Chapter Eight

Conclusion

It has been shown in the previous chapters, how the language constructs the theme of darkness and correspondingly builds up the characters and their experiences in Golding’s novels. He has demonstrated how ‘darkness’ and characters are linguistically intertwined to express the writer’s point of view of the fallen nature of human being. These chapters discuss the various linguistic devices, techniques and methods Golding has employed to portray individual characters, and consequently their worldviews. They also illustrate how far these linguistic means are useful to achieve the desired effects and what these effects are.

In Chapter Three it was shown that the critics were unanimous about Golding’s underlying theme. That is Golding’s novels reveal the question of man’s nature and looks not at man simply in relation to a particular society, but in relation to his own cosmos: his wickedness in *Lord of the Flies*, his ego in *Pincher Martin*, (and) his guilt in *Free Fall* (Tiger 1974: 15) and that such defects in man are represented as darkness, ‘the darkness of man’s heart.’ (LoF: 202).

The linguistic analyses and discussions of the selected examples and passages show that the critical observation is untenable as far as the representation of darkness is concerned. This is because in the analyses of the character’s speech and narrative, the theme of the fallen man is relative, i.e. this assessment is the result of the following: First, to the fact that the characters’ linguistic representation is relative (not absolute) to the writer’s belief ‘that man produces evil as a bee produces honey’ (Golding 1965: 87); secondly, the stigma of darkness is only characteristic of a few characters in *Lord of the Flies*. It is only Jack and Roger who are presented as evil embodiments throughout; whereas the other characters, such as Ralph, Piggy, Simon, etc. represent the bright side of man. The reference to the evil in other
characters was mentioned only slightly and in passing, for example, the event of Ralph’s hitting of a boar. In *Pincher Martin*, it is Martin and nobody else who is described to have been diseased with wickedness rather than other characters who are depicted as victims, i.e. Nathaniel and Mary Lovell. The same is applicable to *Free Fall*. Beatrice is mentally broken because of Sammy’s egoism to have and possess her sexually. Therefore, the notion of ‘darkness’ is found restricted to these individuals where ‘evil’ is manifested, yet not absolute; because it is Jack who first encourages for order, ‘we’ll have rules! ( . . . ) Lots of rules!’ (p. 33) and Sammy, who feels ‘fallen’ in life due to the guilt he has committed, seeks forgiveness, and is finally partially alleviated. The three narratives, therefore, treat ‘the evil’ and ‘the darkness’ mostly from these three points of view. Each novel is conditioned linguistically to the theme it unfolds. Each features individual as well as common linguistic patterns in the construction of the theme of darkness.

The linguistic analyses were able to unfold a number of issues. First and foremost, the linguistic patterns and excerpts chosen and analysed helped to answer the following questions:

- What kind of actions do the characters do?
- Who/what acts upon whom/what?
- To what extent are the actions and events relevant and expressive of the writer’s views?
- To what degree do the characters adhere to their hidden impulse?
- How is the authorial belief of the hidden darkness exposed?
- To what extent is the writer’s language interactive with the reader?
- How do the linguistic texture and structure contribute to the writer’s point of view?
- How do the writer and the narrator associate themselves with or distance themselves from specific actions and events?
As these questions suggest, the emphasis lay on the three functions of language, i.e. ideational, interpersonal and textual. (Halliday and Matthiessen 2004). The analytical tools of the systemic functional model were found to serve the answers to the above questions. The majority of the linguistic devices analysed are found to be part of the ideational function, both experiential and logical. Each novel features transitivity (also ergatively) patterns as well as various linguistic means, such as clause structures, grammatical transcategorisations and syntactic arrangements.

The transitivity system is one of extension, i.e. it extends from one participant to another. It encodes the character’s experience and similarly reveals whose point of view is dominant and powerful over the other. This function portrays the evil-embodied characters in an active, dynamic and above all destructive manner. The experiential function features the antagonistic character in a lucid style of aggression, hatred, egoism and controlling power. On the other level, the ergativity system presents the evil-embodied characters in a more subservient manner. The other group of characters representing the opposite point of view are presented in a more passive manner.

The analyses and discussions of the selected examples and passages unfold a number of stylistic devices. On the macro level, the analyses have discovered an authorial tendency towards impersonalisation of characters and their experiences and consequentially depiction of a hidden force which drives the characters to act inhumanely. This observation seems to be Golding’s approach to theorise and establish his thesis in the universality of the ruling dark nature of man. On the micro level of the analyses, the lexico-grammar of *Lord of the Flies* features Jack and his boys (the savages) predominantly in the transitivity patterns of the effective (destructive, menacing, and baleful) material type (kill, hunt, snatch (his knife, the conch), slam, hurl (a spear), snatch up (a spear), sharpen (a stick)), slash off (piece of meat), e.g., ‘(Jack) snatched his knife out of the sheath and slammed it into a tree trunk’ (p. 30),
‘Jack smacked Piggy’s head’ (p. 77), ‘Jack brandished his spear’ (p. 129) or ‘(Jack) hurled his spear at Ralph’ (p. 206), ‘(Roger) ( . . .) leaned all his weight on the lever’ (p. 205) causing the rock and strike Piggy to death, ‘Roger sharpened a stick at both ends’ (p. 216); behavioural processes (grin, snigger, giggle, boo, scream, glare at, spit, crawl, creep, stoop, twist). Ralph and his boys, in contrast, are encoded in linguistically passive structures, mostly by the middle material processes, i.e. either Scope or intransitive processes (shake (his head), kneel, run, stand, look up, stumble, limb away, jump, turn over, prepare (himself), haul (himself), worm (his way), catch (a glimpse); behavioural processes (wait, whisper, whimper, cry out, wail, stand, breathe, shrink way, stagger). The near absence of the cognitive mental processes, and apparently of the emotive variant, and particularly from Jack’s group makes the atmosphere appear more antagonistic and on the whole render the narrative unemotional and irrational (unthinking). A marked employment, though seldom, of the cognitive processes appears towards the end of the novel. The shift is conditioned by Ralph’s last moments of suffering reflecting mentally on his predicament in front of the more powerful authority led by the savages, e.g. ‘(Ralph) . . . drawn by the thought of the poor food yet bitter when he remembered the feast.’ (p. 209). The selection of processes also varies to constitute and support the theme of power. The following lines are expressive of the two different points of view. The combination of relational, behavioural and verbal processes fashions Jack in the more powerful position: ‘Ralph said no more, did nothing, stood looking down at the ashes round his feet. Jack was loud and active. He gave orders, sang, whistled, threw remarks at the silent Ralph.-’ (p. 78).

Golding’s language also highlights another pattern which presents the characters in a more submissive manner. This is the intransitive use of transitive verbs, predominantly of the effective material processes. In moments of intensely compelling emotional experience, the transitive structure of a clause does not realise a significant participant in the unfolding of the
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process as Actor^Process^Goal or the affected participant, i.e., the Goal does not actualise as Actor^Process only. This structure serves two purposes: (1) it lets the new information to lie heavily on the final item, i.e., the (destructive) material process-verb like; (2) the doers appear more like unconscious, ‘(. . . ) I might kill’ (p. 53), ‘Come on! I’ll creep up and stab—’ (p. 68), ‘(y)ou’re hurting!’ (p. 127). Therefore, the ellipsis of such obligatory syntactic word is linguistically symbolic in signifying the inner compulsion that drove the boys to act savagely. The more correct reading for such structures suggests a lack of agentive participant, i.e. a conscious entity. Hence, this is a case of ergative structure where the characters are portrayed as lacking consciousness and volition. They appeared more as Medium, the affected by the process in the following clauses: like ‘the crowd (. . . ) struck, bit, tore.’ (p. 172). Another similar structure is the use of Medium^Process^(Location) than Actor^Process^Goal. The latter suggests the boys as fully conscious participants whereas the former deprives the characters of conscious agency. In the following example, the ‘I’-pronoun appears as fully agentive and the Goal appears in its normal position, ‘I poked John’s arm (also ‘I poked John in the arm’) whereas in the example, ‘I poked at John’s arm’, the Goal appears in a circumstantial position, thus in this way the Goal loses its function as the highly targeted entity. The latter is found to be the writer’s choice to present more compelled characters to act unconsciously destructively, ‘Jack (. . . ) stabbed at Ralph’s chest with his spear’ (p. 201), ‘Sooner or later he would have to sleep or eat—and then he would awaken with hands clawing at him’ (p. 223), ‘Presently they were all jabbing at Robert’ (p. 127).

Another lexico-grammatical indication for portraying the intense compelling forces to act is realised by attributing action and power to inanimate objects in the material processes. Examples of such structure are the following sentences from Lord of the Flies, ‘(t)he sticks fell’ (p. 172) (upon Simon and killed him), ‘(t)he point (the spear) tore the skin and flesh
over Ralph’s ribs, then sheared off and fell in the water’ (p. 206), ‘(a)nother spear (. . .) went past his face’ (p. 206) and ‘(and ) one (spear) fell from on high’ (p. 206), ‘Some source of power began to pulse in Roger’s body’ (p. 200). In moments like these, the boys are presented not as agentive but are depicted at the service of their compulsions. The agency has been transferred to things and objects apart from the characters’ will and consciousness.

In *Pincher Martin*, the indomitable ego that compels Martin to resist the first fit of death in effect revives and reconstitutes itself. To sustain the illusion of survival, Martin’s ego or centre features Martin as an active Actor of the effective material processes (pull, drop, lift, carry, dump, lug, drag, chisel, knock, or tear away) ‘He left the stone’ (p. 61), ‘He pulled (the boulder) up’ (p. 61), ‘He damped the stone’ (p. 61) or ‘He ( . . .) piled (the stone)’ (p. 65). Another linguistic pattern is a set of material processes of the kind ‘he made something do’ where a janus-faced analysis of transitivity is possible. The possibility serves two purposes: (a) if it is taken as a transitive process, Martin would appear as the Initiator and causer of the action and the second acting participant would be the enforced Actor. This perspective presents Martin in control of his surroundings; (b) if it is treated ergatively, another role is to be involved. This is the agentive participant. Therefore, the ‘he’-pronoun features as the Agent which causes the Medium to do something, for example, ‘He let his body uncoil and lie limply’ (p. 10), ‘he made the teeth click’ (p. 34) or ‘He let his head lie against the dwarf (p. 83). This original process ‘he willed the fingers to close’ could have been phrased as SVO pattern, as ‘he closed the fingers’. But this structure would construe a different worldview. In other words, Martin would feature as the Actor, which causes direct impact upon the Goal and so a real protagonist in a real struggle. Therefore, the original is remarkably expressive of Martin having done that by some other force, by psychokinesis, apparently by his tenacious ego. This interpretation is pertinent and most relevant when the narrative infrequently exposes the same structure yet with ‘the centre’ in the agentive role,
obviously in moments of losing consciousness. In reaction, the compelling ego repudiates
death illusively by keeping or setting the body in action or motion. ‘(the knowing was so
dreadful that) the centre made the mouth work deliberately’ (p. 177), ‘(Black, like the winter
evening through which) the centre made its body walk’ (p. 181) or ‘It made the body wriggle
back out of the hole, sent it up to the place’ (p. 199). The rule of existential process is that it
distances the experiencer from the experienced. This is violated in that it serves the plot to
demonstrate Martin’s gradual awareness of his surroundings, ‘(t)here was much light outside,
sunlight’ (p. 72).

The language in Pincher Martin also features transitive verbs which get actualised
intransitively. The action-verb stands as the ultimate concern, thus, proof of his survival.
Though such processes stand out as it portrays the dramatic struggle, the ellipted Goal, which
can be retrieved from the co-text is still a signal of a dazed consciousness to visualise a
solidity upon which Martin’s efforts are to be performed. Examples of these are:, ‘Pulled’ (p.
35), ‘His right arm rose, seized’ (p. 39), ‘His lips contracted down round his tongue, sucked’
(p. 58). This feature, i.e. the ellipted Goal, works the same way as that in Lord of the Flies
where both the actions are the manifestations of the inner compulsions to act; consequently,
the implication is non-volitional action.

The switch from non-finite progressive process to finite ones endorses the same trick
of Martin’s developing consciousness. Note the italicised processes:

He played with the air, *letting* a little out. (p. 12, my italics)
He set his teeth, took the tit of the lifebelt and *let* out air. (p. 16, my italics).

He arched in the water, *drawing* his feet up away from the depth.
(p. 13, my italics)
He *drew* his dead feet up to his belly (p. 19 my italics)

Golding also uses verbs to emphasise the theme of egoism (cling, grab, grip, hold,
claw) in clauses like ‘he (. . .) clung to the rock’ (p. 34), ‘he (. . .) gripped with both hand’
(p. 36), ‘he (. . .) grabbed at stone wall’ (p. 145). In Free Fall, Sammy’s ‘diseased’ nature is
prominently reflected in and ground out by the use of distinct linguistic means; the use of desiderative mental processes, particularly the process-verb ‘want’. Linguistically repeated use of such a process-verb exposes Sammy’s self-centredness, ‘I want you and your altar and your friends and your thoughts and your world’ (p. 84), ‘I want to be you’ (p. 84), ‘I just want your body’ (p. 120). His egoism is seen in possessive relational processes ‘I had her now for whole minutes’ (p. 83), ‘I had my warm, inscrutable Beatrice’ (p. 118) or the marked relational/material example ‘I should achieve her sweet body’ (p. 109); or a material process with a sense of achievement ‘(So instead of abandoning the game then and there-and of course my own opinion of my masculinity was at stake-) I persevered’ (p. 118). A material process with a metaphorical sense of sex like ‘(. . .) I roared over her like a torrent’ (p. 122), and a behavioural process like ‘(. . .) I made love to her again’ (p. 120) feature Sammy in a more egocentric manner. His feeling of triumph over Beatrice is expressive and reflected rhetorically in the powerful use of language, which convey the same proposal of the previous two processes ‘I repeated what my pencil had done, finished what my pencil had begun’ (p. 120). Beatrice, on the other hand, is presented to have unwillingly and unemotionally surrendered herself, the result of which she feels collapsed and broken. The language of helplessness finds its way into the many verbs expressing the sense of staying close (cling, grab, hold, lean, run after, etc), e.g. ‘(Her clear absence of being) leaned in towards me lay against me, clung’ (p. 121), ‘(As soon as she detected the touch of hardness in my voice) she would grab me’ (p. 121) or ‘(She had found her tower) and was clinging to it’ (p. 122). As Sammy’s domination is strongly linked with self-determined sexuality, he has to experience the backwashes of guilt. The analyses have also shown that it is the mental processes which played a preponderant role in reviving his mental capacity to reach the decisive moment of his guilt. The mental development is linguistically foregrounded by the numerous mental process-verbs (know, remember, understand, believe). The intellectual progression sets
Sammy to search his past and concomitantly investigate his inner self culminating into the awareness of his internal corruption; it also causes him to reorder his conception of certain beliefs and finally to admit the crime he had committed upon Beatrice.

The writer’s experiential choice extends to include body parts, notably those used in the role of an Actor, Senser, Sayer and sometimes Carrier and Behaver. In other words, there is a marked tendency for the meronymic and metonymic agency, e.g. a mouth spoke or (a) voice spoke, respectively, than the holonymic agency e.g. Jack spoke. Experientially, this method of interceding body parts or things to carry out actions features almost the same stylistic effects. The employment foregrounds the character’s actions as symptomatic of irresistible impulses or pressures: ‘(Jack’s) voice rose’ (LoF: 140); ‘(h)is hand came back’ (PM: 38); ‘(m)y hand snatched itself back’ (FF: 179). The same is true in *Pincher Martin* where objects and his body or part of it are portrayed to have been acting as the Agents due to his internal pressures towards a self-deluded survival, ‘(t)he lifebelt began to firm up against his chest’ (PM: 11), ‘the right hand, (. . . obeyed a command and) began to fumble and pluck at the oilskin’ (PM: 32), ‘(t)he left leg came in and the seaboot stocking pushed the first leg away’ (PM: 39), ‘(h)is eyes took in yards at a time’ (PM: 44), ‘(t)he lower half of his face moved round the mouth’ (PM: 163).

The relational processes assign and designate both experientially and interpersonally unfavourable attributes and descriptions to characters and phenomena as general qualities. The transitivity analysis showed, in the most general terms, two notable uses of the relational processes both of the attributive and identifying processes. First, the attributive processes are found to contribute to both the development of the story and to the writer’s point of view: ‘(Jack’s) voice was vicious with humiliation’ (LoF: 77), ‘Soon the darkness was full of claws, full of the awful unknown and menace’ (LoF: 109); ‘the window (Martin’s centre) was dark’ (PM: 69), ‘I am poisoned’ (PM: 163), ‘I am in servitude to a coiled tube the
length of a cricket pitch’ (PM: 163), ‘I am shut inside my body’ (PM: 124), ‘The centre was unaware of anything but the claws and the threat.’ (PM: 201); ‘We are dumb and blind’ (FF: 7) of our own darkness, ‘I am shut in a bone box’, (FF: 10), ‘Our loneliness is the loneliness not of the cell’ but ‘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’ (FF: 8). Secondly, the identifying processes express the writer’s ideological values and assessment of things. (Thompson 2004: 98). In other words, they are exploited to equate and identify the characters or the inner compulsions with permanent, venomous properties, ‘maybe (the beast)’ s only us’ (LoF: 97), ‘a stain that was Jack’ (LoF: 135),’ ‘But now I am this thing in here’ (PM: 132), ‘my choice was my own’ (PM: 197), ‘Is my sickness (darkness) mine’ (FF: 36), ‘We are the guilty’ (FF: 251).

A unique characteristic of syntax used in the three novels is the employment of abstractions in agentive positions. This is a structure of the ergative type which is revealing of the characters’ helplessness before their internal compulsions or ‘dark centre’. The characters are encoded as the affected, i.e. the Medium, and the Agent or Initiator (in transitive terms) is assigned to some other abstract phenomenon: ‘(a) wave of restlessness set the boys swaying and moving aimlessly, (LoF: 170)), ‘It (idea) set him at once searching the rock, not in a casual way but inch by inch’ (PM: 170) and ‘(t)he obsession drove (Sammy) at (Beatrice) (FF: 115).’ This linguistic feature has the same function as that of attributing agency to objects illustrated above but with one crucial significance: These are the abstractions which are forms of their hidden pressures. In other words, these experiences are presented as powerful to operate on them and capable of bringing about changes in their behaviour. Another common feature is the use of movement verbs which are mostly attributed to animals ‘crawl, creep, huddle, scrabble, crouch, jerk, claw, etc.’
An action, event or experience is linguistically structured in what Halliday calls a congruent representation of language; that is, in terms of processes, participants and circumstances. In general terms, this may be interpreted as iconic. As this iconic representation of language moves away from concrete towards abstract theorisation, iconic meaning is replaced by a metaphoric meaning. (Halliday 2005: 187, 200). The symbolic value is actualised when a process loses its participants, turns into non-finite, becomes a nominal, and finally crystallised as a noun. This progressive process is best illustrated in the following sequence: planets move – the planet is moving – a moving planet – the planet’s moving – the movement of planets – planetary motion.” (ibid: 200). This way of progressing proposals or propositions apparently leads to backgrounding (human) participants in favour of more abstract concepts. The transcategorising of one grammatical unit to another is referred to as the process of nominalisation. As Halliday’s example above illustrates, the nominal style enjoys the following strategy: it first ‘observe(s)’ the experience or the phenomenon then, it ‘theorise(s)’ it as its focal point. Semantically, therefore, a nominal acquires two interrelated features (a) the meaning of the process-verb, and (b) the typical characteristics condensed in and associated with the noun such as quality and permanence.

Nominalisation is found to be the writer’s most preferred stylistic device for creating meanings and developing propositions. In *Lord of the Flies*, the verb ‘snigger’ in ‘the savages sniggered a bit’ (p. 199) is nominalised in the development of the narrative into ‘(t)he sniggering of the savages became a loud derisive jeer’ (p. 200) and the process-verb ‘poke’ in ‘(t)he chief (. . .) poked Sam in the ribs’ (p. 207) is nominalised into ‘(t)he prodding became rhythmic’ (ibid). The nominal ‘prodding’ is notably unrelated morphologically to the verb ‘poke’ but semantically they are. The nominals ‘sniggering’ and ‘prodding’ thus stand out as established facts of the boys’ transformed behaviour. In *Pincher Martin*, the most significant progressive theme occurred on the second page, ‘(t)here was no face but there was
a snarl’ (p. 8), afterwards the ‘snarl’ establishes itself as a fixed proposition ‘(t)he snarl fixed itself, worked on the wooden face till the upper lip was lifted’ (p. 15). In *Free Fall*, the experience, Sammy had, is first represented by the verb ‘compelled’ in ‘(Sammy) would be compelled helplessly’ (p. 173), later in the narrative, the experience becomes as a ‘grammatical metaphor’, ‘(t)he compulsion was on me’ (p. 223). The same is true in the verb ‘obsess’ in ‘(Sammy was) obsessed’ (p. 103) and later represented as ‘(t)he obsession drove me (Sammy) at her (Beatrice)’ (p. 115). The textual analysis reaches a significant observation; that is, the more inexorable the experience or the situation, the more the nominals. In other words, the increase of nominalised elements parallels the intensity of the experience.

To turn actions into states, qualities or entities serves three stylistic purposes: (1) it adds a higher level of formality to the text and so appears more authentic; (2) it heightens the action or the experience; (3) it adds a higher level of abstraction and as a result an impersonal atmosphere is constructed due to the deletion of the participant roles; the deletion of the Circumstances of events frames the proposition in a timeless context. The writer’s tendency to abstract meanings and reify processes follows the following criteria: use of zero nominalisation like ‘the chant’, nominalising of adjectives like ‘madness’ and nominalising verbs like ‘intention’, e.g. ‘(t)he opaque, mad look came into his eyes again’ (LoF: 55), ‘(t)he blow struck Ralph’s spear and slid down’, (LoF: 201), ‘(t)he bolting look came into his blue eyes’ (LoF: 77); ‘(t)he mask compelled them’ (LoF: 68); ‘the thought drove him to foam in the water’ (PM: 20), (the centre) set him at once searching the rock, not in a casual way but inch by inch’ (PM: 170). Here, we notice again the playing down of agency, and so this strategy parallels the agentive objects discussed above, both of which impersonalise and render the actions the result of some stirring impulses. This linguistic feature has the same function as that of attributing agency to objects illustrated above, but there is a crucial
significance: The same is true of the adjectival and verbal nominals. Both the nominals denote given qualities and the effect is placed upon the one who experiences the phenomenon, e.g. ‘(a) wave of restlessness set the boys swaying and moving aimlessly,’ (LoF: 170), ‘(a) thin wail out of the darkness chilled them and set them grabbing for each other’ (LoF: 103); ‘(Roger)’ s a terror’ (LoF: 216); ‘(a) spasm of terror set him shaking’ (LoF: 209), ‘the argument sheered off, bringing up fresh, unpleasant matter’ (LoF: 97), ‘(t)he vivid horror of this (. . .) held them all silent’ (LoF: 92); ‘(t)he obsession drove (Sammy) at (Beatrice) (FF: 115), ‘(i)t (madness) drove me forth on dark nights forsooth striding round the downs’ (FF: 115), ‘(t)he darkness stayed with me’ (FF: 167), ‘(a) kind of sobbing rage swelled up in my throat’ (FF: 146), ‘(t)he compulsion was on me’ (FF: 223).

The use of verbal and adjectival nominals in *Pincher Martin* is typical and consistent so that the construction of an imaginary world rather than a physical world is possible. The reliance upon abstractions gives Martin the illusory power to dominate his surroundings. This strategy of reifying the process to an abstraction is to camouflage the severity of the processes; they become events generated by the mind and so he is able to control. e.g. ‘(t)he hardmesses under his cheek began to insist’ (p. 24), ‘(t)here was a new kind of coldness over his body’ (p. 26) and ‘his movements broke up the stony weight of his legs’ (p. 15). Some of the use of nominals above reflects the hidden pressures. In other words, such phenomena are presented as powerful to operate on them and capable of bringing about changes in their behaviours. This is a structure of the ergative type which is revealing of the characters’ helplessness of their internal compulsions or ‘dark centre’. The characters are encoded as the affected, i.e. the Medium, and the Agent or Initiator (in transitive terms) is assigned to these phenomena, like ‘mask, compulsion, obsession, madness, etc.

The texts are replete with recurrent nominals that operate towards foregrounding actions in a form of perception and evaluation. The prominence of nominals is obviously
motivated by Golding’s underlying point of view. For instance, ‘darkness’, ‘grip’ and ‘desire’ which convey the darkness and selfishness of the characters either directly or through describing the environment: ‘(Ralph and Piggy) saw that the darkness was not all shadow but mostly (Jack’s) clothing’ (LoF: 15-16), ‘darkness thickened under the trees’ (LoF: 60), ‘Darkness poured out, submerging the ways between the trees till they were dim and strange as the bottom of the see’ (LoF: 60), ‘just down there ( . . . ) was complete darkness’ (LoF: 107); ‘The idea that he must ignore pain came and sat in the centre of his darkness where he could not avoid it’ (PM: 44), ‘In the darkness of the skull, it existed, a darker dark, self-existent and indestructible’ (PM: 45), ‘there was only darkness lying close against the balls of the eyes’ (PM: 13), ‘(t)ake a grip!’ (PM: 80), ‘I must keep my grip on reality’ (PM: 82); ‘(m)y darkness reaches out and fumbles at a typewriter with its tongs. Your darkness reaches out with your tongs and grasps’ (FF: 8), ‘What sort of universe is that for our central darkness to keep its balance in?’ (FF: 9), ‘(a) darkness ate everything away’ (FF: 182), ‘I fought with a more furious desire to compel and hurt.’ (FF: 53).

The other dimension of the ideational function is the logical component to which clause types are functionally related. In other words, this component describes the relations between clauses. Halliday and Matthiessen (2004: 373) distinguish two types of relations: (1) the degree of interdependency or taxis; (2) and logico-semantic relations. The former splits into parataxis (elements of equal status), and hypotaxis (elements of unequal status); the latter (process specific) fall into two basic types: expansion and projection. In interdependent relations, a secondary clause expands on the meaning of the primary one, in the second type a secondary clause is projected through the primary one, through verbal or mental processes. (ibid: 373-382). Parataxis can take various forms such as coordination and juxtaposition; hypotaxis means what is traditionally known as ‘subordination’ in which non-finiteness is the most apparent in the narratives.
A non-finite clause stands in hypotactic relationship to the matrix clause and it consists of four types: bare infinitive, to-infinitive, present participle, and past participle, of which the present participle ‘-ing’ and the ‘to-infinitive’ are the most frequent. (Quirk, et al. 1985: 993). Non-finite clauses realise the semantic features of both expansion and projection. What makes this type of clauses distinct from the finite one is that the former does not have a finite verb and is therefore not marked for tense and modality. The employment of non-finite clauses strips the clause of this feature. Halliday and Matthiessen (2004: 344) state: ‘(t)he non-finite or modalized verbal group has no deictic tense element: non-finites because they have no deictic at all (that is what non-finite implies: not anchored in the ‘here-and-now’); modalised because, while they have a deictic element (being finite), their deixis takes the form of modality and not tense.’. Moreover, non-finite clauses lack conjunction, i.e. temporal, causal etc.; they crucially affect the logical relations between clauses and so contribute to the way the writer imply the events to be caused by some other agencies. Another important feature of the non-finite clauses is that they appear in embedded clauses as Subjectless. The analysis has shown the writer’s preference for ‘non-finiting’ actions fulfils a similar function as that of nominalisation: the complexities, confusions and helplessness of the character. The recurrence of non-finite clauses, particularly of the present and past participial and ‘to’ infinitive types, has shown to ‘suppress’ the Actor’s presence or consciousness. This backgrounding device contributes to establishing the impression of distance: from his action, consciousness, or responsibility. That is, the overall implication of the non-finite progressive clauses is the sense of the ongoing action; it neither specifies its beginning nor marks its end, which emphasises the proposal or the activity to be out of control and consciousness.

In Lord of the Flies and Free Fall, the non-finite clauses are not as frequent as Pincher Martin, but they contribute to the depiction of characters as moments of
overwhelming pressures in the former and of great excitement and confusion in the latter. In the case of *Lord of the Flies*, the structure dramatises and portrays the character(s)’ irrational, wicked and brutal behaviour(s) which they can not bring under control. The non-finite progressive clauses convey an extremely violent action of possessed and raving lunatic, ‘Roger ran round the heap, *prodding* with his spear whenever pig flesh appeared. Jack was on top of the sow, *stabbing* downward with his knife’ (p. 152, my italics), ‘Then he started work on the sow and paunched her, *lugging out* the hot bags of colored guts, *pushing* them *into* a pile on the rock while the others watched him’ (p. 153, my italics), ‘(Jack) turned towards the platform, *feeling* the need for ritual’ (p. 159, my italics). In *Pincher Martin*, the non-finite clauses abound in the novel to the foreground. And it is axiomatic that such novel is to be called a novel of non-finiteness. The novel features different structures of the non-finite hypotactic expansion: (1) of the kind of: *non-finite progressive clause plus nominal group plus finite (main) verb etc*, ‘Lying there, the words pursued him, made his ears buzz, set up a tumult, pushed his heart to thump with sudden, appalled understanding’ (p. 72); (2) of the kind *Nominal group plus finite (main) verb plus non-finite progressive clause*: ‘(h)e began to heave at his body, *dragging* himself out of the space’ (p. 56), ‘But beyond the muddle there will still be actuality and a poor mad creature *clinging* to a rock in the middle of the sea’ (p. 180). Martin’s helplessness reaches the brink when the activity is presented in projected clauses, ‘(h)e felt himself *picked up* (…) *reversed, tugged, thrust* down into weed and darkness’ (p. 22), ‘he saw himself *touching* the surface of the sea with just such a dangerous stability, *poised* between *floating* and *going down*’ (p. 9). His action remains a mental act that projects his being picked up or reversed, for example. The nature of present and past participles obscures the agency of the non-finite processes; hence, an evocation of another party responsible for the action in which he is only obedient for his own centre. In *Free Fall*, this structure has to do with depicting his psychological as well as his
physiological condition, ‘I heard my voice babbling on, saying its lines, making the suggestions that were too general to be refused’ (p. 83), ‘I heard my voice consolidating this renewed acquaintance and edging diplomatically’ (p. 84), ‘I was crouched in my fetid corner, gasping, sweating, talking’ (p. 183), ‘I fought with a more furious desire to compel and hurt’ (p. 53), ‘I was an outcast and needed something to hurt and break just to show them; ( . . .) a boy who has hit Johnny Spragg so hard that his mum complained to the head teacher has a position to keep up’ (p. 65).

Golding’s style is marked by versatility. The tension created by the above hypotactic organisation of clauses is also obtained by the use of verbless and fragmented clauses. This construction contributes further stylistic effects to accentuate and heighten the situation with strong overtones. These verbless clauses are either nested in a simplex or a clause complex, and sometimes stretching to form a paragraph, ‘(Before. . .) Jack, painted and garlanded, sat there like an idol’ (LoF: 167), ‘Then the wail rose, remote and unearthly, and turned to an inarticulate gibbering’ (LoF: 103), ‘A shrill, prolonged cheer’ (LoF: 220), ‘Savages appeared, painted out of recognition’ edging round the ledge towards the neck’ (LoF: 199); ‘Feet descending the ladder’ (PM: 185), ‘Darkness in the corner doubly dark, thing looming, feet tied, near, an unknown looming, an opening darkness, the heart and being of all imaginable terror’ (PM: 179); ‘Walls. This wall and that wall and that wall and a wooden door—’, (FF: 170), ‘I scrambled up, trousers down, arms stretched against the wood’ (FF: 170), ‘Curl ed.’ (FF: 177), ‘Snake.’ (FF: 177), ‘Not a corridor. A cell.’ (FF: 171), ‘Impatient and angry.’ (FF: 121).

The dramatic tension is also created by syntactic complexities, viz. the expanded hypotactic clause complex: Jack’s vanity is presented as the following, ‘(Jack’ s) mind was crowded with memories; memories of the knowledge that had come to them when they closed in on the struggling pig, knowledge that they had outwitted a living thing, imposed
their will upon it, taken away its life like a long satisfying drink. (LoF: 75). This observation is more apparent when it comes especially to the reflection that expresses mental and psychological pressure; agitation in Jack, helplessness in Martin and awareness in Sammy:

Lying with little movement of his body he found that the sea ignored him, treated him as a glass figure of a sailor or as a log that was almost ready to sink but would last a few moments yet. (PM: 11).

He knew that his body weighed no more than it had always done, that it was exhausted, that he was trying to crawl up a little pebble slope. (PM: 27).

I knew I should never grow up to be as tall and majestic, knew that he had never been a child, knew we were different creations each in our appointed and changeless place. I knew that the questions would be right and pointless and unanswerable because asked out of the wrong world. (FF: 66).

But I knew that there were crushed things hanging from it that stank as the cold scrap in the centre was stinking; and presently I should hear the sound of its descent as it made unbearably small what was too small already, and came mercilessly down. (FF: 183).

The conjunctives in the narrative texts are also found to intensify the dramatic tension. That is, the characters’ helplessness is amplified by the repeated use of heavy and complex logico-semantic devices in structures like:

Hide was better than a tree because you had a chance of breaking the line if you were discovered (LoF: 224).

He had a valuable thought, not because it was of immediate physical value but because it gave him back a bit of his personality (PM: 27).

Creep through the dark room not because you want to but because you’ve got to. (PM: 178).

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

And yet I must be very careful in the impression I convey because although he teetered on the edge he never went further towards me than I have said, never went near anyone as far as I know. (FF: 162).

The other dimension of the logical component in constructing clauses is parataxis. The paratactic style was found dominant in *Lord of the Flies* which aims at creating an energetic atmosphere characteristic of the boys’ agility, ‘(n)ow the twins, with unsuspected
intelligence, came up the mountain with armfuls of dried leaves and dumped them against the pile’ (p. 40). As this study is concerned, parataxis can take various forms, e.g. syndetic (with a conjunctive) and asyndetic (with a conjunctive) coordination, juxtaposition, etc. The syndetic paratactic is generally the normal way of narrating events, but Golding stylistically employs all these structures to create tension in the texts. The tension is also dramatised by a complete absence of the logico-semantic conjunctives between processes, be it temporal, causal, or purposive, etc. which aggravate the psychological tension; hence the characters’ inability to discern logical connections.

Bearing in mind the inner illness affecting man, the writer exploits linguistically these various paratactic structures to portray the chaotic and overwhelming moments of the characters. The syndetic paratactic is found to be the most prevalent to serve the development of the narrative like ‘(h)e held out his hand and twisted the fingers into a fist’ (LoF: 185); ‘(h)e got the stone against his stomach, staggered foe a few steps, dropped the stone, lifted, and carried again’ (PM: 61); or ‘(. . .) I crouched up, squatted, stood, then stretched on tiptoe’ (FF: 167-168). In *Lord of the Flies*, Golding is found to use extreme parataxis, i.e. asyndetic, to illustrate the boy’s inner compelling pressures i.e. ‘(a)t once the crowd surged after it, poured down the rock, leapt on to the beast, screamed, struck, bit, tore’ (p. 172). In *Pincher Martin*, this is expressive of the compelling force in him to act, ‘(h)e put (the sweet) quickly in his mouth, ducked, swallowed, shuddered’ (p. 66). In *Free Fall*, the technique of asyndetic structure has the purpose of conveying the extreme sense of confusion and disarray, ‘(a)nother hand crept forward, found the liquid, even rubbed a tiny distance backwards and forwards, found the liquid smooth like oil’ (p. 179).

The paratactic juxtaposition differs from the coordination in terms of Subject ellipsis which is characteristic of the latter. Both of these have the same function of heightening the drama of the text. The presence of Subject in each clause leads to think for more
psychological reasons. In *Lord of the Flies*, the structure, for example, helps to create a sense of desperation, ‘I got a pain in my head. I wish the air was cooler. I wish the air would come. I wish we could go home’ (p. 166); or pride, ‘Look! We’ve killed a pig—we stole up on them—we got in a circle—’ (p. 74). In *Pincher Martin* and *Free Fall*, the juxtaposed clauses and the frequent ‘I-pronoun’ provoke various feelings. In the following examples, juxtaposition projects their overwhelming desires both for clinging to life against death and for possessing Beatrice’s body, respectively, ‘I must measure this pool. I must ration myself. I must force water to come to me (...). I must have water’ (PM: 97), ‘I don’t understand. I don’t know anything. I’m on rails. I have to. Have to.’ (FF: 116).

These are the findings with reference to the ideational function. Now, let us focus on what devices Golding uses at the levels of interpersonal and textual functions. In fact, both these functions intersect; therefore, the analysis has come up with a set of devices used by the writer towards the constructing of his point of view, the characters’ worldview, the reader-writer relationship and the character-reader relationship.

In the interpersonal analysis, the mood of the first two novels, i.e. *Lord of the Flies* and *Pincher Martin*, are written in the usual mood, i.e. the declarative mood of narrating stories (SFPCA), mixed with interrogative and imperative moods. *Free Fall* is also declarative in mood, but with the interrogative mood as more prominent than the other novels. The interposing of questions into the narrative has a significant effect. Apart from the genuine questions, others are rhetorical which create a contemplative mood and thus draw the reader into thoughtfulness, ‘(w)hat can (Jack) do more than he has?’ (LoF: 194); particularly, in *Free Fall* where Sammy is presented as a perplexed figure that struggles to find an answer to his unstable self, ‘(d)id I not understand that none of my tide had come to trouble her quite pool?’ (p. 225). The analysis of the imperative mood has given clues to the characters’ worldview, e.g. Jack’s aggressive nature for domination in *Lord of the Flies*, ‘Grab them
“Samneric)” (p. 203), ‘Tie them up!’ (p. 203); Martin’s compelling urge in Pincher Martin
‘Think [. . .] Think what can be done’ (p. 17); Sammy instigating desire for sex in Free Fall,
‘Make an end and these feelings die at last’ (p. 80), ‘Now move towards that consummation
step by step’ (p. 82). The ‘Mood’ features both ‘Subject’ and ‘Finite’ as its basic constituents,
and the ‘Residue’ features the remaining of the clause, ‘Predicate’, ‘Complement’ and
(Adjunct). In moments of extreme emotions, turmoil or compulsions, the Subject as well as
the thematic position was interpersonally foregrounded in a number of ways as it featured
increase or sudden use of particular use of a pronominal, use of descriptions, body parts or
nominals other than the actual character. The repeated use of the ‘I’-pronoun for particular
events in the narrative is typical characteristic of the three novels. The densely used pronoun
‘I’ does not constitute a personal topic but a psychological (abrasive) one. The repeated use
of ‘I’ in Jack’s speech after Piggy’s death, in Martin’s insisting urge for survival and in
Sammy’s irritating requests of wanting Beatrice are all examples where each repetition
reflects every character’s overwhelming mind-style or worldview. The use of the ‘they’-
pronoun in Lord of the Flies contributes to the impersonalising of the characters. The sudden
shift from the personal human pronominal Subjects like ‘he’ or ‘they’ to the non-human
indefinite pronominal Subjects like ‘it’, ‘its’, ‘one’, ‘someone’, ‘something’, and from the
actual human characterisation to the non-human, barbaric and animalistic descriptions like
‘the savages’, ‘dog’, ‘the thing’, ‘the rat’, ‘the claws’ is a sure endorsement of the writer’s
point of view of man’s proclivity to behave as such. These attitudinal attributions assigned
to the personae become more expressive in relation to the following semantically identical
animal-ridden sentences:

‘Let’s creep forward on hands and knees’ Jack whispered. (LoF: 137).

He goes on four legs till Necessity bends the front end upright and
makes a hybrid of him. (PM: 191).

We crawl on hands and knees. (FF: 251).
There is also a marked tendency towards the selection of body parts as the interpersonal Subjects. When the Subject functions as an agentive participant, the style becomes metaphoric. The writer’s intention behind such structure works interpersonally towards constructing an impersonal, unemotional, and depersonalised world. This employment foregrounds the character’s actions as being internally compelled as the case with *Lord of the Flies* and *Pincher Martin*, or psychological as in *Free Fall*: ‘He was twisting his hands now, unconsciously. His voice rose’ (LoF: 140); ‘His hand crawled round above his head’ (PM: 26); ‘My hand snatched itself back as though the snake had been coiled there’ (FF: 179). But, the impersonality of actions reaches its extreme when the same body parts are reduced to mere indefinite body parts, sometimes with no determiners or modifications, e.g., ‘(a) painted face spoke’ (LoF: 200); ‘(f)eet scraped.’ (PM: 71); ‘(f)ingers ate away another line of concrete’ (FF: 178). In a more interpersonal and narratorial detachment, the style tends to be more ironic and cynical by the use of the definite article ‘the’, not in a active transitive role but in a passive ergative one, i.e. Medium, ‘(t)he hands that held the conch shook’ (LoF: 142); ‘(t)he mouth quacked on for a while then dribbled into silence’ (PM: 200); ‘(t)he muscles of the chest get tautened, the sinews stand out in the wrists, the heart beats faster’ (FF: 116). The last but not least is the use of nominals in the Subject position. This linguistic device I have discussed above in relation to nominalisation and abstractions which help create impersonality in the narratives backgrounding the Agents but foregrounding the event as being general, dominant and insisting.

The second constituent of the Mood structure is the ‘Finite’. This element carries the temporal (past or present), polar (positive or negative) and modal features. The last feature, i.e. modal is the subject of modality which relates to the speaker’s (writer’s or narrator’s) and characters’ judgement of the probabilities or obligations on the proposition or the proposal.
being made. In other words, modality refers to ‘modalisation’ (how likely or usually?), and ‘modulation’ (how certain?). The modal representation of the respective characters’ supports the other linguistic features of internal compulsions and pressures. The employed pattern of modality reflects the degree of sensitivity of the event or the experience the characters submit to and ‘the degree of assurance or commitment with which (speakers vouch) for a proposition’ (Fowler 1986: 57). The characters’ propositions and proposals have a median and more frequently high degree of value modality. In the following instances a sense of fierce determination can be detected: for killing and violence, ‘I (Jack) ought to be chief’ (LoF: 19), ‘(. . .) I (Jack) shall (kill)!’ (LoF: 53), ‘(w)e’ ll kill a pig and give a feast’ (LoF: 150), ‘(w)e’ ll raid them and take fire’ (LoF: 153); for life ‘I (Martin) shall live!’ (PM: 69), ‘I shall be rescued today’ (PM: 98), ‘I must keep going somehow’ (PM: 143), ‘I can’t die’ (PM: 14), ‘I must hang on. (First to my life and then to my sanity)’ (PM: 163); for love affairs, ‘I (Sammy) shall kill you (Beatrice)’ (FF: 106), ‘I have to do it (. . .) I have to’ (FF: 116), ‘I should achieve her sweet body’ (FF: 109), ‘I must draw her again successfully’ (FF: 223), ‘She must marry me immediately’ (FF: 113).

Golding’s belief in man’s ignorance of himself is found to be best illustrated through the modal lexical expression ‘I don’t know’ which suggests a measure of man’s uncertainty. The structure, being negative polarity, ranks at the bottom of the scale of probability but it makes the commitment a strong presupposition. That is, it encodes a firm denunciation which speaks up of Golding’s belief:

I was—I don’t know what I was. (LoF: 177)

I don’t know. I really doesn’t know. One thinks this and that--but in the end, you know, the responsibility of deciding is too much for one man. (PM: 155)

I don’t know whether I know anything or not! (FF: 151)
The theme of ignorance is also found to take various modal structures whose function is to obfuscate thoroughly the characters’ perception as the narratives develop. These modal structures work on two levels: it reflects the bewilderment of the characters in general and particularly of the holders of Golding’s point of view. These structures or ‘words of estrangement’ (Fowler 1986: 142) are of the types ‘I suppose’, ‘I think’, ‘I wonder’. Here the experiential meaning of the verbs ‘suppose, think, wonder, etc’ intersects with the interpersonal one. These are referred to as ‘interpersonal metaphor’ (Halliday and Matthiessen 2004: 614) because they encode a modal element to the clause. In fact, to substantiate the objectivity of Golding’s argument, an objective alternative like ‘it is probable’ or ‘probably’ would have been more logical of the likelihood of an experience, action or event. The interpersonal analysis has shown that the writer’s selections are more effective as they add to the bewilderment and the intense psychology of the experience: ‘That was the beast, I think!’ (LoF: 126); ‘He (. . .) wondered whether he saw or created in his mind’ (PM: 185); ‘I wonder what she was thinking of?’ (FF: 113). The other variety which foregrounds the characters’ puzzlement is the constantly repeated use of the mood Adjuncts ‘perhaps’ and ‘maybe’ which functionally have the same purpose of the modal clauses ‘I think, I believe, etc’, that is of projecting propositions: “‘Maybe,’” he said hesitantly, “‘maybe there is a beast.’” (LoF: 97); ‘Perhaps to-morrow I’ll be rescued’ (PM: 122); ‘Perhaps consciousness and the guilt which is unhappiness go together; and heaven is truly the Buddhist Nirvana’ (FF: 78). The same concept of estrangement is applied to the relational verb ‘seem’ and sometimes ‘look like’ which has an interpersonal value in it, ‘There were no shadows under the trees but everywhere a pearly stillness, so that what was real seemed illusive and without definition’ (LoF: 155); ‘Under the weed the rock furry with coloured growths or hard and decorative with stuff that looked like uncooked batter’ (PM: 112); ‘I seem to remember feeling as if I had been drizzled on for a long time and had
reached the crisis of whimpering’ (FF: 67). The nature of uncertainty and estrangement was also found to be supplemented by the frequent use of the comparative conjunctives ‘as if’, ‘as though’ and ‘like’ as illustrated by the preceding example. This conjunctive is found to work enormously against Martin’s illusory survival to suggest that what is happening is a farce.

The characters’ bewildered consciousness which is derived from the modal expressions above is also recognised in the process of underlexicalisation which features lack of definite terms, the result of which is a stylistic effect of a psychological one. The set of lexis can be semantically grouped into unidentified animals, unrecognised objects, and unremembered phenomena: ‘a little hopping thing’ (LoF: 226); ‘shapes of dark and grey ( . . . ) and a patch of galactic whiteness’ (PM: 49); ‘the shape of the thing’ (FF: 182).

The writer’s attitudes, feelings and comments towards the characters are also found to be interpersonally verbalised in another patterns of modality. This is the characterisation process through the interpersonal Appraisal system. Golding is found to be mostly indirect in his method of describing characters’ traits, i.e. personal and moral descriptions; that is, he follows the Affect appraisal of the ‘evoked’ type. This is an effective way of representation because the reader formulates a picture, draws a conclusion and develops his/her attitude, ‘Jack stood up as he said this, the bloodied knife in his hand’ (LoF: 76), ‘The opaque, mad look came into (Jack’s) eyes again’ (LoF: 55), ‘Then (Jack) started work on the sow and paunched her, lugging out the hot bags of colored guts, pushing them into a pile on the rock’ (LoF: 153), ‘Roger sharpened a stick at both ends’ (LoF: 216). In Pincher Martin, the style of the characterisation process is best expressive only in his flashbacks. And it also tends to evoke the reader’s response to the characters’ feelings and emotions, ‘And don’t pretend it’s not Sybil, you dirty, thieving bastard!’ (PM: 89), ‘I met (Mary) and she interrupted the pattern coming at random, obeying no law of life, facing me with the insoluble, unbearable problem of her existence the acid’s been chewing at my guts. I can’t even kill her because
that would be her final victory over me. Yet as long as she lives the acid will eat’ (PM: 103), ‘You’ll let me make love to you’ (PM: 152). During his struggle, Affect technique can also be evoked through such expressions, ‘I am intelligent’ (PM: 32), ‘I won’t die. I can’t die. Not me. Precious’ (PM: 14), ‘I’m damned if I’ll die!’ (PM: 72), ‘I’m a good hater’ (PM: 103. In Free Fall, the evoking style was only found to be characteristic at the critical stage of his life, i.e. his life with Beatrice, ‘I allowed (Beatrice) to go, attached to me by a line no thicker than a hair but at least, if one could not say that she had swallowed the fly, it was still there, dancing over the water; and she, she was still there--she had not flicked her tail and vanished under weed or rock’ (FF: 84), ‘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’ (FF: 90).

The direct characterisation follows the appraisal terms (Affect, Judgement, and Appreciation). The most deployed techniques are the ‘Judgement’ and ‘Appreciation’ devices. These incorporate evaluative responses that show the writer’s involvement in the text as they reflect his personal point of view towards the character, action, behaviour. Evaluative responses were realised best by the use of adjectives. The evaluative adjectives found are: ‘(Jack’s) face was crumpled and freckled, and ugly without silliness’ (LoF: 16), ‘(Roger’s) gloomy face’ (LoF: 64), ‘Jack’s fierce, dirty face’ (LoF: 54), ‘(Jack’s eyes) were bright blue, eyes that in this frustration seemed bolting and nearly mad’ (LoF: 50), ‘silly talk about the beast’ (LoF: 93), ‘how silly (Jack and his tribe) are’ (LoF: 134), ‘(Roger’s) silly wooden stick’ (LoF:135), ‘(Ralph’s) foolish wooden stick’ (LoF: 125), ‘the filthy thing (the pig’s skull)’ (LoF: 211); ‘(Martin’s) eyes are under the foolish hat’ (PM: 151), ‘(Martin) carried his absurd little naval cap’ (PM: 54), ‘(think, you bloody fool, think’ (PM: 30), ‘the bloody Navy’ (PM: 51), ‘the bloody war’ (PM), ‘You’re mad’ (PM: 151), ‘Poor mad sailor on a rock!’ (PM: 197); ‘(Sammy) being silly and rude’ (FF: 224), ‘(y)ou
(Sammy) are the most bloody awful ungenerous’ (FF: 97), ‘(Sammy), so incalculable, insolent and namelessly vicious’ (FF: 84), ‘I now see to have been filthily dirt’ (FF: 17), ‘(Sammy’s) clever unscrupulous ridiculous voice murmured on’ (FF: 84), ‘the man like a stagnant pool’ (FF: 9). The emotive nouns are: ‘a savage’ (LoF: 221), ‘the savage’ (LoF: 222), ‘savages’ (LoF: 199), ‘a striped savage’ (LoF: 226), ‘painted savages’ (LoF: 202), ‘stain that was Jack’ (LoF: 135), ‘figures’ (LoF: 220), ‘tiny tots’ (LoF: 229), ‘the tribe’ (LoF: 220), ‘the hunters’ (LoF: 152), ‘dark (dim, darkish, demoniac, brown) figure(s)’ (LoF: 189), ‘anonymous shapes’ (LoF: 189); in Free Fall, ‘dull dog’ (p. 7), ‘the thing’ (p. 184), ‘and ‘the rat’ (p. 184), ‘each dog’ (p. 236); in Pincher Martin, ‘thing’ (p. 83), ‘maggot’ (p. 153).

Another common stylistic feature which is found to contribute to the feeling of the characters’ helplessness and instability is the polar modality, i.e. negativity. The repeated use of negation of their actions, feelings, and thoughts takes two forms of realisations. The first pattern is expressed by (1) the mood Adjuncts, ‘no’, ‘not’, ‘never’ and ‘nothing’, ‘(t)hen there was that indefinable connection between himself and Jack; who therefore would never let him alone; never’ (LoF: 209); ‘(a)nd I never remembered! Never thought of it’ (PM: 88); ‘I never seemed to get near Beatrice, never shared anything with her’ (FF: 118); (w)e saw no houses, no smoke, no footprints, no boats, no people (LoF: 31-32); ‘(t)here was no wreckage, no sinking hull, no struggling survivors but himself’ (PM: 13), ‘(h)e thought nothing, did nothing (PM: 24); ‘(b)ut what can I say who have no knowledge, no certainty, no will? (FF: 172), ‘(e)yes that see nothing soon tire of nothing’ (FF: 168). The second pattern is realised by words with negative meanings, ‘ill-used”, ‘ill-omened’, ‘ill-advised’, ‘ill-balanced’, but more particularly are those words with the affixes ‘im-, in-, il-, dis-, ir-, un- or –less’. The three novels reinforce the same stylistic content of ‘indescribable confusion’ (FF: 225). The majority was found to be of the prefixed type, ‘impossible/ity’, ‘impregnable’, ‘implicit’, ‘inconstant’, ‘incompreensible/sion, ‘irrelevant/ance’, ‘irregular/ity, ‘discomfort’,

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The enhancing correlative structure ‘not-but’ is another logico-semantic strategy which is found to be interpersonally effective in heightening the reader’s engagement, ‘Ralph stumbled, feeling not pain but panic, and the tribe, screaming now like the chief, began to advance’ (LoF: 206), ‘In the sunlight and absence of cold the whole could be inspected not only with eyes but with understanding’ (PM: 77); ‘Now there was not only the threat of the darkness but a complete mystery added to it’ (FF: 160).

The writer is also found to employ the interactive narrative modes, “I (Jack) thought I might kill” (DT, LoF: 53), “‘I said ‘grab them’!’” (DS, LoF: 203); ‘(he) knew now that his body was no longer obedient’ (IT, PM: 21); ‘I said that there was no need to exaggerate; you are not an adult, I said-there will be far worse things than this. There will be times when you will say-did I ever think I was in love?’ (IS, FF: 88). The use of Free Indirect Discourse (FID) is found strikingly interpretative of the characters’ ongoing mental monologues. A principle of this free projection is to directly present the characters’ consciousness without any linguistic modifications; in other words, the content of the consciousness flow without any constraints to the reader. Employing this ‘psycho-narration’, Golding is able to unmask the moments or the irresistible waves of the characters’ emotions and feelings that articulate themselves towards external reasons. Therefore, the stylistic effect accomplished from this is the fact of plunging the reader into deep involvement which forces her/him to judge for herself/himself on the current event, ‘Ralph was a shock of hair and Piggy a bag of fat’ (FID, LoF: 205); ‘Christ, how I hate you. I could eat you. Because you fathomed her mystery, you
have a right to handle her transmuted cheap tweed; because you both have made a place where I can’t get; because in your fool innocence you’ve got what I had to get or go mad’ (FID, PM: 100-101, ‘I won’t die. I can’t die. Not me. Precious.’ (FID, PM: 14).

In the last function, i.e. textual, Golding cohesively exploits its mechanisms to serve his purpose of unfolding his perspective and similarly developing and building up his argument. The first step the lexico-grammatical analysis has taken to see how Golding has organised and structured his discourse to uncover his message is by analysing the thematic structure of the clause in relation to the overall contexts of the fictional narratives.

From the point of the textual organisation, the narratives are found to follow the ‘method of the development’. To substantiate briefly, in *Lord of the Flies*, the thematic point starts with the writer’s characterisation ‘the boy with fair hair lowered himself down ( . . . )’. This first character continues as the recurrent Theme alternating between ‘the fair boy’ and ‘he-pronoun’, in between thematic references are reserved for the description of the island and the discovery of the conch. This continues till he was finally introduced as ‘Ralph’, i.e. a new Theme. Meanwhile, the other characters are introduced too following the same method and then the story started taking its gradual shape. *Pincher Martin* features a ‘he’-pronoun as its first thematic point for the narrative. The character is presented as struggling in the ocean for life. As the story develops, the Themes alternate patterns: the ‘he-pronoun’, his body parts and the forces of the ocean. The novel, then, unfolds a story of a struggling survivor. In *Free Fall*, the interpersonal opening is much more observed as takes the ‘I’-pronoun as its point of departure in four consecutive sentences. Then, the textual structure of the beginning paragraph switches the constant Theme to ‘my yesterdays’, to its anaphoric ‘they’ and back again to the first Theme framing the context of the story, i.e. the mental conflict, and the narrator goes on telling his story.
Chapter Eight: Conclusion

The analysis of the textual organisation of the selected texts has begun by scrutinising the Theme-Rheme structure in each individual clause. Tying them together, the analysis has yielded overall patterns of the writer’s Theme selections. On the macro level, the analysis has found a number of topics common to the three narratives, and on the micro level, individual themes are also located. The broad topics can be specified as the following: (1) the topic of darkness, (2) the topic of animal-like and thing-like human, (3) and the topic of helplessness to internal pressures. The theme-supporting tales are as follows: in *Lord of the Flies*, there are the themes of the chieftainship, beast, fear, fire, hunting, etc; in *Pincher Martin*, the theme of struggle, his life with Nathaniel, Mary, etc.; in *Free Fall*, the plot was built up by his recollection and re-experiencing of his past events, for example, the theme of profaning the church altar, the love affair with Beatrice, as a prisoner, etc. In parallel, the analysis has found a number of textual strategies employed towards the thematic development of such themes: (i) Progression of Themes; (ii) Nominals as Themes; (iii) Ellipsis of Themes (iv) Complex nominal groups as Themes; (v) Markedness of Themes.

The thematic progression has been found to be the most exploited textual strategy in Golding’s presentation of themes. The progression method worked towards escalating the pace of the development of narratives at one end and orienting the reader at the other end. Reading on, the Rheme takes on the task of disclosing the new information about the Theme. In *Lord of the Flies*, for example, the theme of the beast was first introduced as the ‘snake-thing’ (p. 35), ‘(t)ell us about the snake-thing’ (ibid), ‘Now he says it was a beastie’ (ibid), ‘(. . .), ‘He says the beastie came in the dark’ (p. 36), ‘(. . .) my hunters sometimes—talk of a thing, a dark thing, a beast, some sort of animal’ (p. 90). As the narrative advances and intensifies, the snake thing or beastie becomes the beast, ‘The beast moved too—’ (p. 110), ‘The beast followed us—’ (ibid). In *Pincher Martin*, the progression method is manipulated to its maximum, ‘There was no face but there was a snarl’ (p. 8), ‘The snarl thought words to
itself’ (p. 9); ‘The idea that he must ignore pain came and sat in the centre of his darkness where he could not avoid it’ (p. 44), progresses to the thematic position, ‘The centre began to work. It endured the needle to look sideways, put thoughts together. It concluded that it must crawl this way rather than that’ (p. 45). In *Free Fall*, this strategy is also employed, ‘(n)othing had ever come to trouble (Beatrice’s) pool (p. 87), ‘(n)ow the untroubled pools began to fill’ (p. 93).

Golding takes advantage of the elliptical Theme and applies it to endorse the absence of agentive Subjects, thematically, lack of consciousness. Syntactically, a clause complex features a Subject in the matrix clause, and in the next clause or clauses, the Subjects are ellipted because they are coreferential. So by way of coreference, the agentive Subject is structurally implied but in Golding’s language, it is consciously deprived. And as the tension was created experientially by the consecutive material verbs with the Goal deleted is now amplified by the textual deletion of Theme and Subject, ‘(a)t once the crowd surged after it, *poured* down the rock, *leapt* on to the beast, *screamed, struck, bit, tore*’ (LoF: 172, my italics); ‘(h)is right arm rose, *seized*’ (PM: 39, my italics). Here comes Cotton’s (1980) declaration that ‘basic to our appreciation of a piece of literature is our perception of its structure’ and that a linguistic form mirrors meaning and what comes now of prominence is not the meanings of the words but the structural fact behind the ‘fusion of form and meaning’. (quoted in Birch 1989: 127-128). This structural meaning which is created by the ellipsis of Themes is also found to incorporate the surroundings by way of creating an ominous and a more gothic atmosphere and prominently paralleling the characters’ troubled (perplexed) mental and psychological state, ‘(n)ow the forest stirred, roared, flailed’ (LoF: 28), ‘(o)n the mountain-top the parachute filled and moved; the figure slid, rose to its feet, spun, swayed down through a vastness of wet’ (LoF: 172).
The complex nominal groups are also found to be structured in such a way as to reflect the living tension. In the thematic position, Golding uses a nominal group with extensive use of modification (both premodifiers and postmodifiers), ‘(t)he shivering, silvery, unreal laughter of the savages’ (LoF: 202), ‘The throat at such a distance from the snarling man’ (PM: 8); ‘The clever, unscrupulous, ridiculous voice’ (FF: 84).

On the whole, the texts have shown the typical ordering of the thematic structure, i.e. unmarked topical Theme followed by Rheme. The analysis has found that at certain stages of the narratives, the thematic selection mark a stylistic shift towards impersonalising as well as depersonalising the characters. What is thematised and focussed is answered by this function. When the characters are presented as helpless, unconscious or acting unconsciously, or in obedience to their compulsions, the thematic slot is found to be filled metaphorically with inanimate Subject, inhuman references, body parts, and finally nominal; and what is focused on in the rhematic position varies from cruelty, weird behaviour and mentality. The use of inanimate Subject is characteristic of Lord of the Flies, ‘(t)he sticks fell’ (p. 172), (t)he (spear’s) point tore the skin and flesh over Ralph’s ribs’ (p. 206). The metaphoric use of body parts is a feature of all the narratives, apparently marked in Pincher Martin, towards the emphatic allusion of the fragmentation of a dead body, ‘(t)he voice rang out sharply from on high’ (LoF: 179); ‘(t)he hand did not move (PM: 25), ‘(t)hey (my fingers) ate away part of the unknown patch’ (FF: 178). The stylistic use of nominals in the thematic position is ideologically motivated as it serves striking effects. For it can compact the whole clause (participants and circumstantial information) into one word and the produced form can create an impersonalising effects. Compressing those participants, it can then occupy the thematic and Subject position or similarly take an agentive role. Hence, it would stand as a signifier or ‘identifier’ to other underlying arguments as the issue of inner compulsions, ‘(t)he madness came into (Jack’s) eyes again (LoF: 53), ‘(t)he ululation spread
from shore to shore’ (LoF: 226), ‘(movements) moved him forward over the hard things (PM: 22), ‘(t)he force of his return sent him under’ (PM: 20); ‘The tide of my passion and reverence beat on her averted cheek’ (FF: 224); ‘(madness) drove me forth on dark nights forsooth striding round the downs’ (FF: 115). The foregrounding of nominalisation is found to be more expressive in thematising the most recurrent nominal ‘darkness’ that pronounces the writer’s major underlying theme: the darkness that compels characters to act in an unfeeling manner. The symbolic notion of ‘darkness’ has been found to be consistent across the three novels, ‘(d)arkness poured out, submerging the ways between the trees till they were dim and strange as the bottom of the sea’ (LoF: 60); ‘(t)he darkness was shredded by white’ (PM: 191); ‘(t)he darkness stayed with me. (FF: 167). The last but not least thematic choice is again ideologically loaded. This is the thematisation of inhuman nouns to refer to human beings:

Then dog-like, uncomfortably on all fours yet unheeding his discomfort, he stole forward five yards and stopped. (LoF: 49).

The thing in the middle of the globe was active and tireless. (PM: 83).

Every dog has his day (FF: 236).

The marked Theme is another strategy found to be effective to promote to the coherence of the text. This structure refers to the conflation of the Theme with different Mood and transitivity constituents, i.e. Subject and Agent respectively. The most marked Themes found to front the clause are of the circumstantial elements of Manner and place (with its pseudo-locative type). This thematic strategy of highlighting Circumstances of place and Manner serve a number of purposes. It distances the writer from the character as in ‘(o)ut of this (Jack’s) face stared two light blue eyes’ (LoF: 16); or it highlights the writer’s point of view, ‘(i)n the darkness of the skull, it existed, a darker dark, self-existent and indestructible’ (PM: 45), ‘(f)or uncounted numbers of swell and hollow he taxed the air that might have gone into his lungs’ (PM: 11); ‘(. . .) out of the unendurable compulsion to know;
with heart beat and damp hand with plea and anger—“What were you doing?” (FF: 85), ‘In my misery I saw her as a stranger might see her’ (FF: 69). It highlights the characters’ points of view, Ralph’s point of view, for example, ‘(w)ithout the fire we can’t be rescued’ (LoF: 160) or marks crucial developments in the narrative, ‘(w)ith full intention, (Jack) hurled his spear at Ralph’ (LoF: 206), ‘(w)ith ludicrous care (Jack) embraced the rock (LoF: 200) ‘From the darkness of the further end of the shelter came a dreadful moaning and they shattered the leaves in their fear’ (LoF: 186-187). Other than the experiential marked Themes, the writer also fronts interpersonal Themes, ‘(v)iciously (…) (Jack) hurled his spear at Ralph’ (LoF: 206), ‘(s)urprisingly, there was silence now; the tribe were curious to hear what amusing thing he might have to say’ (LoF: 204), ‘(u)nwillingly Jack answered’ (LoF:113).

Cohesion in the narratives is built up skilfully first through the lexicon. On the micro level of the cohesion analysis, each novel features its special set of lexis. For example, Lord of the Flies features a set of lexis of violence, ‘knife, spear, blade, sabres, point, stick, stake, etc’, ‘hunt, kill, hit, bite, beat, tear, strike, etc.’ In Pincher Martin, there is the language of survival, ‘swim, endure, rotate, climb’, and the language of the sea, ‘waves, swell, surf, pebbles, limpets, fish, shell-fish, etc’ but there is a considerable employment of vocabulary that fuel suspicion to the reality of survival like, ‘dream, hallucination, vision, pictures, delusions, thought, memory, etc.’ In Free Fall, the lexis of sex, ‘sex, consummation, lovemaking, body, fusion, sharing, penetration, sexual exploitation, glued together, deliver (herself), etc’; there is also the lexis of self-analysis, ‘know, wonder, believe, understand, presume, guess.’

On the macro level, the theme of ‘the darkness of man’s heart’ is symbolically evoked by the prominently lexico-semantic reiteration of the pivotal lexis ‘dark’ with its full paradigm throughout the three narratives, ‘dark’, ‘darkened’, ‘darker’, ‘darkly’, ‘darkish’
and most prominently ‘darkness’. This set of lexis is employed in the description of characters’ physical appearance, their behaviour and skilfully in the description of the surroundings that become metaphorically the carrier of feelings and stands as a foil to the darkness of man’s heart. Another set of lexical items which is related synonymously and which further contribute to the apprehensive mood is ‘black’, ‘blackened’, ‘blackout’, ‘blackened’, ‘blackening’, ‘blackness’; or ‘blind’, ‘blinded’, ‘blindness’, ‘blindly’ and ‘blindness’; ‘dusk’, ‘dusky’; ‘shade’, ‘shades’, ‘shaded’, ‘shading’, ‘shadow’, ‘shadowy’.


These lexical expressions make a greater amount of meaning on the texts.

Though the metaphoric use of language in its traditional sense has only been addressed marginally in the present study, the novels feature literary devices which the writer
has employed to create more cohesive texts. To give a flavour of the skilful use of metathoric language, Golding, through sound patterning, characterises events. In Sammy’s hallucination in the cell, the piece of cloth lying in the centre conjures up as a snake in his mind and the language launches into alliteration to give his falsely imaginary experience a concrete reality. Sammy hears ‘the slow, scaly sound of a slither’ (FF: 177). Golding’s narratives are full of artistic use of language. The following excerpt is Piggy’s speech intending to confront Jack for his stolen specs. Reading on with the repeated use of the progressive tense ‘I’m goin(g)’, one experiences the difficult breathing, i.e. Piggy’s asthma:

I’m going to him with this conch in my hands. I’m going to hold it out. Look, I’m goin’ to say, you’re stronger than I am and you haven’t got asthma. You can see, I’m goin’ to say, and with both eyes. But I don’t ask for my glasses back, not as a favor. I don’t ask you to be a sport, I’ll say, not because you’re strong, but because what’s right’s right. Give me my glasses, I’m going to say—you got to! (pp. 194-195)

To sum up, an attempt has been made in this dissertation to show that Golding’s language is not at all simple, boring or representational but is abstract, complex and powerful to articulate his viewpoint. On the micro level, the analyses have demonstrated how the transitive and ergative patterns, the syntactic transcategorisations, the syntactic manipulation of words, phrases and clauses, the textual arrangements and the interpersonal constituents have contributed to the representation of the wicked, violent, egomaniac characters. On the macro level, a sense of impersonality is encoded through such linguistic patterns which fully support the writer’s philosophy of the nature of man.