

Linguistics reflection on Williams's tale lord of flies' (Stylistics Study)

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Abstract

William Golding was and will be the name we associate with a great English novelist. He is remembered even today as the pioneer of using colloquial expressions related to the characters drawn from various strata of the society of his times. Choosing William Golding for this study has a number of reasons. First, the fact that Golding's fiction has received very little attention at the level so, I shall explore in detail how the linguistic devices used in his novels contribute to their themes. The purpose of this study is to provide a linguistic explanation of certain significant themes in Golding's fiction. That is, such linguistic explanation intends to expand upon, reinforce, and enrich the previous literary appreciations of his work., to explore and elucidate not only 'the what' but also 'the how' of his fiction with the help of linguistic evidence. It is an analysis of the specific linguistic patterns which he has employed and exploited to create the intended meaning and puts across his message in a befitting manner. To put it differently, my primary aim would be to examine how Golding's style functions in his narrative fiction towards revealing the theme of darkness and the characters' mind-style, and how it creates its world of meaning and discourse. These targets are achieved through the analysis of the ways in which meaning is patterned in the linguistic structures of the chosen texts. His work has a fair degree of universality about the values embedded in it. The style, therefore, is rich and creative and yet never loses its earthly touch. Linguistic deviations are used in creative works to attract attention to the finest expressions that have a native feel about them. The style exploits colloquialism and this gives the reader a false feeling that the norms of English language use have been violated but this is not true as it turns out to be very often. hopefully benefit those students following language and literature who also have interest in style and stylistics. It points out to ways in which to analyze texts using the levels of stylistic analysis employed in this work. The aim of the present chapter is to provide Iraqi university students of English language and literature theory of stylistics and its practical application in text analysis. Williams uses in his fiction was and continues to be unique and violable, and this why his works are studied and are often cited even to this day.

المستخلص

يعد مفهوم الاسلوبية الوسيلة التي يلتزم من خلالها المتحدث بصيغة قوله والمعنى الضمني من خطابه، لكي يوضح المتحدث القيام بإنجاز خطاب معقد يشكل تأكيدا او وعدا مشروطا او طريقة يمررها المتكلم بخطاب يحمل في طياته عدة معاني . الغرض من هذه الدراسة هو تقديم تفسير لغوي لبعض الموضوعات المهمة في خيال غولدينغ. وهذا يعني أن مثل هذا التفسير اللغوي ينوي التوسع ، وتعزيز ، وإثراء التقدير الأدبي السابق لعمله ، واستكشاف وإيضاح ليس فقط "ما" ولكن أيضا "كيف" من خياله بمساعدة من الأدلة اللغوية. ويمكن لمفهوم الاسلوبية ، في النصوص الانجليزية ، ان يعمل تداوليا بطريقة مختلفة؛ وذلك لان كلا من فائدة الفعل والمضمون وكلفته مرتبطة بالسامع، مما لا يسمح للمتحدث بالقيام بدور ما، بل التوسط بين المكافئ والمتكافئين. وإضافة الى ذلك يمثل الاسلوبية بصفة عامة، وفي النصوص ويمكن التعبير عن مفهوم الاسلوبية في كلا اللغتين بطريقة غير مباشرة ويوعز ذلك لان مفهوم الاسلوبية يعبر عنه من خلال استخدام جمل شرطية. وقد تم اختيار رواية وليام كولدن ذا لورد اوف ذا فلايزفي اللغة الانجليزية لتكون النماذج التطبيقية لهذه الدراسة بواسطة تحليل للأنماط اللغوية المحددة التي استخدمها واستغلها لخلق المعنى المقصود ويضع رسالته بطريقة ملائمة. وبعبارة أخرى ، فإن هدفي الأساسي هو دراسة كيفية عمل أسلوب غولدينغ في رواياته السردية نحو الكشف عن موضوع الظلام وأسلوب العقل ، وكيف يخلق عالمه من المعنى والخطاب. تتحقق هذه الأهداف من خلال تحليل السبل التي يتم بها معنى المعنى في البنى اللغوية للنصوص المختارة. إن العمل لديه درجة معقولة من الشمولية حول القيم المضمنة فيه. وخلصت هذه الدراسة الى ان الاسلوبية يرتبط بالسامع مما لا يجعل للمتكلم دورا في القيام به سوى التوسط بين الكافئ والمتكافئين وعلاوة على ذلك عادة ما يتحقق الاسلوبية في الاعمال التجارية بين طرفين (الكفيل والعميل) في حين يت تنفيذ فعل الكلام للضمان.

We referred to style and stylistics as two terms in. These are terms which characterize manner of writing (also that of speaking, or performing) as a result of the changing patterns of writings in English language and literature. The terms have their origin in Latin root *stilus*, meaning a tool of writing in 1250-1300 and were borrowed into Middle English through old French as *stile* and became style English usage. It used especially in writing tales and particularly in writing novels, during the Victorian Age in the seventeenth century or shortly before that epoch. That seems to have happened because it was mainly due to the phenomena of the use of dialect in the novel used overwhelmingly at that time in writing literature. The researcher would like to place on record the idea for this paper arose out of an experience during the university seminars in the Department of English Language and literature in a University of Baghdad, Iraq over a period ten years ago. He was still in his freshman year as a student reading for his first degree in literature and linguistics. It was in response to our exploration of what we were working on an infamous Iraqi novelist who had written a critical study on Charles Dickens's *Bleak House*

Of course the main issue that there (is) was inherently problematic technically because of its socio-linguistic link, so Williams and the criticizer potentially expressive that it is not.

Lord of the Flies is a catching tale which narrates about 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. Those 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.

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. Bloor, T. and M. Bloor

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. Brown, K. (ed.) (2006)

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." 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.

"Wacco".

"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 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: a circumstantial process 'they were in the beginning of the thick forest', and four attributive processes. ^{Birch, D. and M. O} Two

attributive relational processes portray the horrible state the piglet is in till it (*the piglet's squeakings*) *became frenzy*' and '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 'the pause was only long enough'. The other relational process features 'Jack's face' as Carrier that has turned 'white' symbolizing 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 'they were busy finding and devouring food'. There are five mental processes: one perceptive mental processes 'they heard the noises', and four cognitive mental processes 'found', 'to understand', 'noticed' and 'knew.' The first cognitive process-verb '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 'to understand' where the Senser is the boys as illustrated by the previous circumstantial Adjunct of behalf 'for them'. In fact this is a rank shifted 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' ^{moody}. The other cognitive mental process occurs at clause. 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 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:

I was choosing a place," said Jack. "I was just waiting for a moment to decide where to stab him".

You should stick a pig," said Ralph fiercely. "They always talk about sticking a pig".

"You cut a pig's throat to let the blood out," said Jack,

"otherwise you can't eat the meat "

"Why didn't you-?" (. . .)

only—only"—

He took a few rapid steps toward the beach, then came back.

"Only I know how they feel. See? That's all".

"The best thing we can do is get ourselves rescued".

Jack had to think for a moment before he could remember what rescue was.

Rescue? Yes, of course! All the same, I'd like to

catch a pig first—) He snatched up his spear and dashed it into the ground. The opaque, mad look came into his eyes again. Ralph looked at him critically through his tangle of fair hair. (pp. 52-55).

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 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 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.

Laura L. Frader

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 two mental processes . 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 'five transitive clauses expose two participants in which the second participant is a simple action like 'they surrounded the covert' 'any of the hunters could follow her' Roger found a lodgment for his point and began to push' 'Jack found the throat' 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.

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.

“(٥)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 ? (٨)What are you going to do about that ”? (٩)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. (١٣)Jack leapt on to the sand. “(١٤)Do our dance! Come on! Dance ”! (15) He ran stumbling through the thick sand to

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). 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), 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.

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. 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'

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. 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. 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. 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 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.'

Conclusion

Based on the analysis of English novel lord of flies have been arrived to sum up, an attempt has been made in this paper 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 trans categorizations, 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.

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