted as the element of torture. But, where Sammy causes Beatrice a mental breakdown, Dr. Halde’s pitch-black cell impels Sammy to understand the nature of himself. The experiential selection features Dr. Halde a Senser of the emotive mental process ‘admire’ in ‘I (Halde) admire you’ (p. 152) as that of Sammy’s emotive process-verb ‘love’ in ‘I love you’. Dr. Halde also uses the language of threat by the material process-verb ‘kill’ in ‘I will kill you’ (pp. 150, 167). Sammy in parallel features experientially in the same manner ‘I shall kill you’ (p. 106). When Beatrice has sounded uncertain about her feelings in the lovemaking, so does Sammy in the interrogation room:

Do you feel nothing then?
Maybe. (p. 144)

When Sammy refuses to betray his fellow prisoners and disclose whatever he knows, he is thrown in a dark and solitary cell. There his utter helplessness is portrayed in the following passage:

(. . .) (1) Some soft, opaque material was folded over my eyes from behind and this seemed a matter for expostulation (2) because without light how can a man see and be ready for the approaching feet of the last terror? (3) He may be ambushed, (4) cannot assess the future, (5) cannot tell when to give up his precious scrap of information (6) if he indeed has a scrap and it is indeed precious--(7) But I was walking, (8) propelled not ungently from behind. (9) Another door was opened, (10) for I heard the handle scrape. (11) Hands pushed me
and pressed down. (12) I fell on my knees, (13) head down, (14) hands out protectively. (15) I was kneeling on cold concrete (16) and a door was shut roughly behind me. (17) The key turned (18) and feet went away. (p. 153)

The agony starts from the moment he is blindfolded (1) and taken to the room where he suffers and experiences his own ‘Being’ nature. He is deprived from light without which ‘how can a man see and be ready for the approaching feet of the last terror? From a textual point of view, the above text features cohesive devices which help create a sense and atmosphere of darkness. Firstly, the cohesive ties form through the lexical recurrence of body parts ‘the approaching feet’ (2), ‘hands’ (11, 14) and ‘feet’ (18), rather than full human beings. This way of presentation is expressive of Sammy’s debility to distinguish who is doing what where he can only make sense through tactile perception like ‘hands pushed me’ or the auditory perception like ‘feet went away’. The latter perception can also be seen in the use of the perceptive mental process (10) ‘heard’. Deictic elements also have a role to serve in the depiction of Sammy’s passive knowledge of his surroundings. The indefinite article ‘a’ in ‘a door’ (16) and the plural noun ‘feet’ in ‘feet went away’ or the indefinite pronoun ‘another’ in ‘Another door’ (9). From an experiential point of view, the transitivity complicates further Sammy’s problem. The pattern chosen to describe Sammy is either an effective material type in which Sammy acts as the acted upon, i.e. the Goal of the process (11) or Actor of a middle material process (7, 12 & 15). In other words, they portray the submissive nature of his actions. The process at (17) features ‘the key’ in the role of an Instrumental which again depicts Sammy’s inability to make a complete picture in his darkness what he responds to only those that can be felt but unseen. Sammy’s tension is spotted at the clause complex (3, 4, 5 & 6). Experientially, the passive voice (3) featuring the ‘he-pronoun’ as the Goal in the Subject and thematic position captures his apprehension of the unknown. Interpersonally, the repeated modal operator in its negative form ‘cannot’ in the mental process ‘cannot assess’ and in the verbal process ‘cannot tell’ aggravate his
feeling of the darkness. In textual terms, this clause complex arrests the same impression through the juxtaposed clauses (3, 4 & 5).

(1) The darkness stayed with me. (2) It was not trapped under the folds of cloth, (3) it wrapped me round, (4) lay close against the ball of the eye.

(p. 167)

In the above excerpt the nominalised adjective ‘dark’ (the device of nominalisation will be taken up a little later) underlines the narrator’s helpless position in the prison. The abstract noun ‘darkness’ appears as the Theme and Subject in all the clauses either through the nominal ‘darkness’ (1), substitution (2 & 3) or ellipsis (4) whereas Sammy appears in rhematic position. These clauses appear structured in deeply metaphorical constructions. In other words, ‘darkness’ functions as Carrier of the circumstantial relational process (1) ‘stayed’. Sammy appears as the first-person pronoun ‘me’ in the circumstantial phrase of Accompaniment ‘with me’. It also functions as Actor of the material process (3) ‘wrapped’ and Sammy appears in the acted upon participant, i.e. Goal. At (4) ‘darkness’ features as Behaver of the behavioural process-verb ‘lay’ with ‘close’ as the resulting Attribute and a Circumstance of place ‘against the ball of the eye’. In analytic terms, the abstract entity ‘darkness’ does more than emphasising his helplessness or adding to his terror. This is the outer meaning of the text, but as the propositions are embedded in figurative sentences, the underlying voice confesses of the internal darkness - darkness with him; darkness surrounds him; through darkness he sees.

The narrative continues the portrayal of Sammy’s position in the cell but with a different layer of meaning. In ‘the threat of the darkness’, Sammy is often featured in a frame suggestive not only of his fumbling in the dark but more revealing of his nature, i.e. animal-like creature. The following narrative results from the sudden frightening voice ‘If necessary, I will kill you’. Usually a possessive relational process accounts for a physical possession but the one at (1) below assigns the mental Attribute ‘a sudden panic fear’ that serves to
characterise, from the very beginning, Sammy’s frightened condition that will last with him throughout this stage. The intensity of the frightening experience is made clear in the unusual collocation ‘panic fear’. Here the classifier ‘panic’ and the head noun ‘fear’ have the same semantic domain hence doubling the feeling or the experience:

(1) I had a sudden panic fear for my back (2) and scrabbled round in the darkness and then round again (. . .) (3) My fingers found the bottom of a wall (. . .) (4) for I crouched up, (5) squatted, (6) stood, (7) then stretched on tiptoe with one hand up; (8) and still the wallness of the wall went with me (. . .), (9) went beyond my reach, up to where there might be a ceiling or might not. (10) I squatted, (11) then crouched and worked my way to the right (. . .) (11) I was so glad be guarded at my back (12) that I forgot my trousers (13) and huddled down, (14) huddled into the corner, (15) tried to squeeze backbone into the right-angle (. . .)
(16) I began to touch my face with my hands for company. (17) I felt bristles where I should have shaved. (18) I felt two lines from nose down, cheekbones under the skin and flesh. (19) I began to mutter.
(20) "Do something. (21) Keep still or move. (22) Be unpredictable. (23) Move to the right. (24) Follow the wall along or is that you want? (25) Do you want me to fall on thorns? (26) Don’t move then. (27) I won’t move; (. . .)
(28) I began to hutch myself to the right out of the angle. (29) I pictured a corridor leading away (. . .) (30) but then I guessed (31) that at the far end would lie some warped thing that would seize on the shrieking flesh (32) so though I was not more than a yard from my corner (33) I yeaned for its safety (34) and flurried back like an insect. (35) “Don’t move at all.”
(36) I began again, moving right, along the wall, a yard, five feet, hutch after hutch of the body; and then a wall struck my right shoulder and forehead, cold but a shock so white sparks spun. (37) I came hutching back, (38) knowing that I was returning to a right-angle next to a wooden door. (39) I began to think of the diagram as a corridor leading sideways, a concrete corridor with a stain like a face.
(40) “Yes.”
(41) Hutch and crawl. . . (42) Then, on knees and not hutching, I crawled sideways along this wall and hutching along that one.
(43) Another wall.
(44) I had a whirling glimpse in my head of mazy walls (45) in which without my thread and with my trousers always falling down I should crawl forever (. . .) (46) I lay in my right angle, eyes shut, hearing the various sentences of my meeting with Halde and watching the amoeboid shapes that swam through my blood. (47) I spoke aloud and my voice was hoarse.
(48) “Took it out of me.”
(49) But then I knew and had to confirm, (50) even though until I could touch proof with my finger-tips (51) I should not let the knowing loose in me. (52) Busily I hunched along the walls, knees down, hands against concrete, fingers searching; (53) and I came round four walls to the same wooden door, back to the same angle.
(54) I scrambled up, trousers down, arms stretched against the wood.
In continuation to the first argument posed above that there is an overtone of a dehumanising description of Sammy’s behaviour has its support mostly in the pattern of transitivity verbs utilised to convey this impression. Notice the choice of process-verbs looks like material but conveys behavioural responses ‘scrabbled’ (2), ‘crouched up’ (4) ‘squatted’ (5, 10), ‘crouched’ (11), ‘tried to squeeze’ (15), ‘began to hutch’ (28, 52), ‘flurried’ (34), ‘came hutching back’ (37), and ‘crawled’ (42, 46) and so appearing as acting Behaver. Through this process-verb choice, the narrator equates his physical movements with that of animal movements. Take, for example, the first verb occurring at clause ‘scrabbled’ (2). This is more characteristically observed in animal’s frenetic reaction to a sudden fear. The implication of animalistic behaviour finds its demonstration further in the repeated Circumstance of Manner ‘round’ in ‘(scrabbled) round . . . and then round again’ which appears more like an instinctive reaction. The narrator comments on his mental processes as ‘conjectural and instinctive.’ (p. 168). Further, he remarks the ‘social face’ is not ‘important.’ (p. 166). Therefore, these animal-like actions are also carried naked and on/by the four limbs for ‘(his) trousers slide down and (he) moved . . . on hands and knees’ (p. 167). All of these contribute to the same implication. The narrative at this stage features some other examples like ‘(my flesh) . . . crawled’ (p. 166), ‘(I) . . . bowing my head down towards my hand’ (p. 167), ‘(I) . . . covered my flesh over my slack pants into my angle’ (p. 170), ‘I began to creep’ (p. 178), ‘I crept’ (p. 178).

The frenetic and frantic actions are tied textually in the arrangements of the clauses. Mostly the heightened responses or actions are found to be structured in paratactically linked clauses which contribute to the way the narrator presents himself, example of which is found frequently above:
Chapter Seven: Analysis: Style and Content of *Free Fall*

(1) I had a sudden panic fear for my back (2) and scrabbled round in the darkness and then round again.

(4) for I crouched up, (5) squatted, (6) stood, (7) then stretched on tiptoe with one hand up; (8) and still the wallness of the wall went with me . . . (9) went beyond my reach, up to where there might be a ceiling or might not.

(10) I squatted, (11) then crouched and worked my way to the right ( . . . )

(13) (I) ( . . . ) and huddled down, (14) huddled into the corner, (15) tried to squeeze backbone into the right-angle. . . .

This manner of presenting the processes intensifies the mode of the narrative. Similarly, the hypotactic structures appear in the above text as well. They heavily rely on fragments and non-finite progressive clauses:

I began again, moving right, along the wall, a yard, five feet, hutch after hutch of the body; and then a wall struck my right shoulder and forehead, cold but a shock so white sparks spun. (p. 36)

Busily I hutched along the walls, the knees down, hands against concrete, fingers searching; and I came round four walls to the same wooden door, back to the same angle. (pp. 52-53)

The other transitivity choice that supports the impression that Sammy instinctively reacts or fumbles things about in the darkness is the perceptive mental processes, ‘I felt bristles’ (17), ‘I felt two lines from nose down, cheekbones under the skin and flesh’ (108), ‘(I) . . . felt smooth stone or concrete.’ (p. 167), ‘(I) . . . and began to feel up (the wall), inch by inch’ (p. 167), ‘I could feel my cheekbone against wood’ (p. 180). Closely related to the perceptive mental process is the behavioural process, i.e. the tactile perception which is employed to underpin the dependence upon concrete observation for lack of visual perception, ‘began to touch’ (16) in ‘I began to touch my face with my hands’, or ‘I could touch proof with my finger-tips’ (50). The other pattern of mental process verbs is particularly those that project pictures into his mind where, as a ‘visual artist’ the Phenomenon remains a self-created entity. The above text features two examples, ‘picture’ in ‘I pictured a corridor leading away’ (29), and ‘think’ in ‘I began to think of the diagram as a corridor leading sideways’ (39), or ‘visualise’ in ‘I visualized a curious and an opening
leading to a corridor’ (p. 170). This means that by this cognitive processing the narrator is presented as able to ‘draw’ an imagined world out of the darkness that does not correspond to the concrete reality as is the case above at clause (30) where the guessed has no existence with the reality of the cell:

I guessed that at the far end would lie some warped thing

Projections of this kind can be found in this part of the narrative and will present the imprisoner’s mental agonies. As will be seen later, all the mental projections directly will increase his mental agony as Dr. Halde says ‘We do not torture you. We let you torture yourself’ (p. 176) what the torturing imaginations echo is the real nature of the mind that project and crystallise them. Completely submitting to these hallucinations, he experiences profound epiphany of his nature.

Another experiential feature that needs discussion is the recurrence of body parts, in different but studied syntactic positions. Most significant are those appearing in Agentive positions ‘My fingers found the bottom of a wall’ (3), ‘fingers searching’ (52), ‘Fingers ate away another line of concrete’ (p. 178), ‘My hand snatched itself back’ (p. 179) or ‘Another hand crept forward, found the liquid, even rubbed a tiny distance backwards and forwards, found the liquid smooth like oil.’ (p. 179). Amid the darkness, Sammy is guided only by his body parts. This is another style of dehumanising Sammy’s behaviour. We find that Sammy is not presented as performing actions particularly on occasions where he is supposed to appear in a conscious participant role. He removes himself from the clause for his body parts to act in the process. In such situations sentences like ‘I searched’ instead of ‘fingers searching’ or ‘I snatched’ instead of ‘My hand snatched’ would have been possible. Notice the mental process ‘Another hand (. . .) found the liquid (. . .) found the liquid smooth like oil’. The double mental process-verb ‘found’ in fact needs a Senser, i.e. a conscious role participant, like ‘I found’. But here the narrator by thematising and assigning his body parts
different participant roles like Actor, Senser and Behaver conveys his complete reliance upon them for the sheer dusk in the cell. Further, this excessive use of body parts to perform actions like ‘crept’ reveals the absolute fear of the darkness. A little later in the narrative, the sense of detachment begins to crystallise in the narrator’s mind through the use of indefinite pronouns ‘its’, that is, the narrator feels reduced from the human individual like ‘my right hand’ and my fingers’ to non-human reference:

My body slid down and its right hand crept out, touched smoothness. Its fingers slipped on with tiny steps in smoothness that nibbled away the unknown space. (p. 181).

A frequent linguistic device in Golding’s novels is the grammatical metaphor, i.e. nominalisation. In this passage, the nominalised adjective ‘dark’ is the most commonly recurrent refrain in all Golding’s novels, and this novel is no exception. The nominal ‘darkness’ (2) in ‘(I) scrabbled round in the darkness and then round again’ underlines the narrator’s helplessness in the blackened out cell. The more this nominal recurs, the more it evokes some abstract meaning. In other words, the physical darkness surrounding Sammy in the cell is nothing but echoing his own inner darkness. The abstract nominal ‘darkness’ continues to be used throughout, yet in the role of being:

(The darkness) lay close against the ball of the eye. (p. 167)
(My voice was close to my mouth as) the darkness was to the balls of my eyes. (p. 167)

(They opened against my will and once more) the darkness lay right the jellies. (p. 168)

The darkness was full of shapes (p. 174, twice)

Or acting (on something):

The darkness stayed with me (p. 167)

(I)t (the darkness) wrapped me round (p. 167)

The darkness was tumbling and roaring. (p. 176)

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(T)here was no ceiling-only darkness weighing heavy, smothering like a feather bed. (p. 181)```
Among the recurrent uses of ‘darkness’, which symbolises the dark and self-destructive force, there stands a striking use. This case in point occurs on page 181, i.e. toward the climax of his mental turmoil- ‘A darkness ate everything away.’ (p. 182). All the previous occurrences of ‘darkness’ are highly definite through the use of the article ‘the’, i.e. ‘the darkness’. But this one is an individualised occurrence as illustrated by the indefinite article ‘a’. It enters into the narrative in one sentence paragraph. This makes it stand out even more as distinct and associative. The structure in which it occurs, summons other semantically and structurally identical ones like ‘They (fingers) ate a part of the unknown patch’ (p. 178) or ‘Fingers ate away another line of concrete’ (p. 178).

Another kind of this linguistic process is significant for it is used to serve a purpose. This is ‘wallness’ (8). Here we have a case of ‘neologism’ by which the narrator nominalises a noun into another noun or nominal. The narrator uses this one-off invented word to convey the exact experience; to make the reader also sense the same way he has experienced. This is a compelling example of the narrator’s not of decreasing perception but of sudden and increasing dubiety of his surroundings as is clear from the ‘wallness’ that premodifies the head noun ‘wall’. He narrates ‘My fingers found the bottom of the wall and instantly I doubted that it was a wall’ (p. 167) for his belief of Dr. Halde’s inevitable cleverness to drag him down immediately into a trap. Another look at the respective clauses (8-9) ‘and still the wallness of the wall went with me (. . .), (9) went beyond my reach, up to where there might be a ceiling or might not (. . .)’ gives a good picture of the narrator’s stretched feeling-up over the wall to make certain of ‘the wallness of the wall’. Another closely relevant example occurs on page 171, ‘Perhaps the most terrible thing was the woodenness of the door.’ (my italics). The text features another type of nominals like (my italics):

My body slid down and its right hand crept out, touched smoothness.’
(p. 181)
The thing was like an enormous dead slug-dead because where the softness gave way under the searching tips it did not come back again. (p. 181)

But the shape of the thing on the floor was communicated to me through one enslaved finger that would not let go, that rendered the outline phosphorescent in my head, a strange, wandering haphazard shape with here a tail drawn out in slimy thinness and there the cold, wet bulk of body. (p. 182)

I knew now why this was the shape of no animal, knew what the wetness was. (p. 182)

All the above italicised nominals are derived from adjectives ‘wooden’, ‘smooth’, ‘soft’, ‘thin’ and ‘wet’ which actually accentuate the nature of things. Nominalising thus results in a level of abstraction and vagueness. In all the cases of the nominals render the tactile perception more general, and uncertain of the thing being perceived. It is his sense of ‘touching’ that is immediately affected by the contact. He cannot sort out the impression he gets from his surroundings. This worsens Sammy’s plight in the cell and aggravates his horror of the cell.

The horror of the utterly dark cell leads to his psychological agony which is in fact the product of his own darkness. Driven by the fear of darkness, he goes through a series of horrors. Every time, he imagines something in the centre of the cell, ‘The centre of the cell is a secret only a few inches away’ (p. 174). He first conjures up the possibility of the sharply sloping-down concrete beneath him would drag him into a ‘well’ where an ‘ant-lion . . . with harrow-high jaws of steel’ (p. 170) is awaiting. He imagines the presence of something ‘curled up’, a ‘snake’. Then, the language works wonderfully and cohesively in its evocation of the imminent danger of a snake. Gasping a breath, he listens ‘for the slow, scaly sound of a slither’ (p. 177). The Circumstance of purpose ‘for the slow, scaly sound of a slither’ features a phonetic mimeses. This is the alliterative cluster of the alveolar sibilant /s/. This sound is created by air passing between the tip of the tongue and the alveolar ridge with a friction and resulting in a sound of a snake. Out of his imagination, he starts to populate the
centre; he pushes himself to guess and wonder. Then, he visualises the presence of something. Stretching his hand, he touched something wet, immediately he is bombarded with many shapes: acid, coffin, dead slug, a gnarled body from which a mutilated organ is dropped to the centre. He also has to suffer his own jumbled thoughts and juxtaposed feelings that is most reflected in the confused language:

(Sammy Mountjoy) would be forced in the end by the same insane twitch that avoids all the cracks between paving stones or touches and touches wood, would be forced, screaming but forced, forced by himself, himself forcing himself, compelled helplessly deprived of will, sterile, wounded, diseased, sick of his nature, pierced, would have to stretch out his hand—(pp. 173-174)

The whole text, in the presentation of Sammy’s mental distress to figure out his created surroundings, features para tactic juxtaposition of the different syntactic structures: clausal, ‘The thing was cold. The thing was soft. The thing was slimy. The thing was like an enormous dead slug-’ (p. 181); embedded ‘(So I was crouched in my fetid corner), gasping, sweating, talking’ (p. 183), ‘(When I came together again), mouning, sick, huddled’ (p. 182); sentence fragmentary, ‘Smooth. Wet. Liquid.’ (p. 179). This tensed style is also manifest interpersonally in the imperative and interrogative mood:

Do something. Keep still or move. Be unpredictable. Move to the right. Follow the wall along or is that what you want? Do you want me to fall on thorns? Don’t move then. (p. 168)

Semantically, the distribution of some lexical items suggests and contributes to the depiction of the kind of person Sammy is. The use of words like ‘swallow’ in ‘the mouth opened, swallowing on hard nothing, ‘eat’ in ‘(My fingers) ate away part of the unknown patch’ (p. 178) and ‘snatch’ in ‘My hand snatched itself back’ (p. 179) is suggestive of the devouring and selfish nature Sammy has within himself. Words like ‘patch’ in ‘The patch in the middle was perhaps three feet across or even less’ (p. 176); ‘shape/s’ in ‘The darkness was full of shapes’ (p. 174); and ‘thing’ in ‘The thing was cold’ at (31, or p. 181) are expressive of Sammy’s invented projections on the one hand and a clear-cut answer to his
inability to discern a shape or a pattern in ‘the patternlessness’ of the dark cell. The following italicised words highlight a semantically and thematically relevant feature, Sammy’s mind changes drastically in the agony of the cell:

All that I felt or surmised was conditioned by the immediacy of extreme peril. (p. 166)

I had a whirling glimpse in my head of mazy walls (p. 169)

I was utterly and helplessly alone for the first time in darkness and a swirl of ignorance (p. 157)

But the Nazis mirrored the dilemma of my spirit in which not the unlocking of the door was the problem but the will to step across the threshold since outside was only Halde, no noble drop from a battlement but immured in dust behind barbed wire, was prison inside prison. (p. 171)

They moved and self-supplying. They came, came and swam before the face of primordial chaos. (p. 174)

Ignore those green, roaring seas (p. 176)

There was a whirlpool which had once been my mind but which now was slipping round, faster and faster; and a story leapt into the centre of it (p. 183)

Reaching a crucial moment of his psychic terror, Sammy experiences a desperately frightening feeling. He can no longer think or act reasonably. This feeling is illustrated in the behavioural-relational clause ‘I spent alone and panic-stricken in the dark’ (p. 184). He, then, cries ‘Help me! Help me!’ (p. 184). The narrative that follows the cry is crucial in which he experiences a profound epiphany. The narrative is characterised by what might be related to as tensed and critical mental awakening. This deep induction, which makes him ponder his nature, turns to be instrumental in his final epiphanic moment. The psychological change marks a stylistic shift at the three metafunctions, i.e. experiential, interpersonal and textual.

The text taken for analysis runs for two pages and begins in line nine on page 184, from ‘I spent alone’ to the end of chapter nine.

The effect of the oscillating choice between the ‘I-pronoun’ and ‘body-parts’ referred to earlier above is now prompted overtly. The concluding narrative uncovers interpersonally
important linguistic strategies which illustrate the narrator’s psychological change. There is a near absence of the first-person narrator and complete absence of his body-parts. Here, the sudden shift of the human reference in the nominal and pronominal position is the juncture between self-ignorance and self-awareness; of the narrator’s current worldview. In other words, the focus switches sharply but manageably from the previous occurrences particularly of the more humanised reference to the dehumanised ones. The narrative attitudinally features non-human references in place of the likely human ones. By way of illustration, the narrative first unfolds the non-human nominal group ‘the rat’ in the following lines:

(1) My cry for help was the cry of the rat (2) when the terrier shakes it, (3) a hopeless sound, the raw signature of one savage act. (4) My cry meant no more, (5) was instinctive, (6) said here is flesh (7) of which the nature is to suffer and do thus. (8) I cried out not with hope of an ear (9) but as accepting a shut door, darkness and a shut sky. (p. 184)

In this passage, the first clause complex features a relational process of the identifying type (1). Here the narrator equates the nominalised behavioural process ‘my cry’ which is the Identified Carrier with ‘the cry of the rat’ which is the Identifier Attribute. In other words, the style reveals the narrator’s utter helplessness for being metaphorically compared to ‘the rat’ which is a weak animal and is easily harmed. The hypotactic clause (2) introduced by the conjunctive ‘when’ extends the comparison to further aggravate his helplessness yet in a scornful manner, ‘when the terrier shakes it’ further postmodified by the resulting Attributes (3), ‘a hopeless sound, the raw signature of one savage act’. Another relational clause which complicates his physical situation describes the impenetrability of the cell, ‘The bars were steel, were reinforcements of this surrounding concrete.’ (p. 185). The text continues in the next two clause complexes with the voice of helplessness. The clause complex (4, 5, 6, & 7) features again ‘my cry’ metaphorically in different participant roles. It features ‘my cry’ as a Senser of the mental process-verb (4) ‘meant’ where ‘no more’ speaks of the uselessness of the cry and the same as a Carrier of the Attribute (5) ‘instinctive’ suggesting the cry to be
out of distress; it also features the same as a Sayer of the projecting verbal process (6) ‘said’ where the Verbiage features the projected relational clause ‘here is flesh’ meaning of which his ‘nature is to suffer and do thus’ (7). The last clause complex (8, 9) flags his utter powerlessness in the cell. The sentence features him as a psychological Behaver of the behavioural process-verb (8) ‘cried out’ and a Senser of the mental process-verb (9) ‘accepting’. Both the processes reflect his threatened feelings, but the latter process stands more significantly for that it shows Sammy’s surrender to the material world which is expressed in the sensed Phenomenon ‘a shut door, darkness and a shut sky’. Note the embedded clause ‘not . . . etc’ and the non-progressive verb ‘accepting’ both of which render the actions more subservient.

The sheer improbability of his escape from the cell is expressed experientially through the preponderance of existential processes. Here, the narrator tells of his helplessness as they distance him from any intention for escape; but at the same time, the narrative, as will be seen later, features dynamic attempts and performance for his release. The text is imbued by such processes with a desperate feeling, particularly the notably repeated insertion of the Mood Adjunct ‘no’ which premodifies the Existents in a more aggravating negatively:

But there was no help in the concrete of the cell or the slime, no help in the delicate, the refined and compassionate face of Halde, no help in those uniformed shapes. There was no file for prison bars, no rope ladder, no dummy to be left in the pallet bed (p. 184)

But in the physical world there was neither help nor hope of weakness that might be attacked and overcome (. . .) There was no escape from the place, and the snake, (p. 185)

The narrative features also another dehumanised reference to Sammy. This is illustrated in ‘But the very act of crying out changed the thing that cried’ (p. 184). Now the language takes in the nominal group ‘the thing’ as another dehumanised reference to Sammy which operates cohesively in formulating the narrator’s point of view at this stage of the narrative. The narrator looks at Sammy again as ‘the thing’ which is used as near
synonymous with ‘the rat’; a feeling which reduces his full humanely qualities to an empty
description of himself. ‘The thing’ occurs six times in three paragraphs in almost two pages.

For establishing the dehumanisation analysis, the language gets even further in the
employment of non-human references. Besides, the exploitation of the nominal groups like
‘the cry of the rat’ or ‘the thing’ is the most striking thing that takes place in the evocation of
the dehumanisation of Sammy. The use of the pronominal ‘it’ to replace ‘the rat’ and ‘the
thing’ eliminates and deprives Sammy completely of any human characteristics that still exist
in the mind of the reader. The following example from the respective narrative serves to
illustrate the resulting effect of the substitution:

(S)o the thing that cried out, struggling in the fetor, the sea of nightmare,
with burning breath and racing heart, that thing as it was drowning (p. 184)

It struck with the frantic writhing and viciousness of a captive snake against
glass and bars (p. 185)

The presentation of Sammy in this way also reflects the narrator’s severely tensed
mind. There may be good pragmatic reasons here for use of an indefinite pronoun. Perhaps
there are the narrator’s intentions to report the traumatic rupture - personal and
psychological. Most relevantly, the absence of personal and human description is the
narrator’s better recognition of Sammy’s inner nature, to use Golding’s favourite, his
‘centre’.

The same attitude, working in parallel with the above linguistic strategies, emerges
from the use of clause complex with a rankshifted clause. Eggins (2004: 71) maintains that
‘evaluative comments are ( . . .) often “embedded”, i.e. structured out of the Mood block.
Therefore, the narrator’s growing self-contempt is mirrored in the repeatedly ‘elaborating
hypotactic (relative) clause introduced by the conjunctive ‘that’:

the thing that cried. (p. 184)

the thing that cried out (p. 184)
Therefore, it is through the nominal and pronominal repetition and the recurrence of such rankshifted clauses that the argument of self-contempt is played out.

There is another stylistic continuity of the discontenting voice. The nominal group ‘that thing’ (p. 184) in ‘that thing as it was drowning’ features a demonstrative deictic, i.e. ‘that’. There is a good linguistic reason for this selection other than ‘this’ or ‘the’. In this moment of sudden awareness, the narrator uses this distancing deictic by virtue of which suggests the narrator’s new perspective which is not any longer of the one expressed so far. In other words, the topic introduced by this distal deictic is still intensely memorable to the narrator but now he consciously does not adapt or share it any longer.

I have discussed above the employment of non-human references instead of the human ones at the phrase level. Besides, I have argued earlier that the replacement of human references by non-human ones goes along with his bitter recognition of himself. I extend my argument that it is also this bitter attitude that compels him to grapple strenuously the reality of his current dilemma. Despite the purposeful recurrences of the contemptuous designations like ‘the rat’ or ‘the thing’, their second mention appears in more powerful, determining contexts representing a growing consciousness. This impression is both textually and ideationally reinforced. Let us consider the following extract:

(1) But the very act of crying out changed the thing that cried. (2) Does the rat expect help? (3) When a man cries out instinctively (4) he begins to search for a place (5) where help may be found; (6) and so the thing that cried out, (7) struggling in the fetor, the sea of nightmare, with burning breath and racing heart, (8) that thing as it was drowning (9) looked (10) with starting and not physical eyes (11) on every place, against every wall, in every corner of the interior world. (p. 184)
The first appearance of ‘the thing’ occurs at (1) above as the Medium in the ergative material process-verb ‘changed’, textually placed in the rhematic position. ‘The act of crying out’, on the other hand, acts as the Theme, and ergatively as the Agent which means that ‘change’ is an internal motivation, i.e. the ‘cry’ is the cause of the change and sudden awareness. This is the only occurrence in the respective narrative in which ‘the thing’ appears in a causative and rhematic position. Other occurrences occupy the Subject and thematic position. This same applies to ‘the rat’. Its first mention takes place in the rhematic position as the Identifier Attribute in the relational process ‘My cry for help was the cry of the rat’ (p. 184). This clause, i.e. (1) features a textual Theme introduced by the conjunctive ‘but’. The theme of ‘change’ is emphasised by this adversative conjunctive which begins a paragraph by way of contradicting the surrendering voice in the previous paragraph, and introducing a new scope into the narrative. In this oppositional structure, the narrator also comments on the sheer absence of help and the utter futility of any attempts for release:

"Help me!"
But there was no help in the concrete of the cell (...) (p. 184)

It struck with the frantic writhing and viciousness of a captive snake against glass and bars. But in the physical world there was neither help nor hope of weakness that might be attacked and overcome. (pp. 184-185)

Clause (2) being interrogative with its interpersonal Theme ‘does’ and a Subject and topical Theme ‘the rat’ as the Senser of the cognitive mental verb ‘expect’ and a Phenomenon ‘help’ renders the whole proposition ironical. That is, a stronger voice begins to supersede the weak one. The remaining narrative which runs from clause (3) to the end of the passage forms two clause complexes. The first clause complex (3-5) is set as the background for the second clause complex. This clause complex features a structural Theme that is the temporal conjunctive ‘when’. In this way of connecting the secondary clause (3) to the primary clause (4) and extending to another secondary clause (5), the narrator sets the logical sequence explicit and simple. Therefore, the next clause complex (6-11) is first punctuated off by a
The two clause complexes, i.e. (3-5) and (6-11) are almost semantically similar but the latter is structurally more complex. This means that Sammy has begun to grasp the meaning of his ‘instinctive’ cry but still too intricate and complex to puzzle it out. The stylistically complex structure with its disrupted construction (7) and its embedded clause (8) and its trail of the prepositional phrases (10-11) contributes to creating the impression of the mentally tensed soul-searching. This clause complex features the complex structural conjunctive ‘and so’ as the textual Theme by virtue of which places the clause complex on an enhancing plain. It also features ‘the thing’ as its progressed topical Theme, i.e. from the rhematic position to thematic prominence. The narrator foregrounds this new Theme so that he challenges that it is through ‘the thing’ that he strives for his psychological relief. This is best illustrated in the matrix clause ‘and so the thing (. . .) looked with starting and not physical eyes on every place, against every wall, in every corner of the interior world.’ This linguistic pattern, i.e. thematisation of dehumanised descriptions in a finite (dynamic) structure appears throughout the selected passage either as active Actor of the material processes ‘struck’, ‘came up against’, ‘lunged’, ‘uncolied’, ‘fled forward’, ‘left (all living behind)’, and ‘came (to the entry)’:

Here the thing (. . .) came up against an absolute of helplessness (p. 184)

It (the thing) struck with the frantic writhing and viciousness of a captive snake against glass and bars (pp. 184-185)

It (the rat) (. . .) turned therefore and lunged, uncoiled (. . .) (p. 185)

The thing (. . .) fled forward over those steps (p. 185)

The thing (. . .) left all living behind and came to the entry where death is close as darkness against eyeballs. (p. 185)

In systemic grammar, the verb ‘look’ is material if it is decidedly actional as the probing question ‘what are you doing?’ can elicit the answer ‘I’m looking at the photos’, or
behavioural if it is not only actional but also the result of the person’s emotive, sensory and cognitive responses (Talib 2008). The case in question is neither material nor behavioural but a mental process and essentially of the cognitive type whose meaning is one of ‘understanding’. In a pitch dark cell and under extreme mental unease, the act of outward looking turns to be an inward process. Thus, this main clause features ‘the thing’ as an active Senser of the finite mental process-verb ‘looked’ but the sensed Phenomenon is still to be searched. The same thing applies to the above material-process verb ‘struck’. When Sammy knows that no release is to be expected from without, i.e. from striking the cell bars, he gives up the physical attempts for a mental search of release. That is, the remaining occurrences of the verb ‘strike’, with its dynamic character, are interpretative of his profound, insisting urge for ‘resurrected’ beginning. He appears then as a Senser of this made mental process ‘struck’ as well as the mental process ‘saw’:

(T)he rat struck again from the place away from now into time. (p. 185)

It (the rat) struck with full force backwards into time past, saw with the urgency of present (…) struck at the future (p. 185)

A close reading of 10 to 11 in the above clause complex makes the meaning of these clauses clear. The first Circumstance of Manner (10) features a strong collocation between ‘starting’ and ‘eyes’ where these eyes have nothing to do with the ‘physical’, and ‘blindfolded eyes’ (p. 166). These eyes are now his objective and mind’s eyes. Note the use of non-finite progressive verbs functioning as premodifies ‘starting’, ‘burning’ and ‘racing’ in ‘burning breath’ and ‘racing heart’ (7) respectively which gives the former a continuing and thriving state, and emphasises the ongoing process of his mental struggle. The passage also sprouts in such Circumstances of Manner ‘with the frantic writhing and viciousness of a captive snake’ (pp. 184-185), ‘with full force’ (p. 185) and ‘with the urgency of present need.’ (p. 185).
The passage comes to an end in the following lines closing chapter nine. In a more
decisive and epiphanic moment, Sammy decides to cross the grisly and gristly centre he has
created for himself to suffer.

(1) The thing that cried fled forward over those steps (2) because there was
no other way to go, (3)was shot forward (4) screaming as into a furnace, as
over unimaginable steps (5) that were all that might be borne, (6) were more,
(7) were too searing for the refuge of madness, (8) were destructive of the
centre. (9) The thing that screamed left all living behind (10) and came to the
entry where death is close as darkness against eyeballs.
(11) And burst that door. (p. 185)

What surprises the reader at a glance is the strange collocation in the material
process-verb (1) ‘fled’ and ‘forward’. Generally speaking, when someone ‘flees’, he usually
flees ‘to’, ‘from’ or ‘away’. Thus, this unusual collocation imparts the whole clause with a
feeling of two psyches. Sammy, at this very moment, is under the compulsion of two forces -
one that wants him to shrink back and the other impels him to run ‘forward’. Of course, the
latter has won for the belief that no help is to be expected from without. The rationalisation in
his confrontation of darkness is made apparent in the following causal clause which is
introduced by the conjunctive ‘because’. The proposition is made even stronger by forming it
in an existential clause. The impression of the guided ‘fleeing forward’ is now syntactically
made even clearer at (3). Here, this passive structure features Sammy as the affected
participant, i.e. the Medium of this ergative clause. In terms of Agency, this clause implies
the interference of an unmentioned participant, i.e. the Agent that has the power to shoot him
forward, most certainly is his deep urge for want of mental liberation. The non-finite
progressive clause (4) with its doubles Circumstances of comparison ‘as into a furnace’ and
of means ‘as over unimaginable steps’, renders his psychological reaction as ongoing, even
determining. Note too the shift from ‘cry’ to ‘scream’ which is more expressive of the sharp,
shrill voice that is out of his extreme pain as hinted in the previous Circumstance of
comparison ‘as into a furnace’. The rankshifted clause (5) intensifies his manner of stepping
that were all that might be borne’. The last three juxtaposed relational clauses introduced by the relational process-verb ‘were’, in ‘were more, were too searing for the refuge of madness, were destructive of the centre’ gives the proposition a sense of solidity and determination. Notice the Attributes used too ‘more’, ‘too searing (for the refuge of madness)’ and ‘destructive of the centre’, all of which contribute to the overall impression of his changed nature towards confronting reality. The clause complex (9, 10) features ‘the thing’ as an Actor of the two material process-verbs ‘left all living behind’ and ‘came (to the entry)’ as the final step in his struggle.

The last line in this analysed passage and in this chapter is a one-sentence paragraph:

And burst that door. (p. 185)

The breaking of the door is not a real and physical action as the commandant later opens the door ‘to let (him) out of the darkness’ (p. 186). It is, therefore, a metaphorical one expressing a hidden proposition. This short paragraph ‘And burst that door’ lends itself to the effectiveness of the performance. Strikingly, this is a ‘happening’ merely experienced in the frenzied mind of the character which reinforces the impression of the force and effectiveness of the character’s rebellious reaction to his own darkness. This is what the verb ‘struck’ has to say. It is one that is carried due to internal pressure. Therefore, thematising ‘burst’ makes his internal tension stand out. But this foregrounding is achieved at the expense of the elliptic Subject be it ‘the thing’, ‘the rat’ or even the pending first-person narrator ‘I’. This is not a coincidence but a linguistically stylistic manipulation. From an experiential perspective, this sentence features a material process-verb ‘burst’ but no acting participant, i.e. who caused the door to burst? As the whole proposition is metaphorical, the narrator skillfully hints too at the symbolic re-birth of a newly born consciousness that has nothing to do with ‘the thing’, ‘the rat’ or the first-person narrator:

(The commandant) giving me the liberty of the camp when perhaps I no
longer needed it. I walked between the huts, a man resurrected but not by him. (p. 186)

Following his sufferings and the commandant’s opening of the door, Sammy finds rest for his physical enslavement but no relief from his mental enslavement. If the previous chapter, i.e. chapter nine, is an account of Sammy’s mental retrogression, the following ones are by no means certain of his mental progression. This impression is the result of the complete and marked change in the narrative tools. We also notice that the narrative disrupts the chronological account of his past memories foregrounding once again some flashbacks to the second stage of his life, i.e. his adolescent school days with teachers Rowena Pringle and Nick Shales and his decision to have Beatrice at any cost. This is not coincidental. The writer has spared some events for the narrator’s analysis in his new consciousness. Sammy’s recollections, being subjective in his narration of the events, he asserts ‘a sense of shuffle fold and coil, of that day nearer than that because more important, of that event mirroring this, or those three set apart, exceptional and out of the straight line altogether.’ (p. 6)

The narrative reveals Sammy’s growing process of changing his beliefs and attitudes:

1. For now the world was reorientated. 2. What had been important dropped away. 3. What had been ludicrous became common sense. 4. What had had the ugliness of frustration and dirt, I now saw to have a curious reversed beauty (. . .) (p. 188)

The narrator is obviously and understandably determined to lead a new life with a new perspective. This impression is obtained particularly from clauses (2, 3 & 4) in which they feature a significant structural pattern, i.e. nominalisation ‘whereby any element or group of elements is made to function as a nominal group in the clause’ (Halliday and Matthiessen 2004: 69). In the above cases, i.e. ‘what had been important’, ‘what had been ludicrous’, and ‘what had had the ugliness of frustration and dirt’ act as a nominal group whose function is to start off the clause with the main proposition. The effect this nominal structure creates in the mind of the reader is the immediate specificity that tells of the narrator’s new point of view,
attitude, and belief, and as the clause unfolds rhematically, it reveals the type of social reorientation he has achieved. In other words, he drops immoral, corrupt behaviour, lets new perspective shines out, and retrieves previously discarded things. A similar pattern implies Sammy’s developing insight into the causes of his fall is the ‘thematic equative’ or what is traditionally known as the pseudo-cleft sentence (ibid: 69). This linguistic equation is characteristic of the relational processes of the identifying type, that is, it equates or identifies the Theme, the nominalisation structure introduced by the ‘Wh-element’, with the Rheme:

What men believe is a function of what they are; and what they are is in part what has happened to them. (p. 212)

He is now aware that that ‘darkness’ or ‘blindness’ is to be his own nature and his own sufferings in the cell are nothing but his own, dark centre:

(1) These shapes could be likened to nothing (2) but the most loathsome substances that man knows of; (3) or perhaps the most loathsome and abject creatures, continuously created, radiating swiftly out and disappearing from my sight; (4) and this was the human nature (5) I found inhabiting the centre of my own awareness. (6) The light that showed up this point and these creatures came from the newly perceived world in all its glory. (7) Otherwise I might have been a man who lived contentedly enough with his own nature. (p. 190)

His voice becomes strong in relation to the irrational dimension in his life. This is expressive in the relational process (1) in which the narrator ascribes the Attribute ‘nothing’ to ‘the shapes’, the fears which he created in the cell to torture himself. The operator ‘could’ adds a modal element of probability to the proposition, a probability that stands in the lowest scale. The clause sounds ironical to what the narrator would respond. The irony is created in delaying the negativity of the proposition to the end of the sentence which is expressed not by a negative element but by a Mood Adjunct ‘nothing’. Note the repeated use of the superlative adjective (2 & 3) in thematic position. This endorses the narrator’s utter belief of the proposition he makes ‘the most loathsome substances ( . . ) the most loathsome and abject creatures’ respectively. This proposition is further postmodified by rankshifted clauses (3)
that provoke even deeper a feeling of shock, a feeling of repulsion, ‘continuously created, radiating swiftly out and disappearing from my sight’. At clause (4), with its extending structure through the additive conjunctive ‘and’, features the syntactic Subject and Theme as the Identifier Carrier and ‘the human nature’ as its Identified Attribute. The last clause in this clause complex tells of his last experience. This is the mental clause (5) which features the narrator a Senser of the mental process-verb ‘found’ where the sensed entity is a macrophenomenon which extends from clause (1) to clause (4) and also transcends the sensing clause to ‘inhabiting the centre of my awareness’ (4). His new perspective is clearly expressive in the thematisation of ‘light’ (6) that acts as the Agentive participant in his new life. It is this ‘light’ that ‘showed up’ his evil nature, the ‘light’ that came from his new consciousness. It is this new ‘light’ that gives Sammy, in his newly perceived awareness, a new insight into things. The narrative features other lexical items which are tied to the glorious world and which is concomitant with his enlightenment. Everything is described in an enlightened spirit, ‘they (the huts) shone with the innocent light’ (p. 186), ‘a universe of brilliant and fantastic crystals’ (p. 186), ‘he was a being of great glory’ (p. 187), ‘my complete and luminous sanity’ (p. 187), ‘I was surrounded by a universe like a burst casket of jewels’ (p. 187), ‘I became accustomed to the rhythm of silence (p. 189), ‘if not the gold, at least the silver of the new world’ (p. 189), ‘the being of Beatrice (. . .) shone out of her face’ (p. 191), ‘(Beatrice’s) face lit from a high window’ (p. 221), ‘(Beatrice’s) light of heaven’ (p. 222). Deprived of this new, self-knowledge, he ‘might have’ continued his life as ‘dumb and blind’ and ‘a man who lived contentedly enough with his own nature’ (7).

Of course, the style has change radically enough from the episode of the cell onwards to reveal the changed personality. The narrator presents his growing self as a progression from self-ignorance to self-awareness and finally to the productive self-analysis. In contrast to the previous narratives, i.e. up to the horrifying experience in the cell, the narrator’s
Chapter Seven: Analysis: Style and Content of *Free Fall*

following narrative is characterized by a variability of expression. A linguistic feature which
is most crucial and most valuable in the process of his mental progression is expressed
experientially by the preponderance of mental processes. The use of mental process types
associated with the first-person singular pronoun illustrates his progression from a perplexing
questioning of his dilemma like ‘when did I lose my freedom?’ or ‘how did I lose my
freedom?’ to the more analytic mind, capable of effective rationalisation of his past
memories like ‘But why should Samuel Mountjoy, sitting by his well, go with a majority
decision?’ (p. 226) ‘why should not Sammy’s good be what Sammy decides?’ (p. 226) or
‘did I not understand that none of my tide had come to trouble her quite pool?’ (p. 225).
While the former couple of questions represent the ‘undecided state of mind’, in the latter set,
the narrator appears more evaluative and judging over his own actions.

Experientially, the mental patterning in this last movement is predominantly of the
cognitive type (knowing, believing, learning, understanding, etc.), thus reflecting not only
Sammy’s self-awareness but also the deep introspection of himself. The abundance of such
processes suggests a measure of consciousness. In other words, there is a transition from the
mental uncertainty expressed alone in the main clause by the feature of negative polarity as
in ‘I don’t understand myself’ (p. 143) or realised both by a negative element and an
interrogative clause introduced by, for example ‘whether’, ‘I don’t know what do’ (p. 91), ‘I
don’t know whether I know anything or not!’ (p. 151) to the confident and conscious mind ‘I
knew myself’ in ‘Nothing that Halde could do seemed half so terrible as what I knew myself.
(p. 190), ‘I know myself to be irrational’ (p. 226), ‘but since I record all this not so much to
excuse myself as to understand myself (p. 226). Other cases of mental activities are quoted
below:

I understood them (huts) perfectly, boxes of thin wood as they were, and
now transparent, letting be seen inside their quotas of sceptred kings. (p.
186)
The cry was directed to a place I did not know existed, but which I had forgotten merely; and once found (p. 187)

So he (the commandant) wandered off, thinking I was round the bend, not comprehending my complete and luminous sanity. (p.187)

I knew that, (no argument possible between people holding either view) because at different times of my life I had been either kind in nature. (p. 188)

I began to learn about the new world (p. 189)

But the substance of these pillars (pillars of order) when I understood what it was, confounded me utterly. (p. 189)

I found (the loathsome human creature) inhabiting the centre of my own awareness (p. 190)

Nothing that Halde could do seemed half so terrible as what I knew myself. (p. 190)

I knew one of them, Johnny Spragg, and I understood how there had been in him what had been missing in me (p. 191)

I know myself to be irrational (p. 226)

But since I record all this not so much to excuse myself as to understand myself (p. 226)

The above examples are meant to be Sammy’s gradual understanding to step out of his mental anguish and to ‘reorientate’ himself in relation to the new phase of his life. To put it in another way, he now learns to view himself no longer as an isolated individual but as ‘part of’ (the new world) which ‘was not just an ambition, but was a necessity.’ (p. 189). He finds that ‘love flows along it until the heart, the physical heart, this pump or alleged pump makes love as easy as a bee makes honey’ (pp. 187-188). He also perceives the vital standards are ‘the relationship of individual man to individual man (. . .). This live morality was, to change the metaphor, if not the gold, at least the silver of the new world.’ (p. 189).

The numerous mental processes of cognition above account for Sammy’s mental preoccupation. He is now in a position to make inferences and analyse his past events and experiences in a more systematic way to make his own judgements and conclusions.
Another linguistic feature employed in the text to reveal Sammy’s deep deduction to understand what has gone wrong is nominalisation. The nominalisation of the mental processes allows itself to take different participant roles and different syntactic positions in the clause. In all cases, any employed nominal renders the original mental process more permanent and insisting ‘it seemed natural to me that this added perception in my dead eyes should flow over into work, into portraiture’ (p. 188) and ‘understanding came to me’ (p. 216).

His exuberant awareness extends to cover the story of Beatrice. Sammy now looks at her differently. He recognises the beauty of her silence, the beauty of her loving face, the simplicity and the generosity which she enjoys:

(1) So that when I thought back (2) and came on the memory of Beatrice (3) the beauty of her simplicity struck me a blow in the face. (4) That negative personality, that clear absence of being, that vacuum which I had finally deduced from her silences, (5) I now saw to have been full. (6) Just as the substance of the living cell comes shining into focus as you turn the screw by the microscope, (7) so I now saw that being of Beatrice which had once shone out of her face. (8) She was simple and loving and generous and humble; (…)(9) And yet as I remembered myself as well as Beatrice (10) I could find no moment (11) when I was free to do as I would. (12) In all that lamentable story of seduction I could not remember one moment (13) when being what I was I could do other than I did. (p. 191)

This passage, taken from chapter ten, proves that the narrator is very well responsive to facts he has been blinded to. It is also expressive of his repenting, mental state, apparently poignant reflections upon his previous attitudes towards Beatrice. Both the mental and relational mode serves his purpose. The narrator features himself a Senser of the cognitive mental verbs ‘thought back’ (1), ‘remembered’ (9), ‘could find’ (10), ‘could not remember’ (12). The narrator’s mental state is also expressed metaphorically ‘came on the memory’ (2) and ‘saw’ (5 & 7). Traditionally, the verb ‘see’ is a visual perception. However, when ‘see’ functions together with other past, cognitive verbs; it semantically acquires another level of perception, i.e. cognition. In systemic terms, perceptive processes are set in contrast with the
cognitive ones. Yet they still have a mental manifestation through consciousness, and a
perceptive (physical) aspect through body organ. Significantly, the perceptive process-verb
‘see’ in the above contexts acts on a par with the cognitive process-verb ‘recognise’. Other
set of meaningful occurrences of such a verb sprouts in the narrative where the meaning is
one of conscious perception, might be either ‘know, understand, or feel’:

(T)he ugliness of frustration and dirt) I now saw to have a curious reversed
beauty (p. 188)
I saw the results of his knowledge even though I could not share it.
I saw an appalled realization,
I saw impotence to cope,
I saw even the beginning of wild laughter. (p. 208)

(He ignored me save for one imperious sweep of the hand and a pointing
finger.) I saw why. (p. 209)

While the narrator is drawn into a mental activity, Beatrice’s simple beauty ‘struck’ him a
‘blow’ (3). This is another mental reflection expressed metaphorically as a material process.
The narrator would have acted as the Senser in a simple mental process like ‘I admired the
beauty of her simplicity’ or in a relational process like ‘I was struck by the beauty of her
simplicity’, in which the narrator would appear as the Theme and Subject of his proposition.
The original, in contrast, features her beauty not only in thematic and Subject position but
also in the Agentive role. In other words, the narrator features as the affected participant,
with ‘a blow’ as the Scope of the process, while ‘the beauty of her simplicity’ is the Actor.
So in this reflection the narrator seems not willing to present himself as the central theme.
Therefore, he has granted the focus at this important point to this abstract entity, i.e.
presumably in recognition of her unnoticed beauty. In the previous presentation of his
infatuation, Sammy does not describe himself as being struck by her beauty whatsoever. His
recognition is also expressed in the relational mode (8) ‘she was simple and loving and
generous and humble’. The narrator uses these Attributes in the juxtaposed style to stress the
unique qualities to which he has been blinded to. Another relational example occurs on page 221 ‘she was contained and harmless, docile and sweet.’

Textually, the predominant hypotactic structure also contributes heavily to the construction of the narrator’s profound introspection. The first three clause complexes (1-3), (4-5) and (6-7) feature a combination of subordinate clauses in the background, enabling them to stretch and accumulate on the first syntactic part of the clause complex, with a view to stressing the deep mental involvement. Besides, this way of structuring clauses, makes the second syntactic part stand out as the new important information. Another look at these sentences, shows that what all have been foregrounded are those which have been appreciative of Beatrice’s beauty. From an interpersonal perspective, two linguistic features stand out- the repeated use of the distal deictic ‘that’ and the use of the temporal deictic ‘now’. In the case of the former ‘that negative personality, ‘that clear absence of being’ and ‘that vacuum’ (4) and ‘in all that lamentable story of seduction’ (12) all indicate that the narrator distances himself from attitudes and events previously asserted. Note that the last case ‘in all that lamentable story of seduction’ is a marked Theme, psychologically confessing desperately his discomfort and distress against that event. The use of ‘now’ in a past-tensed clause (5 & 7) is an emphatic articulation of his new attitude.

It is also worth stressing that the narrator’s mental progression to infer and form judgements expands to accommodate another experience of his previous life, i.e. his school teachers. By this is meant that he is moving towards reconsidering those people with whom he has had a significant relation and has contributed in shaping his life– Rowena Pringle, who has taught him Scripture and Nick Shales, who has taught him science. Both views have created in him an entangled tension. This entanglement has been the crucial keystone when he is forced to choose either view- should it be a religious or materialistic choice? Although he is instinctively drawn to the religious beliefs, he chooses Nick’s atheistic and materialistic
principles which ‘denied the spirit behind creation’ (p. 214) and accepts only ‘what he can ‘touch and see and weigh and measure’ (p. 231). But his loving and selfless nature makes Sammy sees the illogical as ‘logical’. And it is this belief that has pushed him to pursue the corporeal relationship with Beatrice, an action which has been ‘relative, nothing absolute’ (p. 150) ‘nominal and relative’ (p. 226).

Predominantly, the cognitive processes are of the knowing and understanding type. Another cognitive type stands out, ‘believe”. This is a metaphorical realisation of a modal element because it can be expressed instead by a Mood Adjunct like ‘probably’. This way of reflecting upon the implication of remote experiences signifies his innermost point of view. This use of subjective modality strives to accentuate the truth of the statement’s proposition to its maximum. One of the most outstanding examples occurs towards the close of chapter eleven, when the narrator presents a more personal realisation on the failures of his life. The reason for regarding such expressions as metaphorical is the fact in the cognitive clauses below ‘I do not believe’ (1) and ‘I believe’ (2) regards each proposition not as ‘I do not think’ or ‘I think’ but as ‘it is not so’ and ‘it is so.’ (Halliday and Matthiessen 2004: 614):

(1) I do not believe that rational choice stood any chance of exercise.  (2) I believe that my child’s mind was made up for me as a choice between good and wicked fairies. (p. 217)

He also presents and analyses his own choice in retrospect and is able to dissociate himself from his former belief. The employment of the existential processes serves the same purpose of distancing the narrator from those previous beliefs:

There was no place for spirit in his (Nick) cosmos and consequently the cosmos played a huge practical joke on him. (p. 213)

There are no morals that can be deduced from natural science, there are only immoral (p. 226)

Miss Pringle, on the other hand, ‘hated’ (pp. 194, 210) and ‘disliked’ (p. 195) him. The presence of such negatively charged emotive process-verbs plays a crucial role. It leads
to the creation of an emotional distance in the student-teacher relationship, inciting him to embrace blindly whatever is available in the other side. This is supported by the use of relational processes which here describe mental states as well like ‘I was hateful’ (p. 194). This antagonistic attitude is also supported lexico-semantically. He is described as ‘weeds and slugs and snails and hideous slimy, crawling things’ (p. 206). All these attributes disclose how Miss Pringle views the little boy. This attitude, Sammy now relates to it in causal terms for he has stood between her and Father Watts-watt, ‘because she had a crush on Father Watts-Watt-who adopted me instead of marrying her-’(p. 194). She also humiliates him for his humble origin ‘we all know where you come from’ (p, 203). The narrator’s need to accentuate his mental capacities and the potential to make judgements on the one hand and on the other hand to further aggravate Miss Pringle’s image is articulated in the following excerpt:

(1) Nowadays I can understand a great deal about Miss Pringle. (2) The male priest at the altar might have taken a comely and pious woman to his bosom; (3) but he chose to withdraw into the fortress of his rectory (4) and have to live with him a slum child, a child whose mother was hardly human. (5) I understand how I must have taxed her, first with my presence, then with my innocence and finally with my talent. (6) But how could she crucify a small boy, tell him that he sat out away from the others (7) because he was not fit to be with them (8) and then tell the story of that other crucifixion with every evidence in her voice of sorrow for human cruelty and wickedness? (9) I can understand how she hated, (10) but not how she kept on such apparent terms of intimacy with heaven. (pp. 209-210).

The impression of the narrator’s retrospective elaboration is supported by the use of the cognitive mental-verb ‘understand’– ‘can understand’ (1 & 9) and ‘understand’ (5). This cognitive verb in the simple present form brings in new past reflections to the foreground. With the first-person singular account, the role of the memory actively makes his retrospection much more involved and connected. In other words, the propositions presented here are experientially the outcome of the narrator’s recollections, thus, another step forward to the gradual and logical examination of his memories. This is a regular feature of this entire
section where the narrator appears in logical control of his memory, i.e. by the recurrent use of the mental processes with the ‘I-pronoun’ as the active Senser:

I knew then what a fool I was; I knew that if explaining myself to Father Watts-Watt was impossible it was dangerous with Miss Pringle. (p. 200)

(Miss Pringle had me standing up where she wanted me.) If I did not understand the enormity of my offence, (if I was still acquainted with innocence and held the belief that there was room for me somewhere in the scheme of things, nevertheless Miss Pringle felt herself able to undermine me and dedicated herself to that end.) (p. 202)

But I know now that she (Miss Pringle) would not have accepted even the most elaborately accurate explanation. (p. 203)

(I went back to the class with my stained face and gave her the headmaster’s message. She ignored me save for one imperious sweep of the hand and a pointing finger.) I saw why. (p. 209)

I understood instantly how we lived a contradiction. (pp. 216-217)

His retrospective details get even asserted by his assertive assessment through use of the modal operator ‘must’ in the projected clause at (5) by which the narrator emphasises the probability of his proposition, i.e. the remembered event. The narrator’s commitment to his proposition or to intellectual thinking is expressed also by the same modal operator ‘must’ but which emphasises his obligation to what he believes in ‘Justice not only be done, must be seen to be done’ (p. 204), ‘I must examine it completely’ (p. 217). This last example contains another linguistic feature which emphasises as well as intensifies his mental workings. This is the use the Circumstances of Manner ‘completely’ in ‘I must examine it completely’ (p. 217), ‘finally’ in ‘I had finally deduced from her silences, (p. 191), ‘deeply’ I have pondered them both so deeply (p. 214), ‘completely’ in ‘I must examine it completely (p. 217) and ‘instantly’ in ‘I understood instantly’ (pp. 216-217). The above excerpt features the adversative conjunctive ‘but’ as the textual Theme of three clauses (3, 6 & 10). The last two are significant for the fact that they are used in his reflection upon the aggressive way Miss Pringle has treated and the point of view which she preaches. The narrator aims at revealing
the contradiction she lives with. She does ‘crucify’ this little boy while she is narrating painfully the story of crucifixion ‘for human cruelty and wickedness’.

In his continuing reflection, he realises the repercussion they have had on him:

(1) Mine is the responsibility (2) but they are part reasons for my shape, (3) they had and have a finger in my pie. (4) I cannot understand myself (5) without understanding them. (6) Because I have pondered them both so deeply (7) I know now things about them (8) which I did not know then. (9) I always knew (. . .) (10) and now, because I am so much like her, (11) I know why. (p. 214)

The transitivity above is characterised by the mental processes particularly of the repeated use of the cognitive process-verb ‘know’- ‘know’ (7), ‘did not know’ (8) ‘knew’ (9) and ‘know’ (11); ‘cannot understand’ (4), the non-finite progressive ‘without understanding (them)’ (5); ‘have pondered’ (6). In this way of presentation, the narrator appears as an active cognisant, able to comprehend. Moreover, he presents himself as being capable of linking events. The impression of the narrator’s ability to understand and pass judgement is supported by the conjunctive system, i.e. the use of the linker ‘because’ (6 & 10) or interpersonally ‘(I know) why’ (11) to indicate the relation of cause and effect, a n experience which he holds to be of ‘statistical probability’ (p. 5). As he acquires more and more mental strength, this sense of reasoning of the teachers’ as ‘part reasons’ for influencing and meddling his personality into what he is increases too. This is best found in the following except with its causal structure both textually such as ‘because’ and metaphorically such as ‘for this reason’:

The beauty of Miss Pringle’s cosmos was vitiated because she was a bitch. Nick’s stunted universe was irradiated by his love of people. Sex thrust me strongly to choose and know. Yet I did not choose a materialistic belief, I chose Nick. For this reason truth seems unattainable. I know myself to be irrational because a rationalist belief dawnded in me and I had no basis for it in logic or calm thought. People are the walls of our room, not philosophies. (p. 226)

The narrator’s knowledge of the contradictory points of view, i.e. faith and science and which both meet in him and make him a complex and contradictory creature:
I was deciding that right and wrong were nominal relative, I felt, I saw the beauty of holiness and tasted in my mouth like the taste of vomit. (p.226)

His condemning voice is heard by the embedded correlative structure ‘(not)-but’ which has an evaluative force. The structure also is placed out of the arguable block, i.e. the Mood structure; therefore it appears more emphatic and persuasive. In logico-semantic terms, the structure is one of expansion where the second conjunctive enhances on the meaning of the first (Halliday and Matthiessen 2004: 386):

They form an arch, not of triumph but of defeat, they are supporters to my shield, if anyone made me, they made me, spiritual parents, but not in the flesh’ (p. 194).

Miss Pringle vitiated her teaching. She failed to convince, not by what she said but by what she was (p. 217)

Nick persuaded me to his natural scientific universe by what he was, not by what he said. (p. 217)

This structural pattern with its potential first to negate then to distinguish for what is more meaningful and important is also typical in his constant induction. Therefore, this linguistic strategy spreads in the whole narrative by which it suspends the reader for something new - be it crucial, critical, surprising, shocking and even appalling:

To be part of it (the new world) was not just an ambition, but was a necessity. (p. 189)

This substance was a kind of vital morality, not the relationship of a man to remote posterity nor even to a social system, but the relationship of individual man to individual man- (p. 189)

But when the eyes of Sammy were turned in on myself with that same stripped and dead objectivity, what they saw was not beautiful but fearsome. (p. 190)

These shapes could be likened to nothing but most loathsome substances that man knows of (p. 190)

The small boy trotting by Evie was nothing to do with me: but the young man waiting on the bike for the traffic lights to change from red-he and I dwelt in one skin. (p. 191)

She (Miss Pringle) ruled, not by love but by fear. (p. 195)

Conduct is not good or bad, but discovered or got away with. (p. 218)
I could tell myself before that first lesson ended that she was nothing but a
girl with fair hair and a rather sweet expression (p. 222)

I have said that our decisions are not logical but emotional. (p. 222)

All day long action is weighed in the balance and found not opportune nor
fortunate or ill-advised, but good or evil. (pp. 252-253)

I have discussed so far the narrator’s extensive employment of his mental capabilities
to know, understand, think, believe, see, deduce, etc. An inherent participant to the mental
processes is the Phenomenon, i.e. the sensed participant. A Phenomenon can be a ‘thing’,
realised as a simple nominal group; significant examples are ‘myself’ as in ‘I knew myself’
or ‘my voice’ in ‘I found my voice’, and ‘about Miss Pringle’ as in ‘nowadays I can
understand a great deal about Miss Pringle’, or it can be either ‘metaphenomenal’ or a
‘macrophenomenal’ (Halliday and Matthiessen 2004: 204). The latter participant occurs in
‘projection’ clauses (ibid: 441), e.g. ‘I understood how there had been in him what had been
missing in me’ where ‘how there had been in him what had been missing in me’ is the
projected or reported thought. All the mental processes, i.e. cognitive, perceptive, emotive
and desiderative, can have a simple Phenomenon:

Cognitive: I knew one of them, Johnny Spragg (p. 190)
Emotive: I loved her (p. 214)
Desiderative: I want your help (p. 233)
Perceptive: I heard the handle scrape (p. 153)

As far as ‘projection’ is concerned, not all the processes act the same way. The
macrophenomenon is expressed in non-finite clauses as in ‘I saw him (commandant)
coming’, the metaphenomenon is a finite clause (ibid: 204) as in ‘I always knew that Miss
Pringle hated Nick Shales’. The latter type needs a little discrimination.

In perceptive clauses the metaphenomenon is one of a response to a fact (ibid: 205) as
in ‘(Gradually I came to see) that all this wonder formed an order of things and that the order
depended on pillars. (p. 189). In cognitive processes, a metaphenomenon is a projected thought brought into existence as a proposition (ibid: 449). I shall quote below some of the metaphenomenal clauses of cognition for the reason that (a) they have the most frequent occurrences, and (b) for their relevance as they reveal the complex processing that takes place in the narrator’s mind:

(I understood) how there had been in him what had been missing in me; namely a natural goodness and generosity- (pp. 190-191)

(I knew) then what a fool I was; (I knew) that if explaining myself to Father Watts-Watt was impossible it was dangerous with Miss Pringle. (p. 200)

(But I know) now that she would not have accepted even the most elaborately accurate explanation. (p. 203)

(I understand) how I must have taxed her, first with my presence, then with my innocence and finally with my talent (p. 210)

He fancied, (I believe), that the contrast between my position at the rectory and my known, my almost brandished bastardy had been flung at my head. (p. 214)

(I know) now things about them which I did not know then. (p. 216)

(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. (p. 217)

Then when the mechanism of sex became clear to me (I knew) only too well what I wanted. (p. 219)

(I know) myself to be irrational because a rationalist belief dawned on me and I had no basis for it in logic or calm thought. (p. 226)

The constantly deep investigation of his stored memories leads him to deduce the knowledge of the mental states or processes of the other people, i.e. his two teachers:

(She was Miss Pringle and) she hated me (p. 194)

(I had a hazy feeling that if only I could find the right words), Miss Pringle would understand and the whole business be disposed of. (p. 203)

Nick thought he spoke of real things. (p. 212)

She (Miss Pringle) hated him (Nick). (p. 214)
Perhaps she half understood how flimsy a virtue her accidental virginity was, perhaps sometimes in a grey, light before the first bird she saw herself as in a mirror and knew she was powerless to alter. (p. 214)

She (Miss Curtis) knew well enough what was going (p. 220)

Nick (had a saintly cobbler as his father and) never knew that his own moral life was conditioned by it (p. 226)

He, then, recognises that his initial choice of Shales’ point of view of the universe as against Pringle’s religious world is not the deciding factor, but contributory to his fall. And with the usual fragmented syntax, he closes this stage with, ‘Here? Not here.’ (p. 217).

In a recollection of Beatrice and the impelling feelings he has to experience whenever he sees her, he narrates ‘the compulsion was on me’ (p. 223). In this attributive relational clause the Carrier features an abstract participant, i.e. ‘compulsion’ and in a thematic position which gives this participant the importance as the controlling phenomenon upon Sammy who has been moved to the rhematic position as the circumstantial Attribute ‘on me’. Later, in a set of relational processes his compelling experience towards Beatrice takes a turn for the worse. This series of relational processes is preceded by an existential process ‘there was, in and around me, an emotional life strange as dinosaurs.’ Three features are significant in the embedded Circumstance of place ‘in and around me’, the resulting Attribute ‘strange’ which postmodifies the Existent or the experience, and finally the Circumstance of Role ‘as dinosaur’. All these depict the deep obsession Sammy has for Beatrice. The following consecutive relational processes worsen his obsession:

I was jealous of her not only because someone else might take her.
I was jealous of her because she was a girl.
I was jealous of her very existence. (Most terribly and exactly I felt that to kill her would only increase her power . . .). The tides of life became dark and stormy’ (pp. 224-225)

Having achieved a deeper understanding of himself, and examining and probing others’ intentions and actions, he comes to admit the responsibility of his own predicament
for what he is he will be. This impression is best illustrated in the following clause complex where the relational structure is most controlling of his inner feelings:

(1) Guilty am I; (2) therefore wicked I will be (p. 232).

What this most striking clause complex sets out is the syntactic unmasking of his deep admission of his self-corruption. The first clause sounds ungrammatical according to the rules of the English language. In systemic definition, a relational clause is either attributive or identifying. The identifying clauses feature two important roles the ‘Identifier’ and the ‘Identified’, both of which are typically definite, through the use of the definite article ‘the’, possessive pronoun ‘my’, ‘his’, etc. In contrast, the attributive clauses has two nominal groups as its significant participants ‘Carrier’ and ‘Attribute’ where the latter is typically an adjective or indefinite, i.e. the noun is a common noun with no article or with an indefinite determiner like ‘a’ or ‘some’. Another key difference is the notion of ‘reversibility’. In other words, identifying clauses are reversible, attributive ones are not. Now if we look again at the relational clause (1) it displays characteristics of both types: it is attributive in that it has an Attribute which is an adjective and it is identifying for the feature of reversibility being exploited here. From this syntactic manipulation we can see now the writer’s intentions behind violating this grammatical rule. In doing so, he achieves two significant points- firstly, he thematises the complement or the Attribute ‘guilty’ which is ‘the most marked type of Theme’ besides foregrounding the narrator’s most troubling admission of himself; secondly, he displays the narrator in a tantamount relationship with the Attribute ‘guilty’ which sounds more like an entity. The continuing clause (2) features the enhancing conjunctive ‘therefore’ as its textual Theme setting out the clause complex in causal relationship. Likewise, this clause features a marked Theme ‘wicked’ which is the Attribute set to define and categorise the nature of the Carrier, i.e. the nature of the narrator. To recapitulate, the marked thematising of the Attributes ‘guilty’ and ‘wicked’ foregrounds
strongly the narrator’s utter belief of his corrupt self and expressing them in a relational structure gives the propositions a more permanent character. The conjunctive ‘therefore’ ties the two clauses on a cause and effect relation—his guilt is the product of his wicked nature, or ‘Guilt comes before the crime and can cause it.’ (p. 232).

As mentioned earlier, in this last movement, the narrative interrupts the logical order of his memory, but as the narrator still believes that one memory ‘mirroring’ another, he remembers his last interview with the school headmaster that reveals some moral truths about Sammy. The headmaster voices his impressions about him in the Attributes ‘you’re dishonest and selfish’ (p. 234). The narrator retrieves a lost piece of memory which tells of the headmaster’s advice, ‘something which may be of value (…) to be true and powerful therefore dangerous’:

If you want something enough, you can always get it provided you are willing to make the appropriate sacrifice. Something, anything. But what you get is never quite what you thought; and sooner or later the sacrifice is always regretted. (p. 235)

The narrative immediately following this paragraph portrays Sammy in a jubilant mood: ‘clinging to the downs between the escarpment and the river’ and then gradually the narrative turns associatively to be sexual: ‘they (the flies, uncatalogued small moths, the thumping rabbits, the butterflies) murmured sexily for musk was the greatest good of the greatest number (…) The high fronds touched my throat or caught me round the thighs. There was a powder spilled out of all living things, a spice which now made the air where I waded thick.’ Then, in his uninterrupted cheerfulness, he, ‘in the hot air’, spells out ‘what was important to (him); namely the white, unseen body of Beatrice Ifor, her obedience and for all time my protection of her; and for the pain she had caused me, her utter abjection this side death’ (pp. 235-236).

In the paragraph that follows, the narrator concurrently appears mentally more involved with his own predicament. The mentally analytic mood moves now from the self-
assessment as a phase of probing into his self, to the most intellectual activity styled to form, though implied, a turning point in Sammy’s life. The passage starts with a modalised existential process ‘there must have been a very considerable battle round me that evening’. The high modal operator of certainty ‘must’ intensifies his awareness. And his discernment of the chaotic mind is signalled by the Existent ‘battle’ which metaphorically heightens the experience. Let us here note the premodifier ‘a very considerable’ and the postmodifier ‘round me’. The next clause features a clause complex ‘Every dog has his day and at last I see that this was mine.’ The initiating clause is a possessive relational process featuring ‘every dog’ as the Possessor in thematic and Subject position and the Possessed ‘his day’. The continuing clause features first a textual Theme ‘and’ and a marked topical Theme ‘at last’ to emphasise bringing his plight to an end. This is a cognitive mental process ‘see’ with the ‘I-pronoun’ as the Senser and an embedded identifying relational clause as the projected Phenomenon. In this clause, the demonstrative determiner ‘this’ functions as the syntactic and thematic head and as the Identifier Value whereas the Identified Token is represented by the possessive pronoun ‘mine’. Still, two features are worth mentioning. The embedded clause serves a purpose as being dependent upon the narrator’s intellectual capacity, i.e. being the Senser of the projecting mental process in the simple present. The other feature is the use of the proximal determiner ‘this’ which presupposes the narrator’s specificity to locating the key moment of his fall. The passage continues with cognitive mental processes. Note the use of ‘now’ which adds a tone for more enhanced immediacy and involvement on the part of the narrator:

So that there should be no doubt, I now see, the angel of the gate of paradise held his sword between me and the spices.

Now I knew the weight and the shape of a man, his temperature, his darknesses.

I knew myself to shoot the glances of my eye, to stand firm, to sow my seed from the base of the strong spine.
This intensive consciousness brings to the fore the headmaster’s words in a form of monologue between the narrator and Sammy:

What is important to you?
"Beatrice Ifor"
She thinks you depraved already. She dislikes you.
“If I want something enough I can always get it provided I am willing to make the appropriate sacrifice.”
What will you sacrifice?
“Everything.”

Here? (p. 236)

Sammy, out of his nagging ego, decides that Beatrice his sole sought-after model. The short even one-word answers are the Complements in full declarative statements: ‘what is important to me is Beatrice Ifor’ and ‘I will sacrifice everything’. So the answers are markedly thematised: Beatrice Ifor’ and ‘everything’ making them stand out and thematically sums up his most yearning and uncontrollable desire for Beatrice. Note the last answer, it is neither the headmaster’s ‘something’ or ‘anything ‘but ‘everything’. The last one-word paragraph ‘Here?’ is the narrator’s usual ending for every stage investigation. The question ‘Here?’ is each time answered negatively in the same following pattern, ‘No. Not here.’ But this time it is left unanswered which grants it some significance. The new wording of the interrogative sentence comes immediately after the word ‘everything’. This means that the narrator learns its meaning. It is this moment which costs him his freedom and leads to his fall.