William Golding's Fictional World: A Stylistic Study

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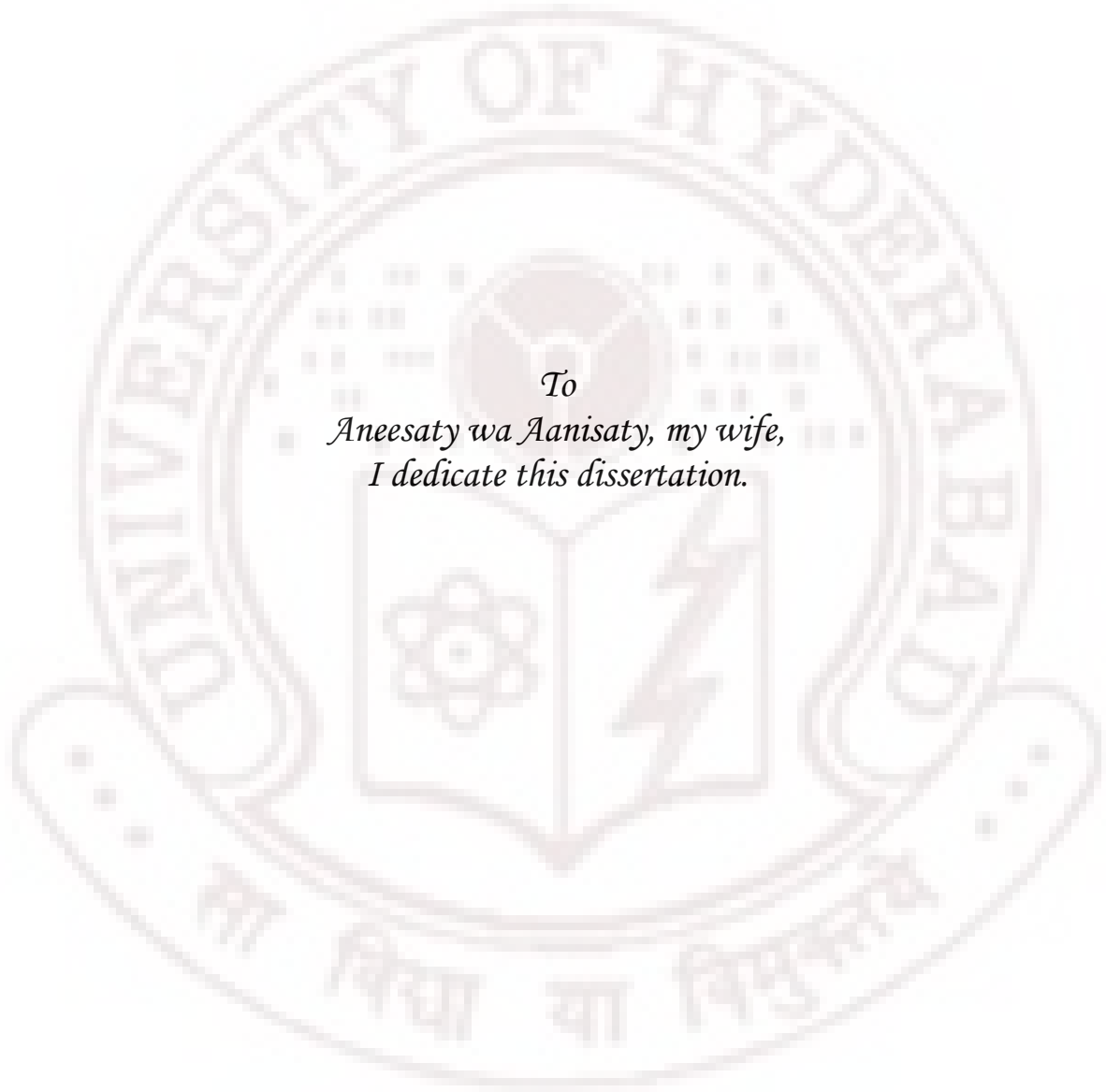
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To
Aneesaty wa Aanisaty, my wife,
I dedicate this dissertation.

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Contents

Abbreviations and Symbols

DS	Direct Speech
DT	Direct Thought
FF	*Free Fall*
FID	Free Indirect Discourse
ID	Indirect Discourse
IT	Indirect Thought
LoF	*Lord of the Flies*
PM	*Pincher Martin*
TI	*The Inheritors*
TP	*The Pyramid*
TS	*The Spire*
SVO	Subject Verb Object
SFL	Systemic Functional Linguistics
SFPCA	Subject Finite Predicate Complement Adjunct
^	Plus

Chapter One

Introduction

Over the past forty years there has been a linguistic revolution in literary studies. This new movement emphasises the intrinsic qualities, i.e. lexical, grammatical, and phonological features of a text. In other words, it makes use of linguistic tools for literary analysis, which in turn has given rise to a new stylistic theory. This modern stylistic theory began with Jakobson (1960) who introduced an influential model of verbal communication. In this model, the act of communication involves six elements: 'addresser' (speaker or decoder); 'addressee' (listener or encoder); 'context' (topic and setting); 'message'; 'contact' (medium and channel); and 'code'. (ibid: 353.). Likewise, these six elements have six parallel functions: 'emotive', 'conative', 'referential', 'poetic', 'phatic', and 'metalingual'. (ibid: 357). The former six elements are 'inalienably' necessary for intact communication, but one function has to predominate. For example, if the emphasis is on the addresser, the emotive (or expressive) function becomes more prominent and noticeable than other functions.

Of these functions, Jakobson stresses that the 'poetic' element does not only establish its 'sole', 'dominant,' 'determining' function in verbal art but also acts in other discourses as an auxiliary constituent. In other words, this function transcends literature into other types of discourses like journalism and advertising. This adherence to the 'poetic' function or the 'message' is primarily related to Jakobson's expertise of the formalist theory and New Criticism that were the vogue in the 1950s and 1960s. In these two schools of literary analyses, 'addresser', 'addressee', and 'context' were depreciated in favour of the 'context'. In other words, the element of 'context' was de-emphasised as the socio-cultural background of the text in question is seen to be irrelevant. The notion of the 'addresser' was also de-emphasised in response to the practices of the biographical, psychological and expressive criticisms that teach that the meaning of a literary work can be obtained in the intentions and

emotions of the author. The 'affective' theory which advocates that the meaning of a text is constructed by the feelings of the 'addressee' during the process of reading leads to considering such activity as the 'affective fallacy' (Goatly 2008). Following these principles, Jakobson promotes the notion of the 'message' at the expense of the other elements. In other words, he explicitly supports the linguistic approach to literature, or 'literariness' to use Jakobson's term.

The nature of literariness is defined by Jakobson as the '*differentia specifica*' or the distinguishing features of a text. Shklovsky, one of the proponents of the formalist movement maintains that the notion of 'literariness' resides in the quality of 'making strange' or 'defimiliarization.' (quoted in Erlich 1981: 90). The process of 'defimiliarizing' our experience of the received message is achieved by Jakobson's proclamation (1960: 358):

> The poetic function projects the principle of equivalence from the axis of selection into the axis of combination.

This is the pronounced rule behind the poetic use of language as opposed to other uses. That is, language is a repertoire of linguistic resources: vocabulary, syntax, phonology, etc. which are accessible to the author. For example, in *Lord of the Flies* (1954), Golding characterises one's psychologically disordered and troubled acts in the following sentence: "He fiddled with the sticks that were pushed into his hands". This is achieved through the author's deliberate selection of the verb 'fiddle' from among other possible alternatives which include play, move, etc. and which serve the purpose of conveying the state of tension and worry the character is in. Another example can be: "The flame flopped higher." The author here again selects the verb 'flop' from the other linguistic possibilities that contain spread, flare, move, etc. and collocates it with 'flame' for two reasons. First, this selected verb suggests metaphorically the instant spread of the flame with that of the flitting of the bird. Secondly, such collocation features an alliterative structure of the fricative /f/ which phonetically reinforces the meaning and sound of the fire.

Another similar perspective is that of Mukarovsky (1964). He maintains that the literary use of language enjoys linguistic deviance - deviance from the standard linguistic conventions. He also states that all literary language is a purposeful distortion of the ordinary use of language and that the hallmark of literary language is 'foregrounding'. In contrast to ordinary language, such deliberate distortion is systematic and interpretable as far as a literary discourse is concerned.

There is no denying the fact that Jakobson's model has provided a useful framework for the stylistic analysis of literary texts over the last forty years, and the new developments in stylistics is a natural phenomenon. This is because stylistics correlates with developments in linguistics, pragmatics, and (critical) discourse analysis. Significant of these development is Halliday's register theory which 'accounts for the relations between the language forms we use and features of the situation in which we use them.' (O'toole 1987: 17). In the words of Halliday, register is 'variation according to use' (quoted in Thompson 2004: 40); that is there are certain linguistic features used in certain situations or contexts. Halliday's definition marks a comeback to the notion of context after a long span of time. The concept of register incorporates three crucial factors: 'field' (the planned and conscious activity of the speaker or writer, e.g. the subject-matter), 'tenor' (the role of language in setting up social relationship) and 'mode' (the function of the text and whether it is spoken or written). These three aspects of language influence our selection of language. These aspects propose three parallel three major components of language which are called functions, i.e. ideational, interpersonal and textual which reflect the various meanings of a text. In the analysis of style, these related meanings are realised in the lexico-grammar of the clause as representation, as exchange and as message.

In his influential analysis of the thematic function of transitivity patterns in William Golding's *The Inheritors*-a story of a small group of Neanderthal people known as 'the Lok'

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who are invaded and replaced by a more advanced tribe known as 'the new people'- Halliday

(1971) shows that these two groups of people present two different discourse structure. The

Neanderthal people are passive in perceiving reality; the new people, on the other hand, are

active in manipulating the surroundings. In this analysis, Halliday demonstrates that there is

preponderance of intransitive clauses in Lok's use of the language (e.g. Lok steadied by the

tree and gazed.), in addition to the fact that half of the grammatical subjects are inanimate

(e.g. The bushes twitched again.). Furthermore, there is depersonalisation of Lok's body (e.

g.   His ears twitched, etc). So this type of clause structures implies the character's

incomprehension, helplessness, hence 'an atmosphere of ineffectual activity' is constructed,

or what Fowler has called 'the cognitive limitations of (the) primitive man.' That is, such

features reflect Lok's worldview. In contrast, transitive clauses with human subjects of the

'new people' predominantly outdo the Lok's transitive clauses. Halliday, then, considers that

'transitivity' is what constitutes the theme of the novel, and so Halliday states:

> In *The Inheritors*, the syntax is part of the story. As readers we are
> reacting to the whole of the creative writer's use of 'meaning potential';
> and the nature of language is such that (Golding) can convey, in a line of
> pint, a complex of simultaneous themes, reflecting the variety of
> functions that language is required to serve. And because the elements of
> the language, the words and phrases and syntactic structure, tend to have
> multiple values, any one theme may have more than one interpretation.
> (Halliday 1971: 360)

Upon such linguistic development, there have appeared numerous stylistic

investigations into transitivity in literary narratives. These linguistic analyses have extended

to cover several themes such as power discourse, feminist discourse and psycho discourse, by

which the characters' inner world or 'mind-style' reflects 'realization of narrative point of

view.' (Leech and Short 1981: 188). In other words, stylistics has witnessed an increase in

the number of articles and books devoted to the study of the language of literature from this

linguistic standpoint. More and more linguists have shown great interest in adopting this

linguistic model in the analysis of literary texts over a period of time. Because it provides

descriptive and interpretive framework, systemic-functional grammar has proved to be a particularly useful framework for stylistic analysis. Consequently since 1960s linguistic stylistics has witnessed some important pioneering work done on the linguistic study of literary texts from a functional standpoint. More and more linguists have shown interest in adopting this model of functional stylistics in their analyses of literary texts over a period of time, e.g. Halliday's (1971) 'Linguistic Function and Literary Style: An Inquiry into the Language of William Golding's The Inheritors'; Hasan's (1964) 'A Linguistic Study of Contrasting Features in the Style of Two Contemporary English Prose Writers', Sinclair's (1966), 'Taking a poem to pieces'; Leech's (1965) 'This Bread I Break: language and interpretation'; Kennedy's (1982) 'Systemic grammar and its Use in Literary Analysis'. Along another line of the functional orientation, many books have come out to further establish the potential of systemic stylistics over the pre-functional approaches to literary texts, e.g. Carter's (1982) *Language and Literature: An Introductory Reader in Stylistics*; Fowler's (1981) *Literature as Social Discourse*; Hasan's (1985) *Linguistics, Language, and the Verbal Art*; Toolan's (1998) *Language in Literature*, Simpson's (2004) *Stylistics*.

Halliday (1967a: 218) defines stylistics as: "the description of literary texts, by methods derived from general linguistic theory, using the categories of the description of the language as a whole; and the comparison of each text with others by the same and by different authors in the same and in different genres." In other words, stylistics is the linguistic study of style. By 'linguistic' it is meant the application of linguistic theories, and 'style' denotes the linguistic strategies used by the author to convey the semantic import in a literary text. He also asserts (1967: 217) that:

> It is part of the task of linguistics to describe texts; and all texts, including those, prose and verse, which fall within any definition of literature, are accessible to linguistic analysis. In talking therefore of the linguistic study of literary text we mean not merely the study of language, but rather the study of such texts by the methods of linguistics. There is a difference between *ad hoc*, personal and arbitrarily selective

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statements such as are sometimes offered, perhaps in support of a preformulated literary thesis, as textual or linguistic statements about literature, and a description of a text based on general linguistic theory. It is the latter that contributes to what has sometimes been called "linguistic stylistics.

The terms 'linguistic' stylistics, in principle, does not replace literary approaches by linguistic ones; rather it supports an organic relationship between linguistic and literary studies. Widdowson (1975) has contributed significantly to the development of insights into stylistics. He believes that: "Stylistics occupies the middle ground between linguistics and literary criticism and its function is to mediate between the two." (ibid: 3-4).This mediating role leads to the study of literary discourse from a linguistic orientation. In the same vein, Short (1996: 1) maintains that: "stylistics spans the borders of two subjects, linguistics and literature". It is clear from this statement that there is no demarcation between the two disciplines; instead the nature of their interaction is essentially complementary.

The language used in everyday activities has its linguistic peculiarities as distinct from the one used by a poet, a novelist, or even a dramatist. In other words, the language of day-to-day life is not the same as that of literature. The reason for that lies in the fact that the creative manipulation of literary language manifests itself by the special application of linguistic devices be it phonological, lexical, or grammatical. Enkvist (1964) affirms that: "The style of a text is a function of the aggregate of the ratios between the frequencies of its phonological, grammatical, and lexical items in a contextually related norm." Moreover, the literature also makes the best use of the figurative language such as alliteration, metaphor, simile, personification, imagery and the like which are no longer considered merely decorative but also functionally interpretive and in harmonious relationship with other linguistic features.

As discussed above, stylistic analysis centres on the text itself. That is, stylistics studies the way language is used in a text and how meanings are constructed and conveyed

using linguistic devices. Stylistic analysis emphasises the crucial role of linguistic features of the text, which in turn leads to a better understanding of the work. This present study intends to explicate Golding's work from a fresh perspective. 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 of higher studies, I shall explore in detail how the linguistic devices used in his novels contribute to their themes. My purpose 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. I also intend, as a goal of this dissertation, 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. The approach of this study is linguistic in nature and it follows basically Halliday's Systemic Functional Theory to the study of style. It also incorporates both the Free Indirect Discourse analysis and the Gricean maxims.

In this dissertation, I shall analyse three of Golding's novels, i.e. *Lord of the Flies* (1954), *Pincher Martin* (1956), and *Free Fall* (1959) with a view to capturing his overarching style. Like any other genius, Golding has his own vision, philosophy and point of view about the world around him, and he has excelled in manipulating language with its potential resources as his primary tool to communicate his message. In this context, it can be reiterated that any literary text realises a poetic intention. And such a poetic intention can be

described as the author's idiosyncratic selection and arrangement of words and sentence structures which somehow reveal his/her singular personality and worldview and this is accessible through the analysis of his/her use of language at different levels.

The broad objective of this study is to analyse the style of the selected fictional works of William Gerald Golding (1911-1993), a British novelist, who was awarded the Nobel Prize for literature in 1983. Prioritising Golding's ideology of the nature of man, this dissertation broadly seeks to present a lexico-grammar of his language. The specific objective can be individualised as: (a) to identify linguistic elements that potentially reveal the main themes; (b) to account for the relationship between linguistic choices and meanings conveyed; (c) to inquire into how the writer gropes for lexicon to vivify his main idea; (d) to investigate the linguistic structure in the speech of the characters; (e) to explore and analyse the stylistic devices and techniques employed to help put across the message that enhance the darkness theory of human being and support his belief of man's inalienable evil nature; and finally, (f) to account for the narrative techniques of his style.

Golding's success rests upon the way he has looked at and experienced life with its vices and virtues. Being a wartime participant as well as a strong believer in the existence of the good and particularly the evil in human nature, he comes out with novels that reflect the deterioration and amoral problems of mankind. Secondly, Golding, as a novelist, shows skilful use and manipulation of the language in his fictional works. His imaginative power in depicting and dramatising the enormity of man's sufferings, his refined way of narrating events, and his use of elevated vocabulary contribute to the intense literariness in his novels.

The present dissertation consists of eight chapters. The first chapter outlines the aims, the objectives and the scope of the study. It also provides some introductory information connected with the study of style. The second chapter is intended to present a general discussion of his literary narratives during the second half of 20th Century; it is also meant to

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highlight the critics' responses to his fiction. The third chapter gives detailed biographical and historical descriptions of his life, attitudes, influences and writings. The fourth chapter is a critical review into the genesis of his novels. Chapter fifth retraces the development of the two terms 'style' and 'stylistics' in their historical contexts. It is also the contention of this chapter to discuss the various concepts, approaches and theories to the study of style. Chapter six presents the methodological approach of the study and its implication to such textual analyses of such novels. The chapter, i.e., the seventh one, is the linguistic-analytic chapter where the sample excerpts and the representative examples are analysed. This chapter is divided into three sections. Each section is concerned with the analysis of each novel. The stylistically significant patterns and observations that emerge from the analyses are then individualised and discussed in relation to Golding's point of view in the final chapter, i.e. Conclusion. In other words, this chapter presents the findings of the linguistic analyses. It also serves to show what and how linguistic patterns are constructed to achieve the writer's point of view of the fallen nature of man.

Chapter Two

William Golding
The Artistic Prominence

> (F)or his novels which, with the perspicuity of realistic narrative art and the diversity and universality of myth, illuminate the human condition in the world of today. (Swedish Academy Nobel Prize Citation: 21).

It is not surprising to find a novelist, who started his effective literary career comparatively late in life, being awarded the Nobel Prize for Literature in the year of 1983. It is commonplace that a great writer is not judged by how many books he has written, rather what matters is the quality and significance of his writings to human pain, sufferings and problems. William Gerald Golding ascended the literary stage with a collection of wonderful, illuminating novels that focus on the burden of moral issues.

Golding succeeded in exploring and probing moral dilemmas in human nature, depicting the conflicts of intellect and instinct and embodying such phenomena in an ostensibly moral fiction. In other words, Golding's art is characterised by the exploration of the darkness of man's heart: the drive that makes man turn away from god and toward hate, selfishness, and guilt. His novels excavate his preoccupation with humankind' s perennial battle between the god-drive that leads to peace and love and the godless drive that ends in atrocious acts of brutality. His fiction is immediately relevant and manifest in the 'more fundamental and abstract issues that may be called metaphysical or theological.' (Page 1985: 11). These issues are the tension caused by the struggle between the mind and the body, between the rationality and the irrationality, the constructive and the destructive, between the welfare and the warfare. This polarity in Golding's novels introduce: "a structural principle that becomes Golding's hallmark: a polarity expressed in terms of moral tensions." (Dick 1967: 21). The emergence of the good side is creative and hence guides humanity to welfare and happiness. The evil side of nature poses a problem, or a threat to social order. This is

what Golding seriously explores and analyses in the early novels. In other words, the lack of spiritual values can be seen as a harbinger of the absence of god. And that is interpreted in Golding's fiction as 'darkness.'

With the belief that man is inherently evil, Golding, who used to hold the optimistic theory about the world before the war, no longer believed in "the perfectability of social man (. . .)" and "(. . .) had discovered what one man could do to another." (Golding 1965: 86). Although Golding had a good thought of man performing good deeds when confronted with his or her inner evil, he knew that self-deception is more powerful than self-knowledge. Being a strong believer in the dominance of evil in human nature, he crystallised such belief in his novels that exhibit the pain, sufferings and amoral problems of humankind. Therefore, he ascribes war, terror, murder, chaos, in a word, he ascribes evil actions to the natural propensity of man. "I believed that the condition of man was to be a morally diseased creation," proclaims Golding (ibid: 87) "and that the best job I could do at the time, was to trace the connection between the diseased nature and the international mess he gets himself into."

By any standard, William Golding is regarded as a major artist with a strong sense of vision, and his novels justify such a reputation. Many critics recognised him for his significant contribution to twentieth century fiction. Oldsey and Weintraub (1965: 3) hailed him as the "DEAN OF HIS generation of novelists" and add that: "Each of Golding's novels is a remarkable imaginative feat, fertile in invention, powerful in drama, suggestive in its richness of literary and mythic overtones." He is remarkably and equally distinct and virtuoso in prose writing as T. S. Eliot is in verse. His individual talent "leaves its mark on his work, but his work leaves its individual mark, and sometimes excoriatingly, on tradition." (ibid: 34). Quigley firmly declares that Golding "is the most original and imaginatively exciting novelist we have today." (quoted in Page 1985: 8). Such accolades even extend in the words

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of Ronald Bryden who states that Golding's *Pincher Martin*: "proves him . . . a literary artist to be discussed with utmost seriousness." (ibid: 25).

Another important critic is Kermode. As far as *Pincher Martin* is concerned, Kermode (1985: 62) believes that "(w)hat makes . . . Golding a major novelist is the total technical control: nightmare, hysteria, every kind of beastliness and depravity are given the virtue of form." As regards *Free Fall*, he adds, it is like the others "a work of genius by a writer from whom we can hope for much more, since he is in superbly full possession of his great powers." (ibid: 65-66).

Cox (1963: 172) believes that 1954 marks the birth of a major English writer:

> who can describe human egotism and suffering with convincing realism (. . .) With brilliant technique, he alters the perspective by which the reader apprehends the action, at one time presenting him with a picture of man' s depravity and at others, by means of his concrete sensuous style, investing human experience with a sense of meaning and ultimate significance.

Looking at the eighteenth, nineteenth and up to the early part of the twentieth century, one is surprised that the English fiction was characterised by the social themes of the British society. Daiches (1960: 1152) is of the opinion that: "The English novel . . . was essentially bourgeois in its origin, and throughout the eighteenth and nineteenth centuries it was solidly anchored in a social world." This means, it took upon its shoulder the discussion of, and its engagement with the very niceties of the human affairs. It questioned the social issues that were rampant among the different social classes. Many of the novelists of these three centuries are regarded as social writers or 'documentary writers'. That is to say, the novelist's world was obsessed with the very detailed descriptions and of the reasons that shaped the English society.

From Jane Austen, the dominant literary figure of the social comedy, to Charles Dickens of the nineteenth century and down to John Galsworthy in the beginning of the twentieth century- wealth, power, marriage, personal relationships, and social problems

(betrayal, class, adultery, etc.) were the bread and butter for many writers. The diversion in the 20th literature rests upon the fact that twentieth century marks two significant events – important of which is the Second World War during which articulate voices in English fiction made their echoes reach every literary ear. A new literary path and sophisticated vision foreground the new shape of the English fiction. The most intriguing feature of twentieth century fiction is the fact that it addresses not the physical or environmental reality but the more abstract issues. Carlsen and Carlsen (1985: 886) maintain that:

> The purpose and scope of novels changed in the twentieth century. The novel's primary mission was no longer storytelling and entertainment. It began to concentrate on character, as writers tried to unravel the intricate web of thoughts and feelings that activate the individual.

The novels of William Golding contrast markedly with most of their predecessors of the pre-twentieth and twentieth centuries in that they break the old tradition of writing fiction and speak of a new fashion. What makes Golding distinct is the different agenda he has than most other writers whose interests are focused on the daily problems of human life. Page (1985: 11) maintains that:

> In (Golding's) very first novel, he cut himself loose at a single stroke from two centuries of tradition in the English novel: centuries during which the realistic mode has been paramount.

"He set out simply . . . to show us what human beings are really like – not just as husbands or wives, neighbours or lovers, at work or in pursuit of happiness," but, Page continues, "as souls or essences stripped of all earthly trappings and seen *sub specie aeternitatis*" (ibid: 16). The novels, though disconcertingly different from most contemporary ones, enjoy a strenuous style and 'strict economy and total relevance. His novels are short but exceptionally compact and concentrated, with not a word wasted." (ibid: 21).

Golding' s themes are closely bound to the dark, threatening pull narrowing guilt from the traditional construct known as society to the individual human being. Livingston (1967: 13) points out that:

> The subjects of Golding's novels are not the immediate social problems that we face today; they are not about the new social mobility, race relations, or our changing sexual mores. Golding's themes have to do with the perennial human enigmas and mysteries.

Golding's novels are revolutionary in the sense that they address the more serious problems of humankind. They are revolutionary in many ways as they contradict and even demolish the tide of many popular western ways of thinking. Tiger (1974: 15) in this regard maintains:

> all the fiction (. . .) deals in the primordial patterns of human experience. The fiction - unlike most contemporary novels – is preoccupied with what is permanent in man' s nature, looking not at men simply in relation to a particular society but at man in relation to his cosmic situation.

Storr (1986: 138) also supports this claim by saying that: "(Golding) is a man who feels compelled to challenge himself; always to set himself new tasks, to solve new problems."

Green (1985: 78) appraises Golding's engagement with the reality of the human nature. He views Golding's creed as one of the Delphic Oracle, *Know Yourself*. As a novelist, Golding believes that the real job "is to scrape the labels off things, to take nothing for granted, to show the irrational where it exists." As a matter of fact, Golding seeks the attention of human beings in order to convey the message that the dark and fallen human nature causes much of the pain, suffering, and existential anguish. He further asserts that the term of praise often used to describe Golding's fiction is 'a *tour de force*'.

> In each novel he has created special conditions – a desert island, a prehistoric wilderness, a lonely rock, a prison cell – where he could experiment in isolation, without external influence. In each, again, he has chosen his characters so as to exclude the exploration of full adult relationships: a shipwrecked sailor who is dead into the bargain and therefore doubly *hors concours*. With Sammy Mountjoy we see him beginning, with immense effort, to struggle free of this isolating tendency (. . .) he remains the most powerful writer, the most original, the most profoundly imaginative, to have turned his hand to fiction in the country since the war; and if he never wrote another word his place in English letters would be secure. (ibid: 95-97).

In these novels, he makes universal significance from events which appear at first limited and temporary. Green (1963: 82) states that: 'behind the main narrative structure, we find more universal moral implications. What Ralph weeps for, on the last page, is "the end of innocence, the darkness of man's heart."

His particular concern, by the nature and subjects of his fiction, is to arouse 'the dilemma of modern man,' Pritchett maintains. Golding, with his great novels:

> shakes us until we feel in our bones the perennial agony of our species (. . .) He is a writer of intense visual gifts, with an overpowering sense of nature and an extraordinary perception of man as a physical being in a physical world, torn between a primitive inheritance and the glimmer of an evolving mind. (1958: 47).

The search after the latent evil in human's heart makes William Golding stand distinct, and: "a novelist who owes nothing to his contemporaries . . ." (Dick 1967: Preface). Baker (1982: 157) also supports this view:

> You (Golding) are a man who writes out of his own resources, almost entirely so, and yet what you write is often taken fable or myth. And the perceptions that you have of the contemporary world are shared by your contemporaries.

In his analysis of Golding's fiction as fables, Peter concludes that his literary work 'deserves much more than casual praise.' (1985: 45). He maintains that Golding's capacities to have worked "in a recalcitrant mode. He seems to (him) to have done more for the modern British novel than any of the recent novelists who have emerged. More, it may be, than all of them." (ibid).

Golding's novels unfold his consistent mood of presenting a moral thesis. He points out that a fabulist in his attempt to arrange his signs to inculcate a moral lesson, he should therefore present his work in a sugary, entertaining manner. The work has to contain devices like settings, distinctive point of view or characterisation that expand, embellish, and enhance the elemental core of the moral lesson. In his exploratory essay entitled "Fable" (1965: 85), he proclaims:

> The fabulist is a moralist. He cannot make a story without a human lesson tucked away in it. Arranging his signs as he does, he reaches, not profundity on many levels, but what you would expect from signs, that is overt significance. By the nature of his craft then, the fabulist is didactic, desires to inculcate a moral lesson. People do not much like moral lessons. The pill has to be sugared, has to be witty or entertaining, or engaging in some way or another.

In other words, the thesis behind his fiction contains in "presenting the truth" in the form of fable. Later in his constant pursuit of truth, he favoured the term 'myth' upon 'fable' for the reason that, to him, 'a myth is a much profounder and more significant thing than a fable.' (quoted in Dickson 1990: 3). Besides, Golding thinks 'that myth is more fundamental in its application to the human condition.' (ibid: 3). Tiger believes that myth "carries its own powerful imaginative resonance, ambiguities, religious overtones." (1976: 29).

More important is the fact that his novels were the result of his ethical impulse. Evil is inherent, he believes, and inevitably degenerating – this is a theme which Golding explores repeatedly. It is a theme of moral dilemmas and is the most remarkable of all his novels in which he shows: "that man's capacity for greed, his innate cruelty and selfishness was being hidden behind a kind of pair of political pants." (Golding 1965: 87). In an interview with Baker (1982: 131), Golding remorsefully states:

> We've done some things in this century that we didn't think human beings could do and which are indescribable, and those are black holes in a way (. . .) I think there has been a tendency in man's mind, man's nature, to make the universe in the image of his own mind.

That is, the universe in Golding's terms lacks order and that is the central dilemma of the modern man. In addition, the individual sees nothing but his own world irrespective of the fact that man is a social being and ' without a system of values, without adherence to some, (. . .) one is ' like a creature in space, tumbling, eternally tumbling, no up no down, just in "free fall" in the scientific sense.' (ibid: 133).

Golding's thesis that persists in almost his novels "is the fallen nature of man, and that what stands between him and happiness comes form inside him." (ibid: 90). Therefore, Golding' s concern is to have man understand his basic forces that form his inner nature before making value judgements as man is born free to choose at his own will. Reaching this end, Golding would feel to have achieved his *summum bonum*, his ultimate goal. Livingston (1967: 5) asserts that, "Golding is convinced that we are incredibly ignorant of our own human nature – In both its heights and depths. And as a writer he is engaged in the effort of showing us the grandeur and misery of our human creaturehood."

In general, Oldsey and Weintraub (1965: 170) concludes that William Golding: (1) "works through strong reactions, subtly reemploying the works of others, assimilating their materials so well as to show hardly any marks of influence; (2) that he uses strong visual powers which lead to a technique heavily dependent upon description, involving full coloration and minutely sensuous depiction; (3) that he often reveals a revulsion toward the body and its function (there is, by the way, a strange absence of normal sex in his books), with a resultant trail of cloacal images that stretch from leavings of the young 'uns in his first novel to the messy foundations of Jocelin' s spire in the last; (4) that he seeks a ' meta-language,' which is not to be confused with poetic effects as such, but which can so juxtapose emotion and situation as to make certain moments in life and literature luminous; and (5) that he tries to accomplish his task with an impeccable prose, something that might parallel for our time the original language of *The Odyssey*."

Chapter Three

William Golding: Life and Works

> I had read much for my age but saw no point in figures. I had a
> passion for words in themselves, and collected them like stamps or
> birds' eggs.   (Golding 1965).

William Gerald Golding was born on 19 September 1911, at Saint Columb Minor, near Newquay in Cornwall in England. It was two years before the First World War broke out. He was raised up in an educated family. His father, Alec Golding was a distinguished English schoolmaster, an author of standard school geography, and a man of academic excellence and astounding versatility and was a strong influence on him. Admiring his father, the polymath, he says: "He was incarnate omniscience. I have never met anybody who could do so much, was interested in so much, and who knew so much." (Golding 1965: 168). This reflects what kind of picture and influence William Golding had for the world of his father, "the world of sanity and logic and fascination." His mother, Mildred, was an active supporter of the women's Suffragette Movement (right to vote) in Britain, a movement that led to the emergence of feminism. (Carter & McRae 1997).

Being one of the two sons born to Alec Golding and living in a house surrounded by 'the gloom and the crushed wood' and close to the church graveyard, he grew up relatively with a sense of isolation, which was very strong in his early childhood. In his autobiographical essay entitled "The Ladder and the Tree", Golding recalled the day of his father rigging up the swing for him which hints at the fear and apprehension of the unknown:

> My father amiably rigged me a swing in one dark corner for use on rainy
> days but I never used it unless he was there – never dared to stay alone with
> the gloom and crushed wood underground (. . .) When the sun had gone
> down I did not look at the churchyard at all. I knew how the stones were
> lengthening, lifting and peering blankly, inscrutably, over the walls. As I
> went indoors, if I dared a backward glance, or climbed toward the little shot
> window, I saw how they indeed peer; but up, always over my shoulder or my
> head, crowded, still, other. Then I would go quickly to my father or my
> mother or my brother for human company by the fire. (Golding 1965: 166-
> 167).

He was considered to have led a secluded life as a child. He can be seen reflecting this sense, this feeling of being disparate. In his words, he states:

> My nights were miserable as it was, with every sort of apprehension given a label, and these even so only outliers of a central, not-comprehended dark. (ibid: 167).

His first day experience at school is also believed to have been suggestive of the type of loneliness he had: "I had known no one outside my own family - nothing but walks with Lily or my parents, and long holidays by a Cornish sea.' (ibid: 159). He also adds: "I had also a clear picture of what school was to bring me. It was to bring me fights. I lacked opposition, and yearned to be victorious." (ibid). He further says: "At the end of the morning I was left disconsolate in my desk. The other boys and girls clamoured out purposefully." (ibid: 161).

For his childhood reading, the juvenile literature had contributed in shaping Golding's personality. Golding says that he had "a pretty well defined library behind me in childhood to explain the size of my mind and its mental furniture." (quoted in Hodson 1969: 6). On the other hand, Golding's youthful world contains in being assiduous reader especially for the classics, 'not because it was the snobbish thing to do or even the most enjoyable, but because this is where the meat is.' (quoted in Dick 1965: 18). Baker also affirms that ancient Greeks 'taken collectively, represents one of the most potent forces in shaping (or confirming) Golding's conception of human psychology and human fate.' (1965: xvii).

When he was ten, Golding was sent for his secondary education to the Marlborough Grammar School where his father was a science teacher. After that, in 1930, at the age of nineteen, Golding attended the Brasenose College at the University of Oxford. Though he began writing when he was just seven, he, in compliance with his parents' wish, was enrolled to major in natural sciences and to be qualified a 'microscopist.' Yet his interest in literature was predominant. Golding grew more and more intrigued with literature, and suddenly

switched over to the field of English literature after spending two years or so studying science at Oxford. Golding's decision to leave science had been the result of deep liking and inclination for Greek literature, which for him: "seems (. . .) to lie closest to the object. The words, the Greek words seem . . . to lie nearer or perhaps even more in the thing they stand for, than those of any other language." (Carey 1986: 182). Though Golding's science experience did not last long, it had exerted an obvious influence in his fiction. His novels, a possible exception, is *The Pyramid*, show consistent thematic motif which describes the dichotomy between religious and scientific rationalism. The break-up at this academic stage, ' have remained,' Oldsey and Weintraub (1965: 8) observe, ' apparent in his writings. . .his academically split personality, his science-versus-the-humanities point of view, and his habit of running literary experiments which still smack of the laboratory he rejected.'

With his keen interest in Anglo-Saxon and Greek literature, he read *The Battle of Maldon*, and Homer and Euripides respectively, which he believes to have been major influence upon his own writing. (Livingston 1967). He further, in more than one interview, stresses his love for Greek literature:

> If I really had to adopt literary parentage – I don't see why I should - but if I really had to adopt it, I should name thunderous great names like Euripides, and Sophocles, and perhaps even Herodotus. And I might go so far as to say that I have a profound admiration, illogical as it may sound, for Homer. (quoted in Baker 1965: Preface).

Golding also relates his interest and literary influence in literature to the Greek tradition, which often intrudes upon the form of his novels. In his interview with Baker (1982: 165-166), he illustrates:

> So the Greek tragedy as a form, a classical form, is very much there. The idea of the character who suffers a disastrous fall through a flaw in his character (. . .) So it does really stem as much from Greek tragedy as much as anything else.

Golding also read Ballantyne, H. G. Wells, Henty, Burroughs and Huxley. Yet his literary interest in the doctrine of such writings may share the same skeleton but different

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souls or ways of handling issues. Golding (1982) vigorously maintains that, "one book does not come out of another unless it is still born." (quoted in Dick 1967: Preface). He also stresses the fact the each novel should have its own, "unique pattern" and not to be repeated (quoted in Hodson 1969: 2):

> It seems to me that there's really very little point in writing a novel unless you do something that either you suspected you couldn't do, or which you are pretty certain nobody else has tried before. I don't think there's any point in writing two books that are like each other.

In his undergraduate days, he dabbled in poetry and succeeded in writing his first book, a collection of twenty-nine short poems. At the age of twenty-one, he was the author of his first literary effort, *Poems* that was part of Macmillan's Contemporary Poets Series in 1934. This work reflected the author's first love with literature. Such a poetical attempt foreshadowed his apprentice literary inclination, which later on led to the emergence, in his literary career, of a new genre of writing (i.e., fiction). Feeling regretful, Golding abandoned poetry, as poetry was not his *metier*. In an interview with Dick (1965: 480), Golding stated: "I don't own a copy . . . Actually I'd rather forget it . . . You might say I write prose because I can't write poetry." He further stated:

> I remember the awe with which I contemplated my first finished set of verses and thought it was a poem (. . .) When I was twenty-one, a friend sent my verses to a publisher who in a moment of blindness offered to publish them (. . .) I wonder how big my fanmail would be. (Golding 1965: 27).

He attended college at Oxford and graduated in 1935. He then left for London where he practised different talents, which demonstrate his artistic personality. He worked in small theatre companies like the Little Theatre at Hampstead. He joined as a part-time actor, writer and a producer of small plays for a small, non-commercial theatre; one of the roles he played was Danny in Emlyn Williams' Night *Must Fall*. Born in a musicians' family, he practised music. He played the piano, the cello, the oboe, the violin and the viola. Music, for a great writer like Golding, is no doubt an emotional discharge for he said, "certainly music has

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played an immense part in my life." (Carey 1986: 179). He also taught in Maidstone Grammar School and there in Maidstone he used to have evening classes at Maidstone jail 'trying to keep the place alive.' (ibid.).

In 1937, he returned to Oxford and studied for a Diploma in Education. One year later, he started his teaching career at Bishop Wordsworth's School, a grammar school in Salisbury. In 1939 and after the declaration of war, he married Ann Brookfield, an analytical chemist, and they had two children David (b. 1940) and Judith (b. 1945). Right after he began teaching English and philosophy, he was called upon to join the Royal Navy at the age of twenty-nine, 1940, where he served on mines sweepers, destroyers and cruisers. Commissioned as lieutenant, he took over a rocket ship until the end of the Second World War during which he witnessed the D-Day invasion and participated in the chasing of the German warship, Bismarck that ended in its sinking.

It was during the war years that Golding's belief about the goodness of humanity was shattered. The brutalities of combat sickened him and made him believe in 'the vileness beyond all words that went on, year after year, in the totalitarian states.' (1965: 86-87). The obsession of Second World War, indisputably, had a dramatic impact on the life and art of William Golding that dominates his early novels, *Lord of the Flies*, for example. It shook, if not at all destroyed, his belief in the goodness of humanity. This is dramatically crystallised in the following statement:

> When I was young, before the war, I did have some airy-fairy views about man (. . .) But I went through the War and that changed me. The war taught me different and a lot of others like me. (quoted in Hodson 1969: 11).

This also gives an impression that the war had created new dramatic insights of 'the irrationality of men in conflict.' (Baker 1965: Preface). It 'had demonstrated all the horrendous cruelties of which man was capable' (Gindin 1988: 4) and which changed his youthful views about the world. He states: "I do remember asking myself in my innocence -

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or ignorance - why the world was not like that and was too young to know the answer."
(Golding 1982: 177).

Deeply affected, Golding also reminds us of the creepy, shocking incidents he
experienced and the various atrocities, that had effect on his outlook, he states:

> I must say that anyone who moved through those years without
> understanding that man produces evil as a bee produces honey, must have
> been blind or wrong in the head. (ibid: 87).

The statement "Man produces evil as a bee produces honey" summarises all what Golding
had in mind about man and which runs throughout his novels, the diabolic nature; and the
comparison here 'as a bee produces honey' assuredly indicates Golding's belief that man's
propensities for violence is natural as that of a 'bee'.

In 1945, William Golding returned to Bishop's Wordsworth's School in Salisbury
where he resumed teaching career for nearly ten years to support his family. Meanwhile he
experimented with his writing talent and wrote several novels but failed to find a publisher, as
'they weren't any good' and did not carry his own voice or themes. Then he took a new path
in the search for his own, individual style to become a real novelist other than a writer whose
work 'was merely writing other people's novels instead of my own.' (quoted in Page 1985:
9). This belief granted him the strategy of the first-hand facts of his own life to test his views
of human nature.

In the post-war period, he committed himself to writing in the true sense. In 1952, he
wrote *Strangers from Within*, a novel, which was turned down by no less than twenty-one
publishers. He submitted it in 1953 to a newly established publishing firm namely Faber.
However, it was rejected by the Book Committee for the reason that it was 'An absurd and
uninteresting fantasy about the explosion of an atomic bomb on the colonies of a group of
children who land in jungle country near New Guinea.' (Carey 1986: 57).

Reconsidering the novel again the committee found it promising and 'potentially powerful' and advised that it should have several re-readings. Contacting the author came at a later stage where he was asked for some revisions in the structure and content of the novel. William Golding sent back his amended version of it, which satisfied the publisher. However, another problem cropped up and that was the title. The title was not that catchy. William Golding then did not object rather began to suggest alternatives among which were 'A Cry of Children' , 'Nightmare Island' , 'To Find an Island' till they agreed upon the title '*Lord of the Flies*' suggested by one of the editors at Faber, a title which enjoys subtlety and symbolic significance as far as evil, in Golding' s intentions, is concerned.

Lord of the Flies is the literal translation of the Hebrew ' Beelzebub' which denotes the devilish spirit, to borrow the Greek term, the Dionysian factor; sometimes it is also translated as 'Lord of the Dung' , the filth that attracts the flies over. So Golding found in *Lord of the Flies* the vessel that can fully contain his motif and ideology of the corrupt character of man. (Dick 1967: 27).

At the age of forty-five, he became more famous, with his stunning debut established, when his *Lord of the Flies* was eventually published in 1954. It was translated into many languages and later was filmed in 1963. This success raised his aspirations and strengthened his confidence as a writer in full mastery of his art and craft. The gap that lasted since the publication of the poems and the achievement of *Lord of the Flies*, he believes, was for the austere reason that he considered himself a copier, a borrower or a parodist and so his novels should bear his own personal stamp: "so my novels were splendid examples of other people' s work. And it was only when I was so far from succeeding that I thought, well, to hell with that lot. I'll write my own book and devil take the hindmost. Then I wrote *Lord of the Flies*". (Carey 1986: 189).

Lord of the Flies is a gripping fable which narrates the story of a group of English boys aged twelve and downwards, who are evacuated due to the atomic attack on Britain, find themselves marooned on a deserted island after the shooting down of the plane. The group of boys, though fascinated by the charm of the island, has to do with the essentials for their survival.

As the story progresses and the stress of the situation reach its brim, characters change dramatically, and we come to see the dark side of the boys as their life of civility slide out. The boys divide into two warring factions: the rational society 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 and wickedness. Gradually the boys start acting evil and lapse into savagery and then lead a life of barbarism where murder becomes part of their life. In this novel Golding shows, that evil element erupts in man when the societal constraints are removed.

Here in this novel Golding has made it real clear that he had a firm idea in introducing the mystical devastating nature of human being. Simon, in his hallucinatory confrontation with *Lord of the Flies* represented by the personified impaled pig's head, it said 'I'm part of you ... Close, Close, Close!', remarkably provides the clue to Golding's vision that evil is only within ourselves. It reflects and echoes what is assumed to be evil which is latent in human soul. Apparently enough this novel reveals that evil element erupts in man when the societal constraints are removed. This conclusion goes against other adventure novels like Defoe's *Robinson Crusoe* (1719) and Ballantyne's *The Coral Island* (1857). *Lord of the Flies* differs from the two adventure books in its dictum, in other words, in the way it approaches the nature of man. Discerning that human beings are morally sickened, Golding traces man's chaos back to his or her diseased nature that has nothing to do with the goodness or badness of society, he elaborates that:

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> a correct structure of society would produce goodwill; and that therefore you could remove all social ills by a reorganization of society . . . but after the war I did not because I was unable to. I had discovered what one man could do to another. (Golding 1965: 86).

His thesis about man is also elaborated in his detailed essay "Fable" where he describes the breakdown in *Lord of the Flies* as the mere outcome of man being inherently evil:

> So the boys try to construct a civilization on the island; but it breaks down in blood and terror because the boys are suffering from the terrible disease of being human. (ibid: 89).

In the same line of argument, he further illustrates that what led the 'earthly paradise' to destruction and civilisation to breakdown is, 'simply and solely' the iniquity of boy's nature, (. . .) "the nature of the brute." (ibid: 89). Unlike Ballantyne who looks at man as a more civilised and much wiser especially if they are encountered with extreme, painful situations. The boys in Ballantyne's novel were "managed to create and idyllic society". That is, Ballantyne presents a utopian picture of the world. The boys in Golding's novel desperately failed to keep their 'earthly paradise' and became a place for hunting not only animals but humans as well, that is, their behaviour turned to be barbaric and not civilised as that of Ballantyne's novel. That is to say, Golding overturned Ballantyne and rendered an image which he believes to be a 'realistic view'. Golding did not believe that evil is there somewhere outside as Ballantyne did in his juvenile novel, *The Coral Island*; rather he believed that the predicament rests upon the fact that evil resides in human heart. Carl Niemeyer maintains that: "Ballantyne's book raises the problem of evil - which comes to the boys not from within themselves but from the outside world;" (quoted in Golding 1965: 88) whereas the externalisation of evil has no place in Golding's novels.

A year later, his second, fictional tour de force novel, The Inheritors was published. This novel is reported to be his favourite. Adhering to the search of revealing the nature of man, he brilliantly presents another type of conflict. As *Lord of the Flies* shows how some children turn savages, hunting and killing the other group of children that seeks decencies

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and democracy in their new environment, *The Inheritors* (1955) on the other hand extends the author's point of view and amplifies the moral thesis of the cause of the falling of man. *The Inheritors* narrates a violent conflict of a small group of innocent, simple-minded Neanderthalers known as the 'people' and an aggressive, larger and more powerful tribe known as 'the new people', Homo sapiens. It is worth mentioning that 'Lok' is a Sanskrit word meaning 'man'. And so it can be compared to 'Beelzebub.'

The novel opens with a group of eight people toiling back to their summer caves in the mountains. To their surprise, the log that bridges the two banks of the river has gone away. The 'people' should have another log to reach the other bank of the river. So they lay another tree trunk across the river. In the attempt to cross over the new log, one of the tribe named Mal falls in the cold water, which sets him sick. When they reach their old cave, Mal dies. The people go in search of food and wood. Once they are back home, they discover that Ha does not return. Lok, a man in the tribe, rushes to find him unaware of the danger awaiting him. While searching for Ha, he discovers the new scent of the *Homo sapiens*. He amicably calls out, 'New People! New People! Where is Ha?' The new people who fear the people's existence shoot a poisoned arrow at him and Lok perceives the killing attempt as gifting him something. With Ha's disappearance and the new people's presence, they conclude that Ha might have gone off with them.

In a raid by the new people on the Neanderthalers' cave, they kidnap Liku and the new one, the female child and a baby respectively. They murder Nil and the old woman and extinguish the fire. Lok and the other female, Fa, intend to rescue the others but their attempts end in failure. They plan again to steal the two children back. Under the cover of the night, the two people reach the inheritor's camp. They find the 'new people' in amidst their worshipping rituals that end in the cannibalistic killing of Liku. Lok finds himself away from Fa who later is wounded. Trying to escape the new people, she is carried over the waterfall to

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her death. Lok, crying over the ashes of Liku as did before Ralph upon the arrival of the officer, is left alone, to die. With the small Neanderthal baby stolen, the new people sail away in fear; and Tuami, one of the new people, figures out that sailing away from the island of the "red devils" will not rescue them from the evil inherent in their own nature.

As *Lord of the Flies* was the product of his literary influences and where he challenged and refuted the ideals of the English society, this novel tells again of another of Golding' s influential literary writer, H. G. Wells. Yet, again, he subverted the rationalist cant of Wells. (Kinkead-Weekes & Gregor 1967). He offered an ironic view, which goes against Wells' *The Outline of History* (1920). Being anti-Wellsian, Golding states, "I would attack his simplistic view of history and his simplistic view of the nature of man (. . .)" (*Twentieth Century Literature* 1982:138). Golding's anti-utopian convictions are explicit enough and overtly stated in his essay 'Utopias and Antiutopias':

> We must produce *homo moralis*, the human being who cannot kill his own kind, nor exploit them nor rob them. Then no one will need to write utopias, satires or antiutopias for we shall be inhabitants of utopia . . . . (Golding 1982: 184).

His next novel, *Pincher Martin* (first published in the United States under the title-*The Two Deaths of Christopher Martin*), appeared in 1956. As with the case of the previous two novels, *Pincher Martin* is also a product of literary influence, namely, the *Prometheus myth*. Apart from the analysis of mankind's generic illness as manifest in the previous novels, Golding offers a new examination of the thesis focusing on one individual character rather than on the group as dynamic interactions.

The main plot of *Pincher Martin* centres on the eponymous naval officer. Christopher Hadley Martin (nicknamed as Pincher) who is the sole survivor and whose warship is torpedoed in the mid Atlantic during the Second World War. Upon striking his destroyer, he is immediately blown off the deck and into the sea where he heroically struggles, "in every direction, he was the centre of the writhing and kicking knot of his own body." (Golding

1956: 7). In an attempt to survive, he kicks off his seaboots and inflates his lifebelt. Resisting the forces of the ocean, he eventually clings to "a tiny rock." There he struggles for six days in the mid of the ocean. He endures pain and sufferings: he drinks from a pool of rain water, eats seaweed, limpets, mussels, talks to himself, constructs a stone and calls it the Dwarf and makes a pattern of seaweed as signals for rescue. He gets poisoned of eating sea anemones and suffers constipation and he injects himself an enema. While he is on the rock, he restores the stripe of his past, ruthless, miserable life encrusted with self-centredness and cruelty toward others. These flashbacks reveals a man who, "had no belief in anything but the importance of his own life; no love, no God." (Golding on *Pincher Martin*, quoted in Dick 1967: 49), he discloses that he is a totally greedy, hateful man. He satisfies himself whatever the cost is. He uses people for the assertion of self. He is so fiendish that he even kills his best friend, Nathaniel.

In the course of his struggle, he continually reasserts his own identity so that he does not lose sanity in his encounter with the annihilating environment: "I am what I always was!" (ibid: 76). He is finally washed away dead coming to know that he dies the moment he is thrown into the sea. Drawn in the Atlantic, he is washed ashore. It is only on the last page where his body is recovered that a reader astonishingly comes to know that that miraculous survival only exists in the mind of a dying man.

> 'If you are worried about Martin - whether he suffered or not-'
> (. . . .).
> Mr.Cambell sighed.
> 'Aye,' he said, 'I meant just that.'
> 'Then don't worry about him. You saw the body. He didn' t even have time to kick off his seaboots' (PM: 208)

The doomed six-day survival is nothing but a momentary lapse of time before his death that happened on page two, the moment he cries, ' Moth---.'   Dominated by his ravenous ego, he refuses to succumb to any power even 'the selfless act of dying' as simply

forgotten shipwrecked sailor; it convinces Martin that he is still alive creating "his own murderous nature." Stubbornly, 'he refuses to admit he's dead and constructs a universe of his own that's gradually taken to pieces.' (Golding 1982: 142). It is this ego of Martin that exists between the body and reason that keeps resisting the casual death. Golding describes this greedy force as the, "centre":

> There was at the centre of all pictures and pains and voices a fact like a bar of steel, a thing – that which was no nakedly the centre of everything that it could not even examine itself. In the darkness of the skull, it existed, a darker dark, self-existent and indestructible. (PM: 45).

After a gap of almost three years, William Golding came out again with the fourth novel, *Free Fall* (1959). This novel is also a parody of Dante's *La Vita Nuova* (The Poems of Youth). Golding describes *Free Fall* as, "the patternlessness of life." Taking a new direction in his literary career, Golding presents a new mode of writing - switching from third person narrative to first person narrative, from exotic, remote and isolated settings as on island, in sea, in pre-history, or on a rock, to the more open, contemporary social world. *Free Fall*, like its immediate predecessor, deals with an individual. Yet the theme is more personal and more individual in which society has a role to do in shaping the life of an individual. Another significant difference relates to Golding's continuing quest for self-knowledge. He offers a new mode of vision - from characters being evil, or avoiding recognising the truth of their own nature, like Martin, to characters in the search of understanding their own evil, in other words, characters in search of truth. (Kinkead-Weekes and Gregor 1967).

Free Fall is about an artist named Sammy Mountjoy who is the narrator of the story. Sammy, who lives his earliest years in the slums of Rotten Row, is born illegitimate to a promiscuous charwoman and an unknown father. In his school days, he is persuaded to defile the altar of the local church. Having caught in the act, he is so struck by the verger on the ear that he is taken to hospital. While in hospital his mother dies. He is then adopted by the local vicar and sent for education in the grammar school where he discovers his talent for drawing

and falls in love with Beatrice Ifor. After he finishes school, he goes to London to study art and become a painter. There he also joins the Communist Party. Thereafter he manages to have sex with Beatrice under the pretext of marrying her. Later he abandons her for a girl named Taffy, a party fellow. He marries her and they have a child. Coming to know of the marriage, Beatrice suffers permanent mental collapse and is admitted to an asylum.

During World War II he serves as a war artist. He is by the Germans captured and imprisoned in a stark dark cell. While he is held in captivity, he discovers his "own interior identity." (Golding 1959: 190). The experience, that forces him to retrospectively recalls all his 'yesterdays' that have passed in order to figure out why things went wrong. He looks back and forth in his store of memories. He examines his childhood as a fatherless boy in Rotten Row; he searches his chaotic school days and the smacks of innocence, at the rectory, and his amative romance with Beatrice who is jilted after he has satisfied himself and who has lost her sanity upon hearing his being married to the new girl. All this examination of his life is to find out the knot that led to what he is now; to find the moment where, "he sees the better path and chooses the worse," in other words, "where did I lose my freedom?" (ibid: 5) Sammy asks himself. Although all these attempts to find an answer to this burning question rendered almost the same answer: 'No. Not here.' (ibid: 132) except the last one 'Here?' (ibid: 236) The guilt he has committed upon Beatrice keeps haunting him. Thus, he dedicates himself to search for the moment when, why and where he has surrendered his freedom, and lost the power to choose. Sammy Mountjoy speaks:

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

Amid the terror and the blackness of the cell, Dr. Halde, his interrogator, discloses the mediocrity of his character, the state of consciousness he has grown up with:

> You do not believe in anything enough to suffer for it or be glad (. . .) you wait in a dusty waiting room on no particular line for no particular train. And between the poles of belief in material things and the belief in a world made

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and supported by a supreme being, you oscillate jerkily from day to day, from hour to hour. (FF: 144).

It is only when he recalls the words of his headmaster on graduation day that he finds some consolation to the dilemma he is in and is able to trace his life back to the exact point in which he is no longer free to choose, the point at which he has imposed a 'pattern' on his life. "If you want something enough, you can always get it provided you are willing to make the appropriate sacrifice." (ibid: 235). The decision once taken freely and cost him his freedom is now almost clear. "Behind the premeditated exploitation of Beatrice (the first bitter fruit of his fall)," Baker explains, "there lies a decision in which his natural innocence was confounded and destroyed." (1965: 62). Sammy concludes, in his quest for a pattern, there are two worlds, and both are real. Yet, "There is no bridge," resulting in the free fall of Sammy Mountjoy.

What we notice in this literary period is that *Lord of the Flies*, *Pincher Martin* and *Free Fall* share the fact that the Second World War considerably influenced William Golding. More specifically, the war element is present in each novel. Interesting is that Golding is not a war novelist. He made use of war as a background but did not talk about war for the war itself. He did not write about soldiers or battles but war is taken as a point of departure for a revelation of what he believes in the problem of man to learn, "to live fearlessly with the natural chaos of existence, without forcing artificial pattern on it." (quoted in Baker 1965: 55-56). Therefore, it goes without saying that war had influenced Golding and his writings. Another of Golding's interests and passion that can be seen in his *Free Fall* and *The Scorpion God* is Egyptian civilisation. Another more interesting factor that played a large part in determining both the content and tenor of his writing was his time and experience as a school teacher. His pervasive contact and experience with the world of children in his school days made of him a fly on a wall watching, observing and witnessing the world of rudeness. The years he spent with small boys as a father and a teacher enabled him to 'understand and

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know them with awful precision.' (Golding 1965: 88). In an interview with Davis, Golding

illustrates the experience one gets from being a teacher of small boys

> If you teach small boys for a number of years, you do learn about not only
> about small boys . . . we can see ourselves mirrored in the behaviour of the
> small boys. It is a small step to understand from there what people can do.

William Golding continued his brilliant career with the publication of *The Spire*

(1964). Unlike *Lord of the Flies*, which was written in almost four months, *The Inheritors* in

twenty-eight days or *Pincher Martin* in three weeks, *The Spire* took much longer. It took,

reportedly, five years to be completed. The five-year effort for *The Spire* seems to have been

Golding's exigency to unite in a single vision the duality that threatened to tear Sammy

Mountjoy apart. In this novel, we are presented with a profound self-conflict between the

spiritual and the rational forces. Crompton points out: '*The Spire* is about a conflict between

Faith and Reason and at its profoundest levels it is still concerned with that conflict.' (1985:

31).

The Spire narrates the story of Jocelin, Dean of an English cathedral who thinks he

has been obsessed by a divine vision to build a four hundred-foot stone spire on the already

existing church. This vision, he believes, descends from God and that he is God's messenger

on earth. He commissions the construction of the spire. This instruction of the addition of the

new spire brings a general opposition. He is confronted with acrimonious protest by the

chancellor of the cathedral, Pangall, the impotent caretaker, for he believes they will suffer a

lot of lose both spiritual and pecuniary. This sense of apprehension is also shared by his

lifelong friend and confessor, Anslem, who disapproves of the construction of the spire. Even

though, he ignores the opposition and the advice and continues his visionary dream for,

"They don't know (. . .) they can't know until I tell them of my vision." (Golding 1964: 4).

On the day of work, Roger Mason, the master builder, finds the foundation

inadequate and warns of the pillars being unable to support such a massive spire for one

reason that the church is floating over a patch of swampy ground. In an attempt to persuade the master builder, Jocelin reassures him that building the shaft is 'the highest prayer', that they are both chosen for the job. He is directed by the will of God that he is blessed with the presence of an angel whose warmth he always feels at his back.

Nothing deters Jocelin from fulfilling his vision no matter how massive corrupt the costs and sacrifices are. Neglecting his spiritual duties, he pursues the work relentlessly to be completed in spite of his tubercular spine. This is for the urge of his egoistical nature for self glory. He sacrifices everything for the sake of his doomed divine dream: "Cost what you like." (ibid: 35). He knows the master builder has an affair with Pangall's young wife, Goody but he ignores such a relationship lest he will lose the services of the master builder: "She will keep him here." (ibid: 59). Though, at first he is repulsed to have known of their love affair as he bears sexual intentions to Goody. He is funded corrupt money from a, Lady Alison, formerly mistress to the king who looks for a tomb for herself in the church. He also forces the Master builder and army of workmen to proceed with the construction of the monument through illegal means. Building the spire has brought pain and disorder into human lives. Pangall is made a butt by the pagan workmen. Later he is kidnapped and murdered by the workmen as a sacrifice to ward off any impending disaster. Goody dies in child birth of adulterous relationship which Jocelin abets. A workman slips off the scaffolding and dies. The town has suffered the ill-mannered behaviour by the pagan workmen that riot and disrupt the peacefulness of the town and the cathedral itself.

The consequences of the construction of the spire bring Jocelin horror and distress. Recognising that his 'guardian angel' is a devil in disguise that whitens the black and beautify the ugly at one end and tortures his spine at the other end, Jocelin gradually becomes aware of his deep darkness. He discovers his guilt holding himself responsible for the deaths

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and sufferings of others. As he lies dying of his tubercular spine, the spire stands high. The spire does not topple, only Jocelin has fallen. (Oldsey and Weintraub 1965:130).

By 1964 Golding had five novels to his credit; novels which enjoy seriousness in handling human issues. Each novel examined a moral dilemma, which, he believes, to be universal. His vision seems to be consistent in all the first five novels, in which the fabulous or mythical form marks their individuality of a single doctrine represented by the complexities of human nature. *Lord of the Flies* explores the problem of evil element in human nature; *The Inheritors* traces the rootedness of badness in prehistory ancestors; *Pincher Martin* deals with the egoistical nature of Pincher Martin. With *Free Fall* Golding takes a new turn in his literary career and presents a novel which is concerned not only with the predicament of guilt labelled as ' evil' but also of the reasons for such irrationality. *The Spire* makes a comeback, a resurgence to the earlier method of the first three novels in terms of setting (which is remote) and doctrine, the nature of man which is Golding' s ultimate concern.

The Pyramid, Golding's sixth novel, was published in 1967. *The Pyramid*, by form, is a collection of three sections. Two of the three sections appeared earlier in different periodicals: the first was published in 1967, the *Kenyon Review* as *On the Escarpment*, and the third was published in 1966 as *Inside the Pyramid* in *Esquire*. *The Pyramid* takes a new dimension in presenting a moral issue and depicting the human nature in a comic social context and which is told, like *Free Fall*, from a first person point of view.

The Pyramid is set in the tiny English village of Stilbourne and narrated by the protagonist, Oliver, son of a chemist. It details the growth of Oliver from childhood to middle age. The main outline of the story is the revelation of the complexities of the English society "which is paralysed to the point of immobility by its obsession with class and the niceties of social behaviour." (McCarron 1994: 31). Social differences impose upon them many tensions

in a society bristled with violence, exploitation, and hypocrisy. In the story, it is shown how an adolescent looks at life in a city, which is severely based on social class discrimination. In his adolescent days with Bobby, Oliver recollects:

> You' re my slave.
> No I' m not.
> Yes you are. My father's a doctor and yours is only his dispenser. (TP: 23).

The first part of the novel occurs in the early 1930s when Oliver is only eighteen waiting for the start of his first graduate study at Oxford, yet, torn between his love for music and the prospect of a new career in chemistry. This period also reveals Oliver's hopeless love for the soon-to-be-married Imogen Grantley. It also discloses the early intimation of sexual desires with Evie Babbacombe, daughter of the janitor of the town hall. His infatuation for Evie Babbacombe is encouraged for she belongs to the low class and so easy to hunt. Besides, her torrid relationship with Robert, the doctor's son has triggered in him that she is an easily "accessible" girl whom he thinks more mature and more experienced. His seduction of Evie Babbacombe is the product of his own inner selfishness to satisfy his sexual desires: "I would get Evie to a place where I might wreck my wicked will." (ibid: 56). Later in her romance affair with Oliver, she discovers that he is selfish and knows that it is her "damned body" that matters and no love, no affection is to be hoped for. After a gap of two years, Oliver returns to Stilbourne longing for Evie. Chatting in the Crown's Saloon one evening, she is offended, reproaching Oliver for his stubborn mind-rooted social prejudices. She then scandalises Oliver that he has tried to rape her.

The second part of the novel is a flashback of events which forms the first stage his life. This part contributes to the dispelling of Oliver's illusions about the society. Upon realising that Oliver is selfish, Evie leaves to disappear forever from Oliver's life. He is at Oxford majoring in chemistry. When back to Stilbourne, he reluctantly attends the activities of the Operatic Society in Stilbourne. This period also covers his encounter with Evelyn De

Tracy, the grotesque and homosexual composer hired to produce the society's version of *The King of Hearts*. This participation at the music society brings Oliver face to face with his first love, Imogen, now married.

The third part depicts the return of the fully-grown up Oliver. His last visit to Stilbourne in 1963 triggers a chain of reminiscences, span from his childhood to middle age, of his adventure with his former music teacher, Miss Dawlish, (better known as Bounce) and of her role in determining his future. He renounces, before her grave, that his assumed 'devotion' to her has actually been hatred. He recalls her life with Henry Williams whose success in business is built upon Bounce's destruction. Oliver sees himself in Williams, who both 'would never pay more than a reasonable price.' (ibid: 217). This time, having discovered his own humanity, he asserts that both Williams and he can not love selflessly. Soon he leaves Stilbourne.

At the more abstract levels, each episode traces 'the progress of Oliver's psychological development'. Each shows the transformation of Oliver's attitude from indiscrete adolescence, to mental turbulence and finally to the awakening awareness of the complexities of human beings.

In all his novels, William Golding traces the complexities of existence to the problem in the depths of man's nature. However, the motif of *The Pyramid* has something different to say of the source of the intricacies in human nature. Dickson (1990: 98) points out that *The Pyramid* suggests:

> the external society rather than an inner evil is the source of Oliver's problems. From *Lord of the Flies* to *The Spire*, Golding has implied that a corrupt individual can eventually corrupt his society. In *The Pyramid*, a corrupt society impedes individual moral choice.

In 1971, Golding launched his seventh novel, *The Scorpion God*. It is a volume of three novellas of prehistory and antiquity: *The Scorpion God,* the title story, *Clonk Clonk* and a reprinting of *Envoy Extraordinary*. The interesting note about these three short novels is

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that they are a product of Golding's fascination with the past, especially Greek and Egyptian history.

The Scorpion God is set in the most ancient past of Egypt. It tells the life of an Egyptian king called the 'Great House' meaning 'Pharaoh', and his Egyptian followers who believe that the king is God-incarnate and do "everything in public that other people do in private, and everything in private that other people do in public." (Baker 1982: 158). In other words, they see incest as natural whereas unrelated sex is treated as taboo.

The king has to undergo a ritual race once every seven years. He has to run along "the field", the course in which the river moves, to prove his constant supernatural powers in restoring the flow of water and hence the rise of the river which is every body's wish. If the king fails to accomplish the race or if the river does not flow high enough, then he and his household are sent to death. In this ritual practice, the 'Liar', an outsider, known as the jester, who amuses the king by telling jokes and funny stories, accompanies him. The 'Liar' is in fact the king's real antagonist for his disbelief in the king's water-rising powers.

Having failed to achieve the race, the king and his chosen ones are driven to death by the order of the 'Head Man', the priest. In the process, The Liar, the king's favourite, 'refused the gift of eternal life' (Golding 1971: 54) and so he is thrown into 'the pit.' Later on, he is insisted to join the house of life with the buried king as the Head Man discovers his illicit relationship with Princess Pretty Flower, the king' s daughter that goes against the kingdom' s orthodoxies. As the confrontation intensifies, the Head Man orders the death of the Liar. In an attempt to escape, the Liar snatches a soldier's spear and stings the Head Man "like a scorpion." (ibid: 62).

Unlike his previous fiction, *Clonk Clock* is an optimistic and comic story. Set in prehistory, it depicts the world of an African matriarchal tribe which looks at life as playfulness and hunting, and no place for violence. As the men are interested in hunting so

their names follow what they encounter in the jungle, like Angry Elephant, Leopard Man, Furious Lion, and Rutting Rhino. Similarly, the women are given names according to what they eat or make like Palm, Cherry or Little Fish. In other words, their names serve as a mirror to their surroundings. Playing and hunting is all what men do and follow as their daily routine. Women, other than home chores, brew alcohol, grow plants, bring up children and even set up shelters.

Thematically, the story revolves around two main characters - Palm, the Head Woman, and Chimp, a male flute-player, who suffers a physical weakness. Crippled, he encounters challenging turns which keep him away from taking part and joining the other hunters. Therefore, he is physically looked upon as inferior and treated as an outcast in comparison to the other hunters. Yet, this social view swiftly changes and he is easily integrated in the group. This is the idea the author wants to inject as to what happens in such societies.

Envoy Extraordinary is the third novella in the collection. Though it is the last, chronologically it is the first to be written for it was published in 1956 in a collection entitled '*Sometimes, Never: Three Tales of Imagination*', which also included other two contributions by 'John Wyndham' and 'Mervyn Peake'. Later on in 1957, this story was made a play and was retitled *The Brass Butterfly*.

The story, set in the ancient times of the Roman Empire, narrates the confrontation between a Roman Emperor and a genius Greek inventor, Phanocles. With the trio of inventions: a pressure cooker, a steamship and a missile, he tries to get his inventions accepted so that he obtains the Emperor's sponsorship. The Caesar, however, approves of the pressure cooker and disapproves of the other two inventions, as he would "usher in the entire modern age a thousand years too soon (. . .)." (Baker 1982: 159). Being distasteful to such

discoveries, the Emperor offers Phanocles the post of an ambassador. He finally sends him to China as 'Envoy Extraordinary' with his inventions.

For a period of nearly eight years, Golding fell silent. However, this silence was broken up with the publication of his eighth novel, *Darkness Visible* in 1979, suppressing all the critics' expectations that he was no longer at his best. *Darkness Visible* is, like its companions, still preoccupied with man's proclivity for evil. Boyd (1988: 128) maintains that:

> The sense of the eternal nature of man's wickedness notwithstanding, *Darkness Visible* does convey a sense of prophetic urgency, a sense that evil in our time is burgeoning, is spiralling toward some awful end, that the foul brew of the cup of abominations is brim full and about to bubble over.

Full of pain and pathos, *Darkness Visible* opens in a very horrific and terrifying manner. With apocalyptic flames devouring the city of London after a bombing attack during the Second World War, a small child astoundingly plunges out of the raging inferno. Horribly mutilated, he is rushed to a hospital. Miraculously saved, he suffers grotesquely permanent disfigurement in the face, which makes of him a butt for the boys in the foundlings' school and later at work. Unknown to everybody even to himself, he is given the name of Matty. He is physically deformed; yet, he is innocent, selfless and leads a life of virtue. Therefore, he is seen as the model of goodness, a saviour in search of redemption. On the other antipode of the story, there are the characters of the twins, Sophy and Toni. Sophy, dark and cruel, appears as a sexual seductress with a criminal mind. In other words, she is an agent of evil. Toni, fair and brilliant, indulges in political violence.

The polarity of the two representations (i.e., good and evil) comes to a fatal collision when Sophy's vicious plan is revealed for the abduction of a child for ransom from the school where Matty works as a janitor. As the story unfolds with Matty aflame, it ends so, yet, this time with the fire burning Matty to death. He dies to thwart the kidnapping, hence, "sacrificing himself for all human ego." (Gindin 1988: 70).

For the last twenty-seven years of literary prominence, William Golding achieved considerable success but the real taste of success can be credited to his novels *Lord of the Flies* (1954) and *Rites of Passage* (1980). (McCarron 1994) *Rites of Passage* was written in 1980 as an individual, separate novel. Interestingly, two novels grew out of it, *Close Quar*ters (1987) and *Fire Down Below* (1989) as "I come to realize that I had left Edmund Talbot, a ship and a whole ship' s company (. . .) lolloping about in the Atlantic with their voyage no more than half completed." (Golding 1991: Forward). The three novels, then, were altogether published in a single volume entitled *To the Ends of the Earth*: *A Sea Trilogy* in 1991.

Rites of Passage, the first installment of the Sea Trilogy, set in the 19ᵗʰ century, portrays the new life and experiences of Edmund Talbot on deck. He is a highly educated aristocrat, who narrates and at the same time reports the events through the journal he writes in order to please his godfather with whom his distinguished career awaits. It also spots, as in *The Pyramid*, the rigidity of the English class divisions, which is "the classic disease of society in this country." (Baker 1982: 136).

The voyage sets out with Talbot, brash, snobbish and arrogant, on board of a decrepit ship outbound 'from the south of Old England to the Antipodes', Australia. Aboard there are sailors, soldiers, some emigrants, and a few ladies and gentlemen. There is also Colley, a naïve and obsequious parson from a lower social class. During the voyage, Colley gets drunk and makes a butt of himself as he wanders half-naked and urinates in full view of the passengers on deck. 'In a state of mad exuberance', he sexually pleases one of the crew for the first time in his life. Upon recovering, Colley discovers what he has committed, the stigma that forced him to lock himself in the cabin. Feeling "the lowest hell of self-degradation," he wills himself to death. Edmund, having read Colley' s long letter, learns that it was not that he suffered abuse from the crew, "It was not that he had got drunk (. . .) It was not that he had openly urinated in front of the passengers and crew. . . It was not even that his

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latent homosexuality had been revealed to him,' (Crompton 1985:133) it was the inner cry that "Men can die of shame" which led to this tragic end. (Golding 1991: 239).

Close Quarters, the second installment, continues the journey. It furthers Talbot's emotional education and moral growth. In other words, this part depicts Talbot's emotional life. During the voyage, a vessel is sighted. It is The Alcyone, a British ship. The ship, which is seen as enemy, has turned out, for Talbot, to be The Titanic in which he meets Miss Chumley, the lady that sails into Talbot' s heart. Smitten, he deeply falls in love with her. Unlike his purely torrid longing toward Zenobia in *Rites of Passage*, Talbot' s true feelings with Chumley spring from his real love in which "he resolutely refuses even to contemplate her sexually." (McCarron 1994: 54). On the other plane, with reference to his relationship with the other passengers, the story shows the shift from the aristocratic arrogance to the more understanding in Talbot's personality.

Apart from all the hazards the ship encounters en route to Australia, *Fire Down Below* concludes the trilogy with the arrival of the ship to the shores of Australia. As with the *Rites of Passage* and *Close Quarters*, *Fire Down Below* again has life lessons within for Mr. Talbot. This time Mr. Prettiman teaches him politics. Talbot meets Miss Chumley once again. He proposes her and she accepts to marry him. Back with Miss Chumley to England, he practises his political life. The tales combine artfully to convey basic life lessons in a society obsessed with class-ridden strata. Moreover, these fabulous stories still present Golding's fundamental concern, the evil nature.

In 1984, William Golding released his eleventh novel, *The Paper Men*. The story, set in the present, is told from a first person perspective. In a style full of humour and sarcasm, the events of *The Paper Men* circle around an aging, callous and alcoholic English writer named Wilfred Barclay, the narrator, hounded by Rick. L. Tucker, an American scholar,

unctuous and selfish, who is pestering the old man' s for his consent to become his official biographer and literary executive no matter what the costs are.

Barclay, contemptuous and cynical, rejects such a proposal, as he is discontent with the status of academia. In addition to the fact that he believes that writing biography is only writing about 'farcical elements of his life.' (McCarron 1994: 50). The more importunate Tucker gets, the more resolute Barclay becomes in his opposition. Having no scruples, it happens in the story that he is caught, in Barclay's house, rifling the dustbin, to salvage any crushed material for his memorabilia. Indefatigable, he also brings his wife in the hope that she will arouse him sexually so that in return they will get his authorisation. The same scenario goes on until the end of the story where Tucker desperately kills Barclay.

The Double Tongue (1995) is Golding's last novel published posthumously. The story introduces us to an old woman, the narrator, chosen, in her younger days, to become a Pythia, a prophetess in the shrine of oracle at Delphi, an ancient Greek city. Served for thirty-six years as the mouthpiece for the prophecies of the God through a sacred tripod, the story portrays the isolation, loneliness and despair Arieka has had all along. It also tells of her relationship with her god that turns out to shaky as she develops suspicion about the nature of the gods, 'No body seemed to know precisely who the Olympians were and whether Apollo had originally been one of them.' (Golding 1995: 157).

Apart from fiction, William Golding also penned other genres of literature. He wrote two radio plays of melodramatic nature: *Miss Pulkinhorn* (1960) which speaks of 'a woman (. . .) in a cathedral who, torn between her own rigid orthodoxy and her mysticism (. . .) defies the established church (. . .).' (Gindin 1988: 63). *Break My Heart* (1962), set in a boys' school, is an exploration of human nature. During his lifetime, he published two books: *The Hot Gate*s (1965) and *A Moving Target* (1982) which are collections of occasional essays - lectures, articles, travel reflections and autobiographical accounts, which provide illuminating

insights into the genesis of his novels. An Egyptian Journal (1985) is the result of Golding's cruising on the Nile along with his wife. With vivid and powerful description, Golding provides detailed account of their excursion to the thought-provoking ruins of Egypt and its legacy.

A great writer must be in the spotlight for honours and awards. In view of literary merit, William Golding received many prestigious awards during his literary career that lasted over thirty-five years. As an outstanding literary distinction, William Golding was awarded fellowship in the Royal Society of Literature in 1955 for his distinguished work, *Lord of the Flies*. Ten years later, he received the honorary designation Commander of the British Empire (CBE). In 1979, William Golding won James Tait Black Memorial Prize for his novel *Darkness Visible* and in 1988 he was knighted by Queen Elizabeth II for his merits and seriousness of literary purpose.

Among eminent nominees like, Alice Munro, Barry Unsworth, and Anthony Burgess, William Golding received the prestigious Booker Prize for British Literature, for his panoramic novel, *Rites of Passage* that deals "significantly with both the nature of art and a central cultural and historical conflict." (Gindin 1988: 106). In recognition of his great achievements, William Golding, among his fellow novelists like Graham Green, received the greatest honour, i.e. the Nobel Prize for Literature in 1983 "for his novels which with the perspicuity of realistic narrative art and the diversity and universality of myth, illuminate the human condition in the world of today." (Swedish Academy Nobel Prize Citation: 21).

Golding's five novels, from *Lord of the Flies* to *The Spire* maintain in one way or another his theory of the nature of man. The first three novels examine respectively the civilised world, the primitive race and a modern individual in his or her struggle to survive. In *Lord of the Flies*, Golding underlines the importance of a well-ordered society whose *raison d' etre* is the protection and welfare of each member. He warns in his favourite novel, *The*

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Inheritors, however, that the meek, the naïve, the innocent and probably the ignorant too are self-defeated by the nature of their virtues and that will forfeit the earth to strong, ruthless, and cunning people. *Pincher Martin* is more of a special case because we enter the individual psyche of a morally rotten protagonist, whose selfishness warns us against falling.

Chapter Four

William Golding's Novels:
A Critical Review

> I believed that the condition of man was to be a morally diseased
> creation and that the best job I could do at the time, was to trace the
> connection between the diseased nature and the international mess
> he gets himself into. (Golding 1965: 87).

In this chapter I attempt to present a survey of the influences and the various critical

viewpoints on Golding. I also attempt to trace the varied assumptions about his novels where

they can be seen as reflecting varied influences.

As already mentioned the Second World War was a turning point in Golding's life. It

had immensely shattered his beliefs about 'the perfectability of social man'. Realising the

atrocities committed in that period, he then reevaluated his attitude towards the optimistic

theory regarding the reality of the nature of mankind. He developed a deep sense of repulsion

at the violence not of war but of what man can do to one another "not talking of one killing

another with a gun, or dropping a bomb on him" but "of the vileness beyond all words that

went on, year after year, in the totalitarian states." (Golding 1965: 86). Such a change in

thought and attitude led to the allusions that claim that man is: "if not physically hardened at

least morally and inevitably coarsened." (Golding 1982: 163). Golding (1965) argues there is

some kind of force that compels man to turn away from good. He even insists that if the war

has ended and evil is destroyed, he knows: "why the thing rose in Germany," he still believes

that 'it could happen in any country'; which means there is no antidote for evil in Golding's

novels, so to speak. Golding has received relatively good attention from many scholars and

critics. I will discuss here the most note-worthy work on Golding that is relevant from the

critical point of view. I will confine myself to the critical interpretation devoted to the early

novels i.e. *Lord of the Flies* (1954), *The Inheritors* (1955), *Pincher Martin* (1956), *Free Fall*

(1959), and *The Spire* (1964). I will show what the critics, contemporary to Golding, generally think of his early fiction.

In his work on Golding's first five novels, Baker (1965) points out that the literary fame Golding had achieved in *Lord of the Flies* and *The Inheritors* was because they were extremely intriguing books and enjoyed a strenuous style unlike their contemporary counterparts, and are "burdened with a philosophical significance quite alien to the modern temper." Baker traces the notion of evil underlying Golding's novels to two significant facts - his wartime experience, which made him observe the atrocities of the irrational man; and the Greek tragedies, especially the Euripede's *Bacchae*. The Greek tragedy is the material from which he could present his philosophy about the human condition. In his analysis of *Lord of the Flies*, he declares that what led the boys to violence was that they tried "to impose a rational order or pattern upon the vital chaos of their own nature, and so they commit the error and 'sin' of Pentheus" and the aftermath "are bloodshed, guilt, utter defeat of reason." (ibid: 9). Disillusioned with the atrocities of war, he abandoned the problems of modern world and adapted the art of allegory. He then produced his fiction: "to show that the perennially repeated fall of man is caused by defects inherent in his own nature.' (ibid: 62).

Hodson (1969) provides an illuminating, critical discussion of Golding's first six novels, including the Greek ascendancy upon his technique as a novelist. Hodson remarks: "The implications of this theme underlie and illustrate a basic preoccupation of Golding's." (ibid: 8). Hodson also observes that, during the war, Golding has witnessed what man can do to man, and so it has darkened Golding's beliefs about humanism. Thus, Golding has taken up the question of good and evil as in *Lord of the Flies* "which deals with the harshness and bitterness of existence while yet revealing the potential nobility of the human spirit." (ibid: 12). In all these early novels, there is the quest for the malignant agent in human nature. He

maintains: "It is impossible, during the reading of a Golding novel, to separate the aesthetic pleasure in the writing from the moral impact of the author's point of view." (ibid: 108-109).

Burgess (1971) views Golding's novels as representation of 'Evil' and hardly with 'Good'. Golding maintains, Burgess believes, the main thesis of all his novels: "the primacy of evil and the near-impossibility of good." (ibid: 65). Without any strictly religious bias, Golding was obsessed with the two absolutes of good and evil. In *Lord of the Flies*, the boys, choosing chaos rather than order, turn into young savages - painted, naked and murderers. In *The Inheritors*, evil is part of *homo sapiens*. In *Pincher Martin*, Martin, refusing to die, chooses the hell, 'the eternity of total emptiness.' In *Free Fall*, Sammy chooses the worse instead of good and hence wills himself to evil. In *The Spire*, Jocelin follows his so-called God-driven vision to build the spire. This event involves more evil acts. In other words, Jocelin gets into the sin of lust; the monetary source for the construction of the spire is a corrupt one. That is "Golding's revelation is not just of the primacy of evil; it is of ultimate forces that no man can ever hope to understand." (ibid: 66).

Oldsey and Weintraub (1965) discern that Golding's fiction is rimmed with his serious, revolutionary ideas. Their argument here is that Golding "is a reactionary in the most basic sense of the word. Reacting strongly to certain disagreeable aspects of life and literature as he sees them, he writes with a revolutionary heat that is contained rather than exploded within his compressed style." (ibid: 34) Disenchanted, he distanced himself from the current, modern trend in the literary scene. And as a novelist, he took up the more serious, exploratory and 'significant literature'. In their account, they describe *Lord of the Flies* as "the primeval savagery and greed which civilisation only masks in modern man." (ibid: 17). The touch of novelty in his works, they believe, is of religious background in which "(h)e would restore principles in an unprincipled world; he would restore belief to a world of willful unbelievers." (ibid: 34)

Green (1985) believes that Golding has set himself to the task of searching the 'cosmological truth' the reality that lies in the relationship of man to his cosmos and subsequently to God. In other words, Golding's fictional works are of religious impulse in which 'the whole moral framework (. . .) is conceived in terms of traditional Christian symbolism.' (ibid: 80). There is 'spiritual blindness' which grows more and more due to man's full engagement in the physical world. With absolute, spiritual certitude, Simon discovers that the beast is nothing but a rotten corpse of a dead parachutist. Green also adds that "Evil is ineradicable: the Earthly Paradise is a delusion. Man's heart is dark, and no innocence lives beneath the sun; or if it does, it must, inevitably, suffer and die as Piggy and Simon died, their wisdom and virtue destroyed by the beast's devotees." (ibid: 84). His books reveal 'universal moral implications'. Detached from the spiritual world, man falls.

Livingston (1967), in his *William Golding's The Spire*, holds a similar view as that of Green (1963), and Oldsey and Weintraub (1965), and relates Golding's themes as 'essentially theological (. . .) to illuminate man's natural spiritual condition.' (ibid: 6). In his commentary, Livingston parallels Jocelin, the main character of *The Spire* with Soleness of Ibsen's *The Master Builder* where both "are uncertain about whether they are driven by the angels of light or the powers of darkness."

The Novels of William Golding, authored by Boyd (1988) is a full-length study which focuses upon Golding's novels up to *The Paper Men*. Boyd claims that Golding's works deal with moral and profoundly spiritual issues of human nature. In his interpretation of *Free Fall*, he links the psychological torment of Sammy to two contrasting world-views, a conflict "which runs through virtually all of Golding's novels, between a rational or scientific view of the world and a more intuitive and generally religious attitude. . ." (ibid: 71-72). These mighty forces grew out of the spiritual darkness in Sammy's world which he is forced to explore "at the centre of him." (ibid: 76).

Tiger (1974), on her *William Golding: The Dark Fields of Discovery*, presents a thorough analysis of the mythic dimension in Golding's early novels. She holds the view that Golding presents a deeper, spiritual understanding of man's cosmos. Upon Golding's belief that man lacks "vision", Tiger focuses her study on the author's effort to construct a bridge between the physical world and the spiritual world, to use the critic's term, the ideographic structure. His novels contain the question of man's nature "looking not at men simply in relation to a particular society but at man in relation to his cosmic situation: his evil in *Lord of the Flies*, his origins in *The Inheritors*, his destiny in *Pincher Martin*, his guilt in *Free Fall*, his vision in *The Spire*" (ibid: 17). She observes that such defects in contemporary man are represented as darkness, 'the darkness of man's heart;' (LoF: 202) whereas the spiritual dimension is ignored in man's cosmos.

Dick, in his book *William Golding* (1967), offers a detailed discussion of Golding's early works - *Lord of the Flies*, *The Inheritors*, *Pincher Martin*, *Free Fall*, and *The Spire*. He subscribes the idea of moral conflict, in Golding's work especially *Lord of the Flies*, to the Greek tragedy. That is, the crisis of man's struggle, the threat or dilemma that his characters encounter inside or outside their nature can be examined from the angle of 'the Dionysian-Apollonian dichotomy'; in other words, good and evil conflict. In Golding's novels, there is the polarity of 'Two Worlds, Two Wisdoms' – for example, in *Lord of the Flies*, there is the rational and there is the irrational; in *The Inheritors*, the powerful and the powerless. Above all, the bestial side of man cannot quell the 'dark, demonic urges' (ibid: 47) and, 'the real devil, the real ogre, lies in the heart of man qua man. It is impossible to separate the shadow from the one who casts it including Golding's Greek impact upon his method as a novelist.' (ibid: 48).

Another work is Hynes's *William Golding* (1968). Hynes argues with those who claim that Golding deserves to be read from a religious angle (Oldsey and Weintraub

1965:168), and provides another perspective to his fiction. He considers them as "moral models" as he concerns himself with "clear and strong moral assumptions," and hence "give form and direction to his fiction." Out of 'moral preoccupation', Hynes sees *Pincher Martin*, like its previous companions, as "a novel with moral 'program,' which deals schematically with the problem of evil and its consequences." (Hynes 1968:24).

Dickson's *The Modern Allegories of William Golding* (1990) is an investigation into the structure of Golding's art as far as 'moral allegory' is concerned. He attempts to explore the potentials of his techniques underlying his novels in order to establish his motifs. In his allegorical analysis, he concludes that there is, throughout his novels, the theme of quest for the nature of good and evil.

Gindin (1988), in his book entitled *William Golding*, postulates that Golding's treatment of human experience can be interpreted in terms of the dichotomy of the physical and spiritual worlds where physical is equated with the rational. Since this type of polarity in Golding's perspective: "leads (. . .) to the constant 'dissociation of thought and feeling.'" (ibid: 13). Gindin believes that Golding's fictions are attempts to 'bridge' the physical and spiritual worlds. He also discerns that though the polarity of two worlds is a naturally religious phenomenon, Golding's treatment is not confined to a definite, religious 'doctrine or attitude.' His novels echo his own faith about 'the complicated nature of the human being.' It is this faith that has its roots in literature, Egyptology, "and a whole chain of ideas about human sin and goodness implicit within the Western Christian tradition, to condense his sense of the human condition into essence." (ibid: 14). Gindin regards *Free Fall* as crystallising his belief in the dissociation of the two worlds.

Cox (1963), in *The Free Spirit*, regards Golding's faith as "based upon his interpretation of the moral life of the individual, rather than upon an unquestioning acceptance of dogma." (ibid: 174). He also observes that his early novels take the discussion

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of the depravity of man for he concerns himself with the significance of human life and experience. In his reflection upon *Lord of the Flies* and *The Inheritors*, Cox declares, "the total effect" of these two novels "is pessimistic, with innocence and order necessarily corrupted by the evil nature of man." (ibid: 179).

Storr (1986) doubts Golding is "by nature an optimist". He argues that such an attribute is not applicable as far as Golding's fiction is concerned. He points out that Golding's novels do not support such a claim. He states that "the madness of violence, of lust, and of fanaticism seems always just below the surface (. . .) Golding sees man as species which is irredeemably flawed, and which is only too likely to bring about its own destruction." (ibid: 138). Consequently Golding's attitude is pessimistic as regards human nature.

Like Tiger, who noted that the lack of man's spiritual power is constructed by the notion of 'darkness,' Crompton (1985) believes that it is not evil what is meant by 'darkness' in Golding's narrative fiction. Rather it is 'darkness' that blurs the spiritual realm, hence, leads to human pain and guilt. He emphasises that it is darkness, which Golding tries to fictionalise in his works. Moreover, he adds that it is darkness:

> Where he has explored unflinchingly those subjects that trouble and fascinate him most - the extremities of behaviour of which men are capable, their propensities for absolute good or evil, their endlessly paradoxical saintliness and sinfulness. And behind these lie the mysteries of the spiritual world that continually surround us but are largely closed to us, invisible, forgotten or ignored for much of most men's lives. (ibid: 94).

In a more recent account of Golding's preoccupation with human nature, McCarron (1994) concerns himself with the notion of 'projection', which accounts for the instinctual condition of human nature. He points out that one tends to abstract himself from the evil residing within and imputes or 'projects' it to something external. He maintains that what the boys, in *Lord of the Flies*, have feared is nothing but their own beast and the New People, in *The Inheritors*, have attributed their inner demons to the gentler Loks. In addition, Martin, in

Pincher Martin, invents out of his aching tooth an island pegged in the middle of the Atlantic, and from his egoistical insistence not to die a heroic struggle for survival. In view of such a principle, McCarron describes: "one of Golding's principal interests in his early fiction is examining the ways in which humanity projects its internal evil onto something external." (ibid: 10).

Kinkead-Weekes and Gregor (1967) offer detailed critical readings on his first novels - from *Lord of the Flies* (1954) to *The Spire* (1964). This study focuses on three basic issues in Golding's narrative: style, symbolism and the excavation for the truth of human nature. As far as human nature is concerned, Kinkead and Gregor maintain that "what has happened has proved conclusively that there is evil in all human beings, even in those who try to be rational and civilized." (ibid: 55). As Jack finds within himself 'the hunter,' Ralph, who holds the rational voice, even cannot curb his inner, dark desires and finds "in himself the excitements, the 'fright and apprehension and pride' the others have known." (ibid: 41).

Frank Kermode is one of the first critics who contributed a lot to the understanding of Golding's philosophical thought. Kermode (1985) holds the view that Golding, through 'mythopoeic power', which sprung out of numinous interests, could mark the evil as that which "emanates from the human mind, a product of its action upon the environment." (ibid: 58). His involved fictions preserve the continuity of a theme, the myth of the 'Fall of Man'. Martin in *Pincher Martin*, like Sammy in *Free Fall*, is a variant of the fallen man. He has been 'hideously greedy', selfish and used to enjoy the best of things throughout his entire life. In the process of fighting his death, he comes to know "that the cause of apparently 'evil' manifestations lie entirely within himself" and "with all the gestures of heroism, he undertakes to expel the poison from within him." (ibid: 61). Kermode deduces that, with 'fashionable and sophisticated mythologising':

> Golding gives remarkably full expression to a profound modern need, the need for reassurance in terms of the primitive; the longing to know somehow of a possible humanity that lived equably in the whole world; the need for myths of total and satisfactory explanation. Our developed consciousness, our accumulated knowledge are marks of guilt; the fragmentary nature of our experience is the theme of our artists." (ibid: 53).

Pritchett (1958), in his article "Pain and William Golding", notes that Golding, with his 'extraordinary perception of man' portrays pain, the searing pain which is created by his own imagination and represented by his own distinct characters to show "the perennial agony of our species." (ibid: 47). This amount of pain is the essence of his themes. Pain is closely tied to 'the whole condition of man', who is by no means 'struggling with his nature.' (ibid: 48). The intensity of pain is variant in all his novels. In *Lord of the Flies*, the pain is seen in the conflict between the two groups of boys. The boys who, through fear, turn to savage hunters; the other boys, out of their inner urge, try to maintain order. In *The Inheritors* the obscure pain is rendered in the way 'a baffled, dying group of ape-men who see themselves' being bestially superseded by the more civilised man. In *Pincher Martin* 'the pain is in the fight against physical hurt and loss of consciousness, in the struggle to put his educated will against his terrors.' (ibid: 48).

In his descriptive and analytic study of the first four novels – *Lord of the Flies*, *The Inheritors*, *Pincher Martin* and *Free Fall* Bufkin (1964) says that Golding, unlike his predecessors who were 'documentary' and even 'didactic' writers, along with the other post-war novelists have maintained the most feasible approach to writing novels. This approach is concerned with the consideration of one common, ageless theme – the quest for the truth of man's nature. Bufkin (ibid: 16) observes that there are two types of quest – intangible and tangible. The tangible quest deals with individual in relation to society and so the subject in which material, physical or social issues is meant to be that of public interest. The intangible quest, on the other hand, concerns the spiritual, religious, moral or psychological dimension. Of which Golding belongs to the second type of quest – the more experimental and

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metaphysical in nature that can be equated with 'truths', the abstract reality of being, where the tangible quest is traditional that concerns with 'things,' the concrete condition of the physical being.

Golding's first four novels, Bufkin (ibid: 74) stresses, are concerned with the quest theme and the object is of intangible dimension. The most popular novel, *Lord of the Flies* is a quest that explores the evil that lives within man and the correction of which is a personal, not a social matter. *The Inheritors* widens the quest as the Neanderthals are not evil enough to withstand in front of the more destructive people. *Pincher Martin* is about the evil hero's quest for survival, who prefers his own hell to God's heaven. *Free Fall* recounts a man's struggle toward 'the monstrous consequences of man's evil treatment of man.' (ibid: 276).

A recent contribution to Golding criticism is an essay by Fitzgerald and Keyser (1992). They argue of a new, mythical interpretation of *Lord of the Flies*: It is the Typhonic element of human nature. They relate the theme of the novel to the Egyptian myth of Osiris and the daemon Set-Typhon. The myth 'accounts for the emergence of discord and, hence war' demonstrating 'the precariousness of civilization.' (ibid: 80). Out of envy and pride, the daemon Set-Typhon, the brother of king Osiris, decides to usurp his throne. So he tricks Osiris and drowns him. In her search of her husband, Isis finds the body and concealed it in the woods. Out for hunting, Typhon discovers the body and mutilates it. In *Lord of the Flies*, Fitzgerald and Keyser argue, Jack represents Typhon, the Typhonic drive of human nature as he exhibits 'overweening ambition and a burning desire to be chief' while voting for the leader of the boys. Facing this parliamentary defeat, he creates 'his own society' and wages war on Ralph's. On the other hand, Fitzgerald and Keyser argue that Osiris's nature is represented by Simon and Piggy as they embody 'the mixture of reason and intuition,' unlike Ralph who is attracted to 'the seductions of hunting, fierce exhilaration and ambition.'(ibid: 82).

In his brilliant paper "Linguistic Function and Literary Style: An Inquiry into the Language of William Golding's *The Inheritors*", Halliday (1971) offers an interpretation of the novel with a view to establishing connections between 'the "textual" and the "theoretical" in the study of language.' (ibid: 331). In this thematic analysis, he investigates the linguistic features that contribute to the depiction of what Golding believes to be true of the villainous human nature. He finds out that Golding used two different types of language to portray two types of people - the dominant and the dominated. The dominant are represented by 'the new people' (the inheritors) and the dominated are 'the people' the Neanderthals. The inheritors are essentially aggressive while the Neanderthals are gentle creatures. Halliday explains that Golding offers a 'particular way of looking at experience,' a vision of things which he ascribes to Neanderthal man; and he conveys this by syntactic prominence, by the frequency which he selects certain key syntactic options. It is this frequency which establishes the clause types in question as prominent." (ibid: 347). He maintains that the underlying theme is the result of foregrounding of certain linguistic patterns in syntax that characterises the two different world-views of the inheritors and the Neanderthals. In the analysis, Halliday shows that 'the people' are powerless as the language used reflects: "ineffectual manipulation of their environment" (ibid: 350); unlike 'the new people' who are dynamic in manipulating the surroundings. To evoke the people's point of view, their language is mainly intransitive clauses, mental clauses or attributive ones. The clauses of action are nothing but a description of simple movements (turn, rise, reach, hold). In addition, the large proportion of subjects is not human agents. They are either sense organ (e. g. His ears twitched), parts of body (e.g. His hands tightened on his body) or inanimate objects (e.g. The bushes twitched again) conveying the people's incomprehension of reality, helplessness, powerlessness and hence creating 'an atmosphere of ineffectual activity'. In contrast, transitive clauses with human subjects of the 'new people' predominantly exceed

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'the people's' transitive clauses. He then concludes that the foregrounded syntactic structures have: "a complex significance: the predominance of intransitives reflects, first, the limitations of the people's own actions; second the people's world view (. . .) thirdly a dim apprehension of the superior powers of the 'others' represented by the rare intrusion of a transitive clause" and this type of syntactic manipulation reveals "Golding's concern with the nature of humanity; the intellectual and spiritual developments that contribute to the present human condition" (ibid: 351) in other words, the wicked, inner man's nature.

From the above criticism, perhaps unsurprisingly, it is observable that the literary readings of Golding's fiction contain somehow divergent viewpoints depending on what angle the novels are looked at. A group of critics relate Golding's work to mythical beliefs. A second group of critics look at Golding's fiction with a Christian eye and so assert what causes man to act in a very irrational way or 'what makes things break up like they do', it is the original sin. There are also those who claim that the novels contain moral lessons. Some others insist on the grim view of Golding's attitude towards human nature. Still other critics read them from the Apollonian-Dionysian viewpoint and therefore come out with a critique of good and evil. However, it seems obvious that almost all of the critical accounts - mythical, Christian, or moral - though differ in their approach or have divergent points of view, hold one and the same view about Golding's fiction. There is a discussion of or, let us say, a reference to the nature of man. They are, to some extent, united by a belief that there is dark; a threatening vision of how man looks like from within; the darkness in human nature is hideously overwhelming. Thus, this ascertains the foreboding worldview of his fictional works. In other words, savagery, egoism, pain, suffering and death are the recurrent issues Golding wanted to unfold in his novels. On the same scale, he tried to communicate his philosophy about man's nature in various situations and weird struggles, so he was described as an existentialist, Freudian and a Christian preacher on one hand and moralist, pessimist,

mythologist or spiritualist on the other. Yet, whatever label the critics want to attribute to Golding, and despite the varied viewpoints of the critics, they all coincide at some point with the belief of his, that human beings are fallen and that God is absent from the centre of their consciousness, that there is darkness in man's heart. In Chapter Seven, I shall analyse these novels linguistically so as to explore more fully what the texts (novels) say and how relevant the findings are to the author's point of view of man.

Chapter Five

Stylistics and style
Concepts and Theories

> Linguistics is an art, not a science, and the best linguist is the man
> with the best hunches, the best natural talent for the job, and the best
> unreasoned and inescapable feel for language. (Fred W.
> Householder, Jr: 183, quoted in Sol Saporta 1960: 85).

The essential purpose of this chapter is to set forth the relevant theories and methods of linguistic analysis that ultimately contribute to the interpretation of narrative fiction. While carrying out any study of the language of literature, the first task a researcher encounters is a clear definition of the term 'style' on the one hand and on the other hand a discussion of the place of 'stylistics' in the entire theory of verbal art.

Historically speaking, the study of style can be traced back to the literary scholarships of the Greeks and Romans in the fifth century BC in which rhetoric was the dominant art. This discipline was a set of rules and strategies which enable rhetors and orators 'to speak well'; in other words to use language that is fully decorated with all the figures and tropes to bring about changes in the feelings and opinions of the audience. That is, it is the way one could be persuasive to audience, influential in political life or effective in churches. As it was meant for the purpose of impressing or affecting others emotionally, this linguistic activity has acquired a rhetorical signification and so, undoubtedly, is viewed as rhetorical stylistics. The search for effect upon the hearers may be recognised as the practical function of language or what Jakobson (1960) has termed later on as the 'conative function', as the emphasis was to arouse certain attitudes and feelings on the audience. In this regards Murry (1976: 9) writes:

> The notion that style is applied ornament had its origin, no doubt, in the
> tradition of the schools of rhetoric in Europe; and in its place in their
> teaching the conception was monstrous as it is today. For the old professors
> of rhetoric were exclusively engaged in instructing their pupils how to
> expound an argument or arrange a pleading.

Gradually, such a discipline expanded from rhetoric to incorporate other linguistic discourses. That is, a new dimension called Poetics and dealing with the theory of beauty had branched out of rhetorical stylistics. Following the rhetoric approach, yet different in domain, it was concerned again with 'eloquent discourse' called in Greek *technẽ rhẽtorikẽ*. The emphasis was now on the aesthetic function of language. In other words, the language of literature was viewed as the aesthetic employment for the transmission of thought. Therefore, they concentrated their literary efforts on elements such as diction, metaphors, images and symbols, utilised for embellishing the subject matter of a given piece of literary work. That is, great importance was given to the choice and artistic arrangement of words. In this sense, such a practice is seen as aesthetic stylistics as it is ornamental in its approach. It is an extension, which asserts the dogma that sees the special use of language as 'the dress of thought.' In addition, this is what Dryden has illustrated in his Preface to *Anni Mirabiles*:

> So then the first happiness of the poet's imagination is properly invention, or finding of the thought; the second is fancy, or the variation, deriving or moulding of that thought, as the judgment represents it proper to the subject; the third is elocution, or the art of clothing or adorning that thought so found and varied in apt, significant and sounding words. (quoted in Hough 1969: 3).

It may be clear by now that ancient practices of language use strive to achieve 'in a perfectly deliberate and analyzable fashion (. . .) the job or persuasion, instruction, ornamentation or dissimulation.' (Steiner 1972: 129). The organic theory, which holds the view that any alternation in form, will suffer a propositional defect, is dismissed in this tradition. Rather they believe that there can be various styles of conveying the same proposition, and so form and content are two separate entities. Thus, the tradition of eloquence considerably perpetuated itself and the form and content separation dominated the literary movement up to the 18th century where the emphasis was on the effective and attractive use of language. Adopting Quintillion's conception of style that 'custome is the most mistress of language', the studies of the 15th and 16th centuries emphasise, besides

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adhering to the classical grammar, spelling, and rhetorical fabrics: the revival of old (archaic) English words; and the free use of language which was marked by the perspective syntax and word-order. (Galperin 1977: 46, 47). In the 17th century, literary critics saw necessity in 'refining, polishing, and improving the literary language.' Besides, the insistence on the proper selection of words, there was also a strong movement towards, 'restricting literary English to a simple colloquial language which would easily be understood by the ordinary people.' (ibid: 51). Dryden, the most dominating critic of the age, illustrates in his 'Essay on Dramatic Poesy' the status of the literary language at the time:

> I have always acknowledged the wit of our predecessors (. . .) but I am sure their wit was not that of gentlemen; there was ever somewhat that was ill-bred and clownish in it and which confessed the conversation of the authors (. . .) In the age wherein these poets lived, there was less of gallantry than in ours; neither did they keep the best company of theirs (their age). . . The discourse and raillery of our comedies excel what has been written by them. (quoted in Galperin 1977: 51).

The attitude of the 18th century was predicated upon the establishment of the norms of the English language. Jonathan Swift, one of the pioneers in the movement, insisted on 'Correcting, Improving, and Ascertaining the English Tongue' as opposed to the 'vulgar slanginess' and 'intolerable preciosity.' His often-quoted definition of style as, 'proper words in proper places', clarify the concern in this literary epoch.

Towards the beginning of the 19th century, the interest in the study of literary language took another direction. The use of language in literature was no longer seen as a product of an established set of rules and devices but an orientation toward 'the spontaneous overflow of powerful feelings.' That every writer had a natural, linguistic, and idiosyncratic way of expressing ideas led to the identification of style with man and his thought. It advocates that the expressive rather than the aesthetic properties which have to be adopted. In the light of such perspective, there is a revival of Cicero's conception of style as "an

expression of personality." (Atkins 1952: 31). This way of entertaining the language of literature is known as individual stylistics.

The belief that every writer had a different style led every one to begin to search for their own technique - their individual way of expressing ideas. In turn, this tendency stimulated linguists to entertain the different, individual uses in literary discourse - the way in which a writer expresses himself. The study of language variations was then accentuated by the emergence of modern linguistics in the late 19th century and the beginning of the 20th century. It flourished with the advent of modern linguistics particularly the work done by Ferdinand de Saussure, the Swiss linguist, in his *Cours de linguistique générale*. His theory of language discusses a set of opposed categories- 'signified' and 'signifier' which makes a sign; 'diachronic' and 'synchronic' approaches to language; 'syntagmatic' and 'paradigmatic' relations and; 'langue' and 'parole' systems of language- and is still influential till date. His discovery of these categories is of great use in stylistic analysis. As far as linguistic contribution to literary analysis is concerned, the weight he put in the significance of synchronic studies swerved the direction to include the study of the language of literature. Furthermore, the distinction he set between langue and parole found its way into stylistics. Where langue refers to the general, abstract system of language shared by a homogenous speech community, parole is defined as the realised, concrete manifestation of language, i.e. utterance. Accordingly, parole is then seen as having stylistic significance because any linguistically oriented stylistic study has to be concerned with the consciously patterned and highly individualised use of the writer's language. In short, style pertains to parole, the property of "selection from a total linguistic repertoire" (Leech and Short 1981: 11), it is the linguistic characteristics that a text exposes.

It is obvious then from the above survey that the conceptual basis of modern stylistics is rooted in three different but somehow related disciplines: rhetoric, literary criticism, and

linguistics. Later, linguistic investigation to language in turn split into three major areas: formalism (Russian formalistic theory and later New Criticism), structuralism (Bally's expressive theory, Jakobsonian theory, affective theory) and functionalism (the discourse and contextual theories and Halliday's systemic theory). Below I shall survey these theories in their historical contexts.

At the turn of 20th century, language studies triggered the birth of a new discipline, which stands in direct opposition to the approaches that sees literature as the outcome of the extrinsic properties of historical, cultural and biographical factors to the exclusion of the linguistic form. It is Charles Bally, a Geneva linguist whose work in stylistics developed out of a Saussurian thought, who gave the impetus to such systematic studies with the publication of his *Traité de Stylistique*. (Taylor: 1980: 21). He stresses on the role of expressiveness in language and the function of language in interaction as they have the task of communicating thought. Bally believes that language integrates feeling and thought and therefore any linguistic fact should combine language and thought. Subsequently, a speaker, (in this context a writer), can give his subjective idea or thought a linguistic form that corresponds to reality. Bally in this regard believes that:

> Stylistics studies the elements of a language organized from the point of view of their affective content; that is, the expression of emotion by language as well as the effect of language on the emotions. (Taylor: 1980: 23).

It may be noted here that the emphasis placed primarily on the 'emotive and expressive' elements of language draws the attention to the notion of 'choice', which is central to Bally's approach. The affective and expressive qualities are achieved by "a judicious choice in the lexicon and, to a lesser degree, in the syntax; the two types of effects possess forms that are identical with respect to the expression of thought but have different affective expressivity." (Ducrot & Todorov 1979: 76). Taylor believes that the Bally' stylistics poses a query as to how communicators link particular features of the expressive-

plane with content other than meaning. Bally's stylistics is structured upon four fundamental

principles (Taylor 1980: 20-21):

1- The structure of a language is teleologically related to requirements imposed on it by communication.
2- Thought has two aspects: the conceptual and the non-conceptual. The former is a result of convention while the latter has its source in personal experience and emotion.
3- Linguistics focuses on the source of the conceptual function in language. Stylistics, then, should take as its subject matter the source of the affective function in language. That is, stylistics should seek to explain how a language adapts to, and makes possible the communication of, the subjective, non-conceptual aspects of thought.
4- An adequate model of stylistics should discover the structural source of non-conceptual communication by examining the relation between elements of the language from the point of view of their potential for communicating non-conceptual aspects of thought.

To conclude, Bally believes that the nature of thought is of subjective and objective characteristics. And a consideration of the intellectual factors of verbal communication should not neglect the affective dominant. Bally attributes *Style* or expressivity in language to *la langue*. Bally does not include the literary use of language in his theory; yet, it was taken up by his followers as central to the explanatory task of stylistics. He believes that literary or poetic effects are the result of the ordinary and spontaneous use of language. This school, which emphasises the role of subjectivity, individuality and emotion in the formulation of thought, is known as expressive stylistics.

Inspired by the works of Charles Bally, Leo Spitzer, a practitioner of modern stylistics, initiated a new line of stylistic enquiry. He developed a new stylistic approach, which accounts for the habitual uses and choices made by the author. It is an approach which establishes correlation between the style of a literary work and the psyche of the author. Moreover, by studying the stylistic properties, one can grasp the worldview of the author. He postulates that: 'The only way,' to discover the inner traits 'is to read and reread, patiently and confidently, in an endeavor to become, as it were, soaked through and through with the atmosphere of the work.' Then, 'suddenly, one word, one line stands out,' making 'the

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characteristic click ... which is the indication that detail and whole have found a common denominator.' (Spitzer 1967: 27). This is achieved by a set of procedures, which he called the 'philological circle':

> What he must be asked to do, however, is, I believe, to work from the surface to the "inward life-center" of the work of art: first observing details about the superficial appearance of the particular work . . . then, grouping these details and seeking to integrate them into a creative principle which may have been present in the soul of the artist; and, finally, making the return trip to all other groups of observations in order to find whatever the "inward form" one has tentatively constructed gives an account of the whole. (Spitzer 1967:19).

As this theory of psychological stylistics was believed to be echoing the intuitive 19th century practices, Spitzer promoted another method which he called the structural approach and which stands against the 'biographical fallacy.' The structural approach now takes the 'text' as the mere object of stylistic analysis and is viewed as "a poetic organism in its own right without any recourse to psychology." (quoted in Ullmann 1973: 70).

In the second decade of the 20th century, another alternative to the study of literary language which emerged as a reaction to the more prescriptive or mechanistic exercises is known as the Russian Formalism. This movement revolutionised against the traditional, romantic trends in the study of literature. Distrustful of all the previous theories of language, the formalist method emphasised that the study of language should confine itself to the explication of the formal linguistic features of a literary text. In other words, the proponents of this movement take the poetic language as the object of their inquiry; the text and only the text should be considered, and no other considerations of social, historical, ideological or biographical approaches are entertained. 'The locus of the peculiarly literary,' Erlich 1981 states, 'was to be sought not in the author's or reader's psyche but in the work itself.' The Formalist movement, Harkins (1951: 178) further asserts, was:

> dissatisfied with the hegemony of the neogrammarian approach in linguistics and with prevailing eclecticism in literary theory. Such eclecticism had led to the study of literature by a number of different disciplines, philosophy,

psychology, sociology, philology, cultural history, etc., each of which imposing its methods on literary scholarships, had found that literature was only a reflection of its own content.

The theoretical, philosophical dimensions were given superiority over the intrinsic, concrete aspects of the literary text. In the words of Zirmunskij, "The material of poetry is neither images nor emotions, but words . . . Poetry are verbal art." (quoted in Erlich 1981: 175). This is indicative of the Formalists' dogmatic assertion on the dynamic nature of language. Shklovsky, one of the pioneers in the movement, made significant contribution to the theory of style. He views literature as the totality of the formal devices employed in a work of art. (ibid: 90). He also expressed the independence of the literary language in his article 'Art as Technique' where he announced the term of 'defamiliarization' or 'making strange' as a key concept and a manifesto in literary theory as the principle in the function of art 'is to make people aware of the world in a fresh way.' (Peer 1986: 1). Another pioneer is Ejxenbaum who believes that the emphasis should be on 'the distinguishing features of the literary materials.' (quoted in Erlich 1981: 172). These formalist pronouncements, which are central to the organic theory of literature, stand firm to 'the fallacy of separable content.' (ibid: 187). Believing in the organic interrelation, the formalist modified their work on the poetic language with the view to rallying other aspects of language other than versification. In his article, 'The Theory of the Formalist Method', Ejxenbaum writes: "It was necessary to focus on something that would be closely related to the sentence and yet would not lead us away from the verse as such, something that could be found in the borderline between phonetics and semantics. This something was the syntax." (ibid: 88-89). The formalist theory, it goes without saying, had laid the foundation for the linguistically-oriented studies that appeared afterwards. This school, which assigns a central role to textual features of the poetic text, i.e. the poetic language which relegated biographical, historical or psychological

dimensions in favour of the concrete, linguistic forms of the text is known as formalist stylistics.

In 1930s a direct descendant of the formalist movement evolved in Europe to amplify the adherence of linguistic analysis to literature and to continue the refutation of the normative practices and to the extra-literary factors involving in the structure of a literary text. It is the Prague Linguistic Circle with its structural approach to language and literature that postulates that "no element of a language can be duly evaluated unless its relations to the other elements of the same language are taken into account." (Vachek 1976: 23). The Structuralist theory views the literary work as a whole in which the parts are organically related in a way that defines and determines the overall nature of any utterance.

Intrigued by the functional approach to language, Havránek, one of the influential figures of the circle, argues that 'concrete act of speech,' or literariness, is 'determined by the purpose of utterance.' (1964: 3). By 'purpose' he means the function or role which a linguistic phenomenon has in that particular context. He also believes that it is context which determines the linguistic choice. Havránek also believes that the standard language has different functions to perform: intellectualisation, automatisation and foregrounding, each of which is determined by linguistic devices which are generated by the purpose or function of the utterance. The two worthy contrastive qualities in the use of language in this functional differentiation are: automatisation and foregrounding. Automatisation refers to the use of linguistic devices for a communicative, informative purpose without any attempt to attract the attention as the social greetings, for example. Foregrounding, on the other hand, means the use of foregrounded, linguistic devices that make the expression stand out as uncommon such as the poetic expression, 'a grief ago' of Dylan Thomas or as can be found in e.e. cumming's 'he danced his did.'   He further offers the notion of 'functional style' where he distinguishes the functional style which is determined by the function of utterance (in

Saussurian term 'parole') and the functional language which is governed by the function of the general, linguistic pattern. (in Saussurian term 'langue').

As the Formalists took so much interest in the poetic language so did the Prague Structuralists. The Structuralist literary theory is built upon the antithetical pairs: poetic language and standard language, deautomatisation and automatisation. The foremost representative of the Prague group, Mukarovsky (1964) asserts, in his influential work 'Standard Language and Poetic Language,' that the poetic use of language, unlike the standard language, manifested by the foregrounding devices has to deautomatise perception and hence achieve surprise:

> Foregrounding is the opposite of automatization, that is, the deautomatization of an act; the more an act is automatized, the less it is consciously executed; the more it is foregrounded, the more completely conscious does it become. Objectively speaking: automatization schematizes an event; foregrounding means the violation of the scheme. (ibid: 19).

What makes the poetic language stand out is the systematic violations of the norms of the standard language without which there will be no artistic representation of language. And, in doing so, they produce an aesthetic effect by forcing the attention on the linguistic sign itself. Such deliberate distortion is systematic and interpretable as it

> achieves maximum intensity to the extent of pushing communication into the background as the objective of expression and of being used for its own sake; it is not used in the services of communication, but in order to place in the foreground the act of expression, the act of speech itself. (ibid).

In his search for the characteristic features of a literary work, Roman Jakobson, the most influential linguist in the circle, contends that it is *differentia specifica*, in other words, 'literariness' "which makes a work a work of art." This school, which takes upon its shoulder the study of stylistic devices as interrelated constituents, is referred to as structural stylistics.

It is axiomatic that the development of stylistic theory in its modern form is in itself accredited to the works of Roman Jakobson done on the literariness in the poetic language

and whose influence was and is still immeasurably great. Jakobson, the major representative

of the Prague circle, argues in his most influential paper, 'Linguistics and Poetics' that:

> Poetics deals primarily with the question, What makes a verbal message a
> work of art? Because the main subject of poetics is the *differentia specifica*
> of verbal art in relation to other arts and in relation to other kinds of verbal
> behavior, poetics is entitled to the leading place in literary studies. (1960:
> 350) (Poetics, in this context, refers to stylistics).

Jakobson's leading contribution to modern stylistics lies in his efforts to define the

linguistic criteria which determine the function that an utterance has in communication.

According to Jakobson (1960), there are numerous factors involved in any linguistic act and

which are central to the successful achievement of a message and without which a message is

incomplete. These numerous factors are set towards: the addresser, the addressee, message,

context, code, and contact. That is, these factors correspond to the six functions which

language performs in any successful communicative act. Each of which stands dominant if

the emphasis is placed upon one of the linguistic functions and similarly determines 'the

verbal structure of a message.'   The addresser emits a message to the addressee. Practically

the message requires a context. Then comes the code, the verbal channel that establishes a

contact, the physical connection between the interlocutors to enable both of them to enter and

stay in communication. (ibid: 353). This schematisation of the factors of verbal

communication is represented in the following diagram (ibid):

<div align="center">

CONTEXT

ADDRESSER _____MESSAGE_____ ADDRESSEE

CONTACT

CODE

</div>
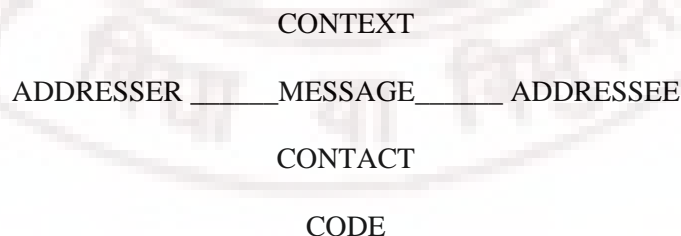
Each utterance, Jakobson expands, has an orientation of one or more of these

constitutive factors of the linguistic act in which one stands as predominant. That is, if the

orientation is set toward the addresser, the emphasis is put on the emotive function of

language. If the utterance is established toward the context, the stress is made upon the referential function. If we arrive at the conative function, the focus is to be on the addressee. Likewise, if the purpose is to establish a contact, the resultant function will be on the phatic nature of language. And if the operation goes toward the code, then the attention is placed on the metalingual function. Finally, if the prominence is reserved for the message, then Jakobson speaks of the poetic function of language. Jakobson also offers a parallel schematisation of the six functions each of which has a predominant function of the discourse involved (ibid: 357):

<div align="center">

REFERENTIAL

EMOTIVE   POETIC   CONATIVE

PHATIC

METALINGUAL

</div>

Jakobson believes that the 'poetic function is not the sole function of verbal art but only its dominant, determining function, whereas in all other verbal activities it acts as a subsidiary, accessory constituent.' (ibid: 356). In other words, he emphasises the element of 'context' at the expense of other elements. The 'literariness', which Jakobson stresses in the poetic use of language, involve two modes of ordering: 'selection' and 'combination' and these are considered to be fundamentally of stylistic significance. He also believes that the poetic function: "the set toward the MESSAGE as such, focus on the message for its own sake is the poetic function of language." By 'message' he means the structure of the utterance itself and not its content. This set toward the linguistic features is achieved through the unique way poetic language is constructed: "The poetic function projects the principle of equivalence from the axis of selection into the axis of combination.' (ibid: 358). By 'selection' he means, for instance, the choice of words from a range of paradigmatic equivalents and then comes the next stage of 'combination' where the words selected are

combined syntagmatically, following the rules of grammar, into larger units. That is, language is a repertoire of linguistic resources: vocabulary, syntax, phonology, etc. which are accessible to the writer.

Jakobson's theory of the paradigmatic and syntagmatic axes of language is attributed to the Saussurian concept of relation in which he maintains that 'in a language-state everything is based on relations' and that 'relations and differences between linguistic terms fall into two distinct groups' (Taylor 1980:55). The first group defines relations *in praesentia* which are equivalent to Jakobson's syntagmatic relations (the axis of selection), and the second group determine relations *in absentia* or Jakobson's paradigmatic relations. (ibid).

In parenthesis, this Structuralist theory views style as the product of *la parole* as it is something concrete and observable in contrast to Bally's structural theory that relates values such as expressiveness or literariness back to la langue.

The continuation of the practices of the impressionistic, biographical and even historical criticism in the studies of English literature in the 19th century, gave a strong motivation for the emergence of a school of thought that advocates a new method of analysis to literature. This method is concerned exclusively with the description of the literary texts particularly poetry. It is a kind of close reading, similar to the French *Explication De Texte*, where the critic makes a claim about the theme or effect of the text and then quotes a word, a line or a passage to strengthen his argument. The names most associated with the movement are Cleanth Brooks, John Crowe Ransom, Rene Wellek and Austin Warren. They believe that a work of art should be considered as an independently verbal object, without taking recourse to history or the intentions of the author and any retreat in this verdict the critic will commit what Wimsatt and Beardsley, another two of the apologists of the movement, called 'the intentional fallacy.' (quoted in Tambling 1988). Brooks and Warren (1938) published a textbook entitled *Understanding Poetry* that contains the critical principles and models for

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the verbal analysis of poems at all levels of linguistic structures. This school, which is viewed as 'Claim and Quote' approach, came to be known as the New Criticism. To summarise the tenets of the New Criticism, then:

1- The poem is regarded as an independent and self-sufficient verbal object. No critical issues, which divert the attention from the text, are to be considered. And any reference to the biography of the author is considered a positive hindrance to the textual analysis.

2- Literature is a special variety of language use. And the explicative procedure is to analyse the meanings and interactions of words, figures of speech, and symbols as they organically play one role in the interpretation of the work.

3- Close reading, as that of Richards' *Practical Criticism* (1929) and Empson's *Seven Types of Ambiguity* (1930), is the detailed analysis of the complex interrelations and ambiguities of the verbal and figurative components within a work.

4- The essential components of any literary genre, whether lyric, narrative or dramatic, are conceived to be words, images and symbols rather than character, thought, and plot.

The New Critical stylistics has contributed to the stylistic studies for the proponents of this school were primarily interested in the analysis of linguistic features in the interpretation of the literary language and as a result gave way for the emergence of linguistic stylistics. Admittedly, this critical school derives its theoretical background from the text-based approach known as Practical Criticism, advocated by I. A. Richards (1924, 1929), whose doctrine accentuating the significance of the language of the text over its author in the study of literary works. These two movements, though almost identical in theory, are different in approach whereas New Criticism is of a descriptive nature as it concerns itself with describing texts, Practical Criticism is of a psychological background for its search of the psychological effects drawn from the readers interacting with the text. In the modern context of the analysis of language, both the trends suffer a crucial problem which is the exclusion of the social determinant in the whole process of analysis. (Fowler 1981). The common assumption of both schools is that:

The literary text (. . .) is a self-contained verbal artefact, a unique structure of language. Its mode of existence is linguistic, not historical; it is to be studied as a complex of integrated verbal patterns, not as the product of social forces

or the psychology of an author. Nor is the literary text a social force in its own right (. . .) it is irrelevant and misleading to regard the text as in any way influencing the world around it. (ibid: 12).

Riffaterre, a proponent of the structural school, holds the very antithesis of what the previous approaches have claimed. He offered a more coherent and theoretically rigorous approach than those of the New Criticism.

Based on the concepts that Bally views style as the product of expressivity in language and that Jakobson considers style as the study of verbal art or in Jakobson's own terminology, literariness, Riffaterre suggests that both are investigating one and the same thing - linguistic expressivity. He is, therefore, greatly concerned with finding a method that could accommodate the subjective element of Bally's theory within the objectivity in the Jakobsonian approach.

In his "Criteria for Style Analysis" (1959), Riffaterre argues that the poetic message resides in the impression created by the reader whose role is neglected in such studies. Therefore he sees style not as an objective reality conveyed by linguistic structures but as an impression subjectively constructed in the mind of the addressee (reader). (ibid: 155). Here he challenges descriptive approaches for relying heavily on the categories and methodology of linguistics in the analysis of literary works, especially the formalism of linguists such as Roman Jakobson's notion of literariness which makes a verbal message a work of art. (Jakobson 1960: 350). His argument is that: "the literary phenomenon is a dialectic between text and reader." (1978: 1). And any purely linguistic, structural description of style will pass no distinction between the stylistic and the linguistic aspects of a message, rather 'will yield only linguistic elements' and 'will isolate no more than their linguistic functions without discerning which of their features make them stylistic units as well.' (ibid: 154). What is needed then, Riffaterre observes, is a sorting process for the stylistic devices after which they

are subject to a linguistic analysis 'to the exclusion of all others (which are stylistically irrelevant.).'

According to Riffaterre, any analysis of style should pay attention not only to the text but to 'the whole act of communication' of which the reader is an essential constituent. Stylistics, Riffaterre defines, as that which:

> studies the act of communication not as merely producing a verbal chain, not as bearing the imprint of the speaker's personality, and as compelling the addressee's attention. In short, it studies the ways of linguistic efficiency (expressiveness) in carrying a high load of information. The more complex techniques of expressiveness can be considered – with or without aesthetic intentions on the author's part – as verbal art, and stylistics thus investigates literary style. (1964: 316).

To delineate the stylistic devices, Riffaterre argues, the feedback of the reader has to be taken to full consideration. In other words, the analysis of a literary text and its stylistic devices can not be dissociated from the reader's response. Such study is concerned with stylistic devices (SDs) which are construed as the workings in the text that

> prevent the reader from inferring or predicting any important feature. For predictability may result in superficial reading; unpredictability will compel attention: the intensity of reception will correspond to the intensity of the message. (ibid: 158).

For the analysis of stylistic devices, Riffaterre suggests empirically the existence of the average reader from whom, after several re-readings of the text, the analyst will ask his informants to report their experiences and the verbal stunts they encounter while reading. To sort only the stylistically relevant features and validating the subjective judgment of the reader, Riffaterre offers a method by which the selected stylistic devices are submitted to a test which he (1960) calls the procedure of 'stylistic context' in which the stylistic device is perceived as 'unpredictable' with which it contrasts (i.e. degree of its deviation). Riffaterre (ibid: 171) defines the 'stylistic context' as:

> A linguistic pattern suddenly broken up an element which was unpredictable and the contrast resulting from this interference is the stylistic stimulus. The rupture must not be interpreted as a dissociating principle. The stylistic value of the contrast lies in the relationship it establishes between the two clashing

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elements; no effect would occur without their association in a sequence. In other words, the stylistic contrasts, like other oppositions in language, create a structure.

Riffaterre stresses that the stylistic effect is always concomitant to the message itself. Thus, converging stylistic devices produce a convergence of their effects into one more powerful emphasis due to the "heaping up of stylistic features working together." (ibid: 172). Consequently, what is needed then is to search for forms with meaning. The intention is to the organisation of the linguistic data during the heuristic stage and considers their stylistic significance during the interpretative stage.

Riffaterre offers a heuristic perspective towards the theory of style in which 'subjective impressionism' has a constructive role to play in the decoding of the message. This contextual theory which rejects the application of formal linguistic categories to the poetic use of language, and insists on the inclusion of the 'attention-compelling function' of the reader's reaction to style is known as reader-response stylistics.

In the second half of the 20th century, while Riffaterre was still developing his new reader-oriented theory of style, Noam Chomsky appeared with a counter linguistic theory in literary studies. Chomsky (1957, 1965) propounded a linguistic theory called 'transformational generative grammar,' refuting Riffaterre's theory of style. He explicitly rejected the behaviouristic theories of language in both linguistics (and stylistics) as those structural approaches advocated by Edward Sapir and Leonard Bloomfield which meant to describe and classify languages, and as those stylistic theories that study the text and the text alone as that of Richards' close reading theory; and psychology as that of Skinner's verbal theory as the behaviourists believe in observation. Behaviourism practically rules out scientific discussion of what is going in the mind.

> (Behaviourism) give an explanation of human action which relies as little as possible on postulating unobservables. Properties of the mind are, by definition, unobservable and so are not available to analysis with the methods of empirical science. Instead, the behaviourist attempts to explain

> one set of observable actions in terms of another set of such actions, without resorting to the postulation of a mediating mental process. (Taylor 1980: 86).

This new linguistics or grammar is a rule system that produces or 'generates' all and only the grammatical sentences of a language and subsequently 'assigns structural descriptions to sentences.'   In this approach, Chomsky advocates the replacement of the behaviourist accounts of verbal communication that view language as a set of habits with the mentalistic interpretation of language that entertains how the mind works. This cognitive approach to language 'is concerned with discovering a mental reality underlying actual behaviour.'   Out of this linguistic discipline, a new stylistic theory grew with an inspirational set of concepts and terminologies like 'competence' (the speaker-hearer's knowledge of the language) and 'performance' (the direct use of language); the syntactic construction has a 'deep structure that determines its semantic interpretation', in other words, the source of meaning upon which stylistic judgement is made 'and a surface structure that determines its phonetic interpretation.'   He (1966: 588) further elaborates the two levels of structures as follows:

> The deep structure of a sentence is the abstract underlying form which determines the meaning of the sentence; it is present in the mind but not necessarily represented directly in the physical signal. The surface of a sentence is the actual organization of the physical signal into phrases of varying size, into words of various categories, with certain particles, inflections, arrangements, and so on.

Chomsky's argument is that many sentences may have one deep structure yet different surface structures as the case with active and passive voices. The most quoted example of Chomsky in this case is, *John is easy to please* and *it is easy to please John*. The central idea of transformational grammar triggers off the form and content conflict which postulates that alternative syntactic structures can express the same meaning. The transformationalists believe that form and content theory are 'distinct and that the surface structure is determined by repeated application of certain formal operations called

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"grammatical transformations"' as opposed to the dictum of organicist theory. Several transformational tools are 'obligatory' in the sense they apply to the deep structure of a 'kernel' string like declarative, interrogative or imperative whereas other tools are 'optional' like passive or negative constructions. Other distinctions are made between sentences in terms of 'grammaticalness' and 'acceptability.' 'Grammaticalness' is taken as a stylistic criterion which detects whether a sentence is well-formed or deviant. The 'grammaticality' is a feature of competence; and the 'acceptability' is of performance. (Chomsky 1965: 11).

As already mentioned this grammar with its linguistic particularities found its way into the fields of stylistics and literary analysis as a workable model for analysing literary texts; and was adopted and acclaimed by scholars like Richard Ohmann (1964, 1966, 1967) J. P. Thorne (1965, 1970), Samuel R. Levin (1965, 1967).

> It can be argued that only a mentalistic grammar can provide an adequate basis for stylistics. It follows from the same argument that the failure of pre-Chomskyan linguistics to provide such a basis can be traced to its extreme anti-mentalist tendencies. (Thorne 1970:188).

In his pioneering paper "Generative Grammars and the Concept of Literary Style", Ohmann (1964: 426) describes the centrality of transformational approach in literary styles as that which first 'clear away a good deal of the mist from stylistic theory, and second, to make possible a corresponding refinement in the practice of stylistic analysis.' Fundamental to stylistic studies, Ohmann maintains that such an apparatus can show that several surface forms can be the result of applying transformational rules to the deep, underlying structure and hence reveals the stylistic preference of an author and consequently constitutes his style. "A style is a way of writing – that is what the word means". He further points out, as did Hockett (1958: 556) that two surface structures can be tranformationally derivative from the same underlying structure and hence be equivalents in meaning but differ in style. This drives us to the split between form and content and his belief that there are different ways of

saying the same thing, the thing that makes 'style as a particular exploitation of a grammar of possibility' (Freeman 1970: 4) of interest to stylisticians. In this connection, Ohmann states:

> A generative grammar with a transformational component provides apparatus for breaking down a sentence in a stretch of discourse into underlying kernel sentences (or strings, strictly speaking) and for specifying the grammatical operations that have been performed upon them. It also permits the analyst to construct, from the same set of kernel sentences. These may reasonably be thought of as alternatives to the original sentence, in that they are simply different constructs out of the identical elementary grammatical units. Thus the idea of alternative phrasings, which is crucial to the notion of style, has a clear analogue within the framework of a transformational grammar. (ibid: 430-431).

In his analyses of four passages from Faulkner, Hemingway, James and Lawrence, he demonstrates the utility of the transformational method in presenting the formal description of style and goes a step forward to assert that the 'critical and semantic interpretation should be the ultimate goal of stylistics.' (ibid: 434). He argues that though these authors have favoured certain grammatical patterns in presenting their worldview like Faulkner's frequent use of additive transformations, like relative-clause transformation, the conjunction transformation, the comparative transformation, or Hemingway's employment of reported thought, indirect discourse or deletion, their style somehow reflects 'a certain conceptual orientation, a preferred way of organising experience.' (ibid: 434). Although the patterning of these syntactic choices 'seems to be the central determinant of style, it is admittedly not the whole of style,' (ibid: 438) syntax still plays a significant role upon which style is superimposed.

Ohmann (1964), in his defense of the powerfulness of the model, stated that transformational grammar is a useful tool in describing texts, and he enumerates three characteristics of the transformational rules:

> 1- A large number of transformations are optional which means that they need not be applied at all. Sentences can be generated from the original one through the application of Transformational rules (passivization, nominalization etc.) that is, their use is a matter of choice.

2- Transformational rules apply to one or more strings, or elements with structure, not to single symbols like VP, and it applies to those strings by virtue of their structure.

3- Transformational rules have the power of explaining how complex sentences are generated and how they are related to simple sentences.

In the same line toward the establishment of the validity of the generative model, Hayes (1970: 288) accounts for the impressions gained from reading a literary piece of art. He maintains that one needs to make use of the 'recent developments in linguistic science', and 'particularly the development of the transformational-generative concept of syntax' which 'is an individual aid in formalising the notion of what one means when he attaches descriptive labels to prose style.'

After a period of time of the currency of the generative model, stylisticians found that generative stylistics offered inadequate kit for stylistic analysis and had failed to provide interpretive tools as to how stylistic effects are achieved. Besides, the belief that the generative apparatus contributes no more than a formal grammatical description of the stylistic features compelled sort of dissension among the supporters of the transformational theory and led to the formation of another group of scholars known as the 'generative semanticists.'   The schism is almost apparently based on the inadequacy of explanation to the nature of deep structure and the semantic role it offers. Fowler (1972) in his article, 'Style and the Concept of Deep Structure', argues that the model is 'defective' and unable to account for stylistic differences in sentences having the same deep structures but ending in different, though synonymous, nouns, e.g. 'I bought a car and I bought an automobile.' The argument of the generative semantics incorporates a couple of amendments to the model of generative grammar:

1- No transformations are optional. Those transformations employed to produce a surface sentence are seen as 'cued' in deep structure. Actives and passives are not, therefore, transformationally derived from identical structures. Instead each has its own unique deep structure with different transformational cues.

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2- Deep structure is semantic structure. The meaning of a surface sentence is determined by its deep structure. Two sentences with different deep structures, e.g. *John is easy to please* and *it is easy to please John*, may still be seen to have the same meaning – and hence differ only in style – if their deep structures 'express the same propositional content.' Hence differences in style are 'cued' in deep structure by non-meaning-bearing transformational variables (Taylor 1980: 90).

The transformationalists take style as that which 'involves the characteristic, habitual, and recurrent use of transformational rules of a language (Hayes 1968: 42).' To put this linguistic programme in the right matrix then it can be labelled as syntax-oriented theory, the aspect which was marginalised in the previous, Structuralist approaches as a phenomenon outside the realm of langue. (Stroik 1997: 119). Style, in this context, was seen not as a phenomenon of performance, but as part of the language user's knowledge of the structure of his language, that is part of his linguistic competence. (Taylor 1980: 90). This approach which takes the syntactic processes as a mechanism for characterising the literary style and of stylistic effects is known as generative stylistics.

In the late sixties, M.A.K. Halliday developed a functionally based linguistic theory that stands in contrast with Chomsky's generative theory. The new theory advocates not only the structure of the language but also the social functions of discourse. Halliday, who emphasises the social dimensions upon language and looks at language as a social phenomenon, views language system as being inseparable of the uses determined on the basis of the social context. Halliday (1978: 89) argues that: "Language plays a central role, both as determiner and as determined: language is controlled by the social structure, and the social structure is maintained and transmitted through language."

Of this theory, which is essentially an extension of his previous scale and category theory, Halliday proposes three principal language functions - ideational, interpersonal, and textual- and argues that these are of value in any stylistic study and make up the meaning of any text. By 'ideational', he means the expression of content as potential in the speaker's

worldview in the abstract and physical sense. Such a function also embodies two other sub-functions: the 'experiential' and the 'logical.' The 'interpersonal' function, he postulates, is the manifestation of the attitudes between the speakers or writers and hearers or readers in the discourse situation. This function subsumes the 'expressive' and the 'conative' functions. The organisation of the verbal texture is what is referred to as the 'textual' function in Halliday's theory. This model which stresses the interplay of the different aspects of language: ideational, interpersonal and textual, is designated as functional stylistics.

Linguistic stylistics has directed considerably the literary studies up to the seventies. After that, a revolting strand spoke out against linguistically oriented practices refuting to take the text as the 'self-sufficient repository of meaning.' It accuses the stylisticians' dependence on an apparatus that yielded only dry, linguistic data. Starting from a reader-based approach to literature, Stanley Fish (1980), in his seminal essay 'What is stylistics and why are they saying such terrible things about it?' straightforwardly questions the efficacy of the formal, linguistic description of the literary language. He was so much critical of the Formalist assumptions and Roman Jakobson's literariness. He also directs his assault even to the practitioners of transformational approach to style like Richard Ohmann (1964) for the mechanical procedures, and of the validity of the computer-aided statistical study of Louis Milic (1967), for the erratically selective procedures of data. Halliday's approach (1971) to stylistics was also criticised for its doting interest in the interpretive leaps from the preferred syntactic structures to the 'habits of meanings.' Michael Riffaterre, upon whom Fish's theory is rooted, was not even spared from Fish's severe critique. Mair (1985), in this context, states:

> Fish accuses linguistically oriented stylisticians of laboriously gathering a mass of (more often than not relevant) linguistic data first and then interpreting these in ways that are either totally arbitrary or simply tautological. Nevertheless, the stylisticians' claim of superior objectivity is not restricted to the process of collecting data but habitually extended to support questionable inferences drawn from these data. (ibid: 119-120).

The belief that the relation between the description of linguistic features and interpretation is nothing but 'arbitrary' set Fish to argue that it is not the autonomy of the text which is taken accountable for the interpretation of a text; but that meaning or stylistic effect 'could only be determined by determining their function in the developing experience of the reader.' (Fish 1980: 8). That is, meaning is the product not of static properties (as those of the formalists' and functionalists') but of dynamic effects produced during the action of reading the text which is responsible for actualising meaning. (Fish 1980: 2). Later in his search for a stylistics that can account for the gradual interaction between the text and the developing response of the reader on the one hand and can rule out the risk of relativist interpretations on the other - the reason for the different beliefs and assumptions, and different interpretive strategies every reader has acquired - he developed a new theory which he called the 'interpretive community.' Such a mechanism validates itself by claiming that:

> Interpretive communities are made up of those who share interpretive strategies not for reading bur for writing texts, for constituting their properties. In other words these strategies exist prior to the act of reading and therefore determine the shape of what is read rather than, as is usually assumed, the other way around. (Fish 1980: 14).

This approach to literary analysis, which advocates the dynamic processes involved in the activity of reading the text and the literary competence of the interpretive community who share the same normative strategies, has come to be known as affective stylistics.

As the linguistic theory keeps on developing and enriching, so does stylistics. The position of stylistics up to the seventies has lived with a limitation in the treatments of texts as the concern was with the syntactic features only. Stylistics investigates language use in literature. The analyses beyond the confines of a sentence were almost absent. Almost all the theories discussed so far have been text-oriented approaches to literary texts. Stylisticians, therefore, become more concerned with the question of how literary discourse differs from other modes of discourses; how people read and interpret literary texts, and how language,

literature and society are interrelated. (Weber 1996: 1). Sell (1991: xiv) supports the shift away from the analysis of literary works as purely formal structures of texts to the more practical investigations; he states:

> Literary pragmatics takes for granted that no account of communication in general will be complete without an account of literature and its contextualization, and that no account of literature will be complete without an account of its use of the communicative resources generally available.

In the same way, Halliday (1970a: 57) asserts that in any consideration of the application of linguistic theory to the analysis of literary texts, a gap always exists, 'there is so much background to be filled in before one actually reaches the text.'

Therefore, another somehow different, yet seminal strand of influence in the development of stylistic studies has developed against the earliest theories of formalism that believe that style is an innate characteristic of the literary text which, in so doing, reduces literature to a mass of linguistic data and consequently loses the aesthetic nature of the literary language. (Carson 1974: 290). Schwartz (1970: 190) was also of the opinion that the literary language does not reside or take the shape of any linguistic form but to the function it reserves in the aggregate to the other parts:

> What distinguishes the language of literature is not some inherent feature, but its function in relation to the whole of which it is a part. This function is not marked in the language so used; it inheres rather in the relation of that language to the total structure of the poem, a structure which is aesthetic, not linguistic. There is no such thing as a distinctive literary language. And if this is true, it means that, though linguists may tell us a great deal about language, they can tell us nothing about literature.

This new framework of stylistics oriented itself towards the workings of 'contextualisation', which is mainly concerned with larger structures as dynamic elements in the interpretation of literary texts and analysing narratives. Carter and Simpson (1989: 16) state:

> Discourse analysis should . . . be concerned not simply with the micro-contexts of the effects of words across sentences or conversational turns but also with the macro-contexts of larger social patterns.

The importance of the concept of 'context' springs out of two important disciplines: pragmatics and discourse analysis covering concentric approaches to the study of language in general and to literature in particular. Some of the important approaches, which attribute meaning to the dynamics of its context, are pragmatic stylistics of Mary Louis Pratt and Michael Short; feminist stylistics of Sara Mills and Deirdre Burton; and cognitive stylistics of Donald C. Freeman.

Among the most important contributors as regards the 'contextualisation' theory is Mary Louise Pratt. Pratt. In the speech act theory and conversation analysis, she developed and illustrated the theory of context in the work of Austin (1962), Searle (1969) and Grice (1975). She views literature as a dynamic process of communication. Literature, being 'dynamic', should not be 'systematically distinguishable from other utterances on the basis of intrinsic grammatical or textual properties. (Pratt 1977: xi). She supports the theory that views literature as a linguistic activity that cannot be understood apart from the context in which it occurs and the people who participate in it. (ibid: viii). Similarly, she asserts that literary discourse is a dynamic action constructed in context, and so cannot be described out of its 'literary speech situation.' (1977: 115). This kind of approach, which emphasises that the literary style can be best interpreted if it is related to its context and not just to isolated sentences, is termed as contextualist and discourse-based stylistics.

Looking at the historical development of stylistics as a discipline, one cannot ignore the troubled circumstances it had gone through in the past century. The wrangling between linguists and critics as to whether style is a linguistic phenomenon or a literary peculiarity formed the cause of instability throughout its development. Literary scholars feel dismissive of the utility of linguistic methods to literary interpretation, and linguists, on the other hand, are sceptical and hence reluctant to attach any value to literary criticism. That is, the problem resides in the way these two groups of scholars look at and analyse 'style.' Linguists view

style as a linguistic phenomenon and hence they centre their analyses of literary texts on the language in terms of sounds, lexis and syntax. In addition, the linguistic premise, correspondingly, disregards any non-linguistic definitions that define style as a 'shell surrounding a pre-existing core of thought or expression,' or style as reflection of one's ideas and feelings as in Buffon's aphorism 'style is the man himself' ('*le style est l'homme même*'). In contrast, critics hold an antithetical opinion disapproving of linguistic description *per se*. Rather, they emphasise on other aspects, like value, purpose and aesthetics and other general theories of literary criticism. Critics also pay attention to the intuitively impressionistic response of the critic or the reader, which he extracts from the aesthetic function and other external factors such as the historical, biographical or socio-cultural implications, which are outside the text. The split between these two schools is the result of two different positions in the study of literary style: the French *stylistique* pioneered by Charles Bally and the German *stilforschung* represented by Leo Spitzer. The former delineates the characteristic features of the text by its powerful descriptive techniques; the latter is writer-centred set toward sensing the soul of the text through the subjective, intuitive reflections gained from the text and so offers personal, interpretive accounts. In effect, the French *stylistique* is closer to linguistic criticism (linguistic stylistics) as its focus is on the properties of the text whereas the German *stilforschung* is closer to literary criticism (literary stylistics) as style is viewed as revealing the soul of the writer.

As we have seen, the notion of stylistics as a discipline has been a question of dispute over a period of time. Several conferences on stylistics were held to bring such a dispute to terms. Of these academic circles 'the Indiana conference' (1958) stands the most valuable in making groundings for the development of modern stylistics as an interdisciplinary field. It is 'interdisciplinary' in a way that it draws tools and concepts from linguistic and literary theories. In his significant contribution to assuage and contain the conflict between

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linguistics scholars and literary critics, Jakobson (1960: 377) states that:

> If there are some critics who still doubt the competence of linguistics to embrace the field of poetics, I privately believe that the poetic incompetence of some bigoted linguists has been mistaken for an inadequacy of the linguistic science itself. All of us here, however, definitely realize that a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unconversant with linguistic methods are equally flagrant anachronisms.

Jakobson here insists on the interface of the two disciplines: a literary critic untrained in linguistics, and a linguist with no knowledge in the literary function, neither can offer a meaningful interpretation of a literary text. Each ought to liberate themselves from the insular ideas and the academic chauvinism and, indulge in the fusion of the two disciplines for a more vigorous, sensible judgment. Admittedly, a theory of stylistics, either linguistic or literary, or in combination, should be able to provide some powerful tools for vindicating the validity of arguments. It should commit itself to the semantic, syntactic and pragmatic investigations of the language of the literary text.

The significant contribution of linguistic studies to literary texts was also reaffirmed by Baker (1969: 2) who states:

> The linguist observes (the) use of the language and describes it in detailed form in order to compare it analytically with other uses of the language (. . .) A literary critic or historian of literature, on the other hand, first responds to a work of art, likes or dislikes it, and only then seeks to isolate those specific characteristics of diction, rhythm, structure, or euphony which provoked his responses; almost invariably he discovers (1) that those significant characteristics are deviations from the language as it commonly functions and (2) that, however accurately it may distinguish one author from another, a mere list of these peculiarities of style cannot adequately "explain" his response, which depends on a complex interplay of those distinctive features and his own consciousness. Consequently, the critic interprets the work only partly in terms of its objective features.

Out of this conference, a sort of agreement started to take shape emphasising the intrinsic qualities, i.e. lexical, grammatical, and phonological features of a text. In other words, it assures the possibility of the use of linguistic tools for literary analysis. Since then 'linguistic stylistics' has witnessed a proliferation in the number of articles and books

devoted to the study of the language of literature from a linguistic standpoint. More and more linguists have shown great interest in adopting linguistic models in the analysis of literary texts over a period of time. Halliday (1964), one of the most well known stylisticians defines stylistics or 'linguistic stylistics' as follows:

> the description of literary texts, by methods derived from general linguistic theory, using the categories of the description of the language as a whole; and the comparison of each text with others by the same and by different authors in the same and in different genres.

Furthermore, stylistics is simply defined as the linguistic study of style. By 'linguistic', it is meant the application of linguistic theories, and 'style' denotes the linguistic strategies used by the author to convey the semantic import in a literary text. Stylistics, in principle, does not replace literary approaches by linguistic theories; rather it supports an organic relationship between linguistic and literary studies. Widdowson (1975), in this regard, says: "Stylistics occupies the middle ground between linguistics and literary criticism and its function is to mediate between the two." Mick Short, in his book *Exploring the Language of Poetry, Plays and Prose*, has also clearly mentioned that: "stylistics can sometimes look like either linguistics or literary criticism, depending upon where you are standing when you are looking at it." (1996: 1). Enkvist earlier (1973: 27) meant to set the relationship of the two disciplines as fundamentally acting as one mechanism:

> We may (. . .) regard stylistics as a subdepartment of linguistics, and give it a special subsection dealing with the peculiarities of literary texts. We may choose to make stylistics a subdepartment of literary study, which may on occasion draw on linguistic methods. Or we may regard stylistics as an autonomous discipline which draws freely, and eclectically, on methods both from linguistics and literary study.

Further, Halliday (1970: 70) in the following statement clinches in reconciling linguistics with literary studies:

> Linguistics is not and will never be the whole of literary analysis, and only the literary analyst - not the linguist - can determine the place of linguistics in literary studies. But if a text is to be described at all, then it should be described properly; and this means by the theories and methods developed in linguistics, the subject whose task is precisely to show how language works.

It is clear from the statements above that there is no demarcation between the two disciplines; instead, the nature of their interaction is essentially complementary.

In purely abstract terms, the concept of 'style' is easy to define. The reason goes to the fact that such a term has become a catchy and inclusive word and, a widespread fashion in all aspects of our life. It is so broad that it defines many activities: we speak of style in architecture, literature, behaviour, linguistics, and lifestyle: the way we eat, drink, dress, drive, and work, and other fields of human activity. Ohmann's definition (1964) that style is 'a way of doing' works best in this kind of context where style practically applies to all domains of human existence.

Etymologically, 'style' is derived from the Latin word 'stylus', originally meaning a sharp, pointed kind of stake made of metal, wood or bone and used for engraving or writing on wax tablets. By metonymy, the word has extended its meaning to include connotations like way, manner, style, etc. Therefore, it may be conceded that such a sense of 'style' in such a social context can be easily defined and hence be perceived.

Apart from this popular and largely intuitive understanding, the notion of style has a different function in literature. It is in fact an 'elusive' and a highly complex concept with many indefinite uses in the academic discipline of stylistics. The labyrinth of the term 'style' is rooted in being polysemous. The reason for the multiplicity of meanings goes back to two important phases. The first phase is the rift caused by the schism between the advocates of linguistics and the supporters of literary criticism. The second reason goes to the various models of analyses which study style from their points of view, and so the definition of the term depends largely on the type of philosophy behind the theory.

Since its very inception, the term 'style' as a linguistic concept has had a range of different senses attributed to it depending upon what theory is adopting it. Therefore, this

slipperiness of meaning and of the various methods of stylistics induced a problem in defining the term 'style.' Each school of thought has somehow come out with a definition of the term 'style.' From the oldest practices of stylistics (i.e. rhetoric and poetics) to the formalists down to the modern approaches of transformational and systemic theories and well into the most recent theories of pragmatics and discourse analysis, 'style and stylistics' have been defined in different ways. The ancient rhetoricians comprehended style as ornamentation added on to a message. (Enkvist 1964). The formalists look at style as the sum of linguistic features that are considered as characteristic of a particular text. Bally relates style to 'a layer of affective elements.' While the functionalists define style as a significant choice, the transformationalists view style as the optional application of deploying different grammatical transformations or 'syntactic rules.' (Ohmann 1964; Hayes 1968). Style, in transformational grammar, is then argued on the accuracy that style can communicate the same meaning in different but synonymous expressions. Hockett (1958: 556) maintains that: 'two utterances in the same language which convey approximately the same information but which are different in their linguistic structure can be said to differ in style. Riffaterre (1959: 155) understands style as the expressive, emotive or aesthetic emphasis added, by the linguistic structure, to the information keeping the meaning intact. Fish articulated his thought about style not as the creation of static properties spread in the text but 'dynamic' effects produced during the action of reading the text. The pragmatists perceive style in relation only to its context lest it overlaps with other interpretations.

Another way of looking at style is as a four-fold typology of style theories where the author, reader, reference, and code are the basic elements of investigation. (Plett 1979; Enkvist 1964). The author-based stylistics aims at interpreting the speaker's ideas and feelings as that of Leibnitz's observation that 'languages are the best mirrors of human mind.' The reader-based stylistics describes the linguistic effect brought about upon the

reader as that of Fish's affective theory. The reference-centred stylistics concentrates on the relationship between style selected and the topic produced. The last typology is code or text-based stylistics hinging on the linguistic features of the text as that of the formalists. Such diversity of approaches has driven some scholars, like Gray (1969) and Ellis (1970) to deny the existence of the term 'style' altogether as being unnecessary and so 'to ignore the terminology' (1969: 84) for there are different concepts applied to define the one and same phenomena. Galperin (1971) suggests that practitioners of stylistic analysis should come to terms with the practical application of the term style. He also suggests that style is to be taken as a 'generic term' encompassing the various concepts 'which must be specified by attributes.' In this retrospective, Galperin distinguishes three different qualities of style: the individual style, the functional style and the practical style. By the individual style, he means the idiosyncratic elements which characterise an author, and hence accounts for 'his peculiar selection of language means and makes his writing recognizable.' It also includes style as being deviant from the norm, and the worldview of the writer, his psychology and other problems that go beyond the confines of linguistics. The functional style has a definite function of the literary language characterised by the arrangement of language means and the special use of compositional devices. The practical style defines the technique of expression and composition.

Apart from those who have put emphasis on certain aspects of style as the relationship between the writer and the text or the reader and the text, Enkvist (1973: 15) suggested a three-way classification of style from the linguistic point of view: first, style is viewed as a 'DEPARTURE from a set of patterns which have been labelled as a NORM. Secondly, style is defined as an 'ADDITION of certain stylistic traits to a neutral, styleless, or prestylistic expression.' Thirdly, style has been seen as 'CONNOTATIONS, whereby each linguistic feature acquires its stylistic value from the textual and situational environment.'

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The term 'style' is a broad term that accommodates a huge number of theories and points of view. Not mentioning the fields of psychology, philosophy and aesthetics, linguistics and literary criticism alone have offered definition of varied perspectives. The result was that scholars of various disciplines have attempted to define it the way it meshes with what they preach. Some of the ideas and definitions about style are listed below aiming to show the vast diversity of speculation in handling the term:

> Style is a quality of language which communicates precisely emotions or thoughts, or a system of emotions or thoughts, peculiar to the author. (Murry 1976: 65).

> The style of a discourse is the message carried by the frequency-distributions and transitional probabilities of its linguistic features, especially as they differ from those of the same features in the language as a whole. (Bernard Bloch, quoted in Saporta 1960: 87).

> The poetic function projects the principle of equivalence from the axis of selection into the axis of combination. (Jakobson 1960:358).

> Style is seen as . . . selection of a set of linguistic features from all the possibilities in language. (Crystal 1987: 66).

> The text will show selection and arrangement of items that contribute to the total effect. (Chapman 1973: 13, 14).

> A style may be said to be characterised by a pattern of recurrent selections from the inventory of optional features of language. (Winter 1964: 324).

> 'Deviations' from the accepted norm or norms (. . .) are (. . .) not only tolerated but even expected within various poetic traditions, periods and genres. Such 'deviations' must not be viewed as poetic license and individual creations; they are, rather, the result of manipulations of available linguistic material and the skilful utilization of possibilities inherent in the spoken language. (Stankiewicz 1960: 70).

> It is the breach or neglect of the rules that govern the structure of clauses, sentences and paragraphs that the real secret of style consists. (Saintsbury 1895, quoted in Galperin 1977: 15).

> Style is "The violation of the norm of the standard, its systematic violation, is what makes possible the poetic utilisation of language; without this possibility there would be no poetry. (Mukarovsky 1964:18).

> Style may be investigated, both as deviations from a norm and as 'a system of coherent ways or patterns of doing things. (Hymes 1960: 109).

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> Style is a product of individual choices and patterns of choices among linguistic possibilities. (Chatman 1967, quoted in Galperin 1977).

> Style is defined as an individual's deviations from norms for the situations in which he is encoding, these deviations being in the statistical properties of those structural features for which there exists some degree of choice in his code. (Osgood 1960: 293).

> Style - a property of all texts, not just literary - may be said to reside in the manipulation of variables in the structure of a language, or in the selection of optional or 'latent' features. (Fowler 1966: 15).

> The style of a text (. . .) is itself identified as the sum of a number of points on several linguistic scales; defined by its place on several continua. Any utterance, however short, is susceptible of description with reference to a whole range of features. (Fowler 1966: 23).

> Style (is) a systematic variation of language. (Enkvist 1973: 47).

As we have noticed above, these ideas, thoughts and theories differ as to the understanding of what constitutes the essence of style. Therefore, no single definition is to be privileged over others, as style is descriptive of these various views. Each theory approaches the question of style with a different vision. There will be as many definitions as there are different theories. Besides, it is believed that style is an ambiguous, 'elusive' term. It is a portmanteau word. Therefore, it is misleading if not at all impossible to reach a final definition of the term 'style' where all the features are to be squeezed into one definition. Definitions tend to be either too broad or too narrow. Wimsatt (1967: 364) states that "Any discourse about a definition of 'style' is fruitless if it concerns itself too simply with protesting: style is *this* or style is *that*." However, to avoid the heterogeneity of the term 'style', it is analytic enough to come up with a list of the major points defining the nature of style in the overall theory of linguistic stylistics. By implication, almost all the reflections on style, directly or indirectly stated above, suggest a set of concepts: deviation, choice, variation, characteristics and recurrence. Two definitions of which are relevant as far as this study is concerned, style as deviation and style as choice. Deviation is a concept that refers to the breach of the normal language usage. The main effect of this type of style is achieved by

the linguistic violations, be it semantic, syntactic, lexical, etc. Choice depends particularly on the frequencies of certain features. It pertains to the sum of those features inherent in the text and viewed as the stylistic rules which determine the stylistic preference.

Enkvist (1964) in his monograph, *Linguistics and Literary Style*, discusses six approaches to the definition of style:

1- Style as a shell surrounding a pre-existing core of thought as those of the ancient devotees of rhetoric.
2- Style as the choice between alternative expressions.
3- Style as deviations from a norm as manifest in the works of Thorne (1965, 1970), Levin (1967).
4- Style as 'a set of individual characteristics.
5- Set of collective characteristics.
6- Style as those relations among linguistic entities that are stable in terms of wider spans of text than the sentence and this exposition has been supported by the works of the contextualists: Austin (1962), Searle (1979), Grice (1991), and Pratt (1977).

Before concluding this chapter, let us discuss two eminent stylisticians who have contributed a lot to the notions of style and stylistics: Geoffrey Leech and Mick Short. Leech and Short (1981: 10) warn that definitions of style can either 'broaden or narrow, illuminate or inhibit the understanding of verbal artistry.' Thus they suggest that we should be heedful when dealing with such discussions on style or else we get submerged by the welter of confusion of verbal definitions. Taking the notion of *parole* as the basic point for departure in defining style, Leech and Short observe that 'it is selection from a total linguistic repertoire that constitute a style.' Stylistics, on the other hand, 'has, implicitly or explicitly, the goal of explaining the relation between language and artistic function.' This task of stylistics has taken us steps forward to consider in a more scholarly understanding of the term 'style' where the question of 'what' is to be superseded by the more practical and analytical questions of 'why and how.'

Chapter Six

Methodology

> By a functional theory of language I mean one which attempts to explain linguistic structure, and linguistic phenomena, by reference to the notion that language plays a certain part in our lives, that it is required to serve certain universal types of demand. I find this approach valuable in general for the insight it gives into the nature and use of language, but particularly so in the context of stylistic studies. (Halliday 1971: 331).

In Chapter Five I have discussed the development of stylistics as a discipline from its earlier stages in the Greek and Roman tradition, to its formalist beginnings down to the structuralist one, the transformational grammar and then to the contextualised, discourse-based and systemic functional theories as practised today. This chapter provides a detailed delineation of the methodology of this study.

The first aim of a stylistic analysis is to provide satisfactory linguistic descriptions of the literary text in question. Secondly, a stylistic analysis should deepen and augment the interpretation germane to intuitive judgment. Kachru and Stahlke (1972: viii) believe that any theory of stylistics "should be able to provide a theoretical framework and also the tools for abstracting the formal exponents of the creative use of language (. . .) It should help in formalizing and perhaps generalizing certain subjective reactions to literary texts based on language features." Leech and Short (1981: 13) affirm that the goal of literary and linguistic analysis is to explain the relationship between language and its artistic function and so relates "the critic's concern of aesthetic appreciation with the linguist's concern of linguistic description." A third and related aim is to test the power of the chosen model of linguistic description. (O'Toole 1988: 12). It is the contention of this study to examine, from the linguist' s point of view, why a writer chooses to communicate in a particular manner on the one hand and, from the literary critic's point of view, how a writer achieves the desired effect

through a specific kind of linguistic choices, through special lexical, syntactic or informational manipulations.

From a critical as well as a philosophical standpoint, William Golding is one of the most dynamic and exciting literary figures in the contemporary British literature. He has been highly acknowledged for his virtuosity and compelling ethical intensity. He is a writer at full command of his craft. His fiction is characterised by an underlying rationale that runs through his novels. They proclaim in one way or the other the insistence on the existence of evil in human beings. Golding constructs his fictional world by an extremely rich manipulation of language. As a novelist, he shows skillful use of the linguistic resources in his fictional works. This linguistic talent "marks him out as a writer of rare individuality and power (. . .)" (Page 1985: 14). He is a writer who has experimented in each of his initial novels and written with a 'grand style'. According to Karl's own definition "((Golding's style). . .) entails the novelist's ability to surround his objects with words so that character and scene are permeated by language." (Quoted in Bufkin 1964: 13). Golding's novels are a sustained exploration into the dark premise of man. And this is embodied in his strenuous style that is marked by simplicity and economy of his expression. His imaginative power in depicting the human potentiality of evil and dramatising the fall of man, refined and effective way of narrating events and his use of elevated language contribute to the intense literariness in his novels. Golding's style enjoys 'strict economy and total relevance. His novels are short but exceptionally compact and concentrated, with not a word wasted.' (ibid: 21). In a nutshell, Kermode (1985) says that Golding is a writer: "(. . .) in superbly full possession of his great powers."

The linguistic model which I will be following in my analysis of Golding's novels is based principally upon Halliday's functional stylistics. Functional stylistics in its modern shape has been the result of a number of significant studies, such as those of Firth, Whorf,

Hjelmslev, and others. It has largely derived and developed ideas and concepts from Firthian stylistic studies on the modes of meaning as represented at the levels of linguistic organisation. The analysis of linguistic levels contributes to the semantic interpretation of literary texts. Firth's system-structure theory (Butler 1985: 2-13) represents in Saussurean terms the theoretical representation of paradigmatic relations contrasted with the syntagmatic relations. This theory also owes to the notion of 'cryptotype' proposed by Whorf. (Halliday 1988: Forward: vii-ix, In, Birch and O'Toole 1988). The 'cryptotype' refers to those semantic representations which cannot be manifested by formal markers and are rather covertly manifested in English by 'reactances' to certain linguistic organisations in a text such as lexical selection, word order or sentence structure. Jakobson's (1960:358) literariness is another important trigger in the development. The literary language is, as a principle, considered to be different from ordinary language. It should have the potential to 'defamiliarize' our experience of the linguistic message which can be achieved by the following principle: 'The poetic function projects the principle of equivalence from the axis of selection into the axis of combination.' (Jakobson 1960: 370, 372). That is to say, selection on the paradigmatic axis (similarity and difference) is projected into combination on the syntagmatic axis (similarity and difference). In systemic stylistics such semantic patterning reveals the main ideational and interpersonal motifs that state what the text is all about. Systemic functional linguistics (SFL) adapted the definition of meaning in context from Malinowski's ethnographic studies. (Butler 1985: 4). It also takes over his view on language as multifunctional which later led to the establishment of the functional components of the theory in terms of the three metafunctions, which any utterance exhibits. The systemic functional theory has also taken on ideas from Saussure who examined language as a semiotic system where 'system' is the paradigmatic set of linguistic choices available to the user of a language and 'function' is the syntagmatic combinations of linguistic structures.

(Brown 2006: 444). It has also been influenced by the Prague school represented by the works of Roman Jakobson and Jan Mukarovsky as it has drawn on many functional concepts such as 'foregrounding', 'theme' and 'rheme', which were found useful in stylistic analysis. (Butler 1985: 176).

Halliday, one of the pioneers and the most significant scholar in the development of systemic functional linguistics characterises language as a system of meanings embodied by forms in which these meanings are expressed. Halliday (1985: xx) believes that this functional system is a semantic one, yet this functional grammar is 'an interpretation of linguistic forms' as meanings are encoded in the wordings of the text - the lexical items, the grammatical items and the functional items. He further asserts: "Every distinction that is recognised in the grammar - every set of options, or 'system' in systemic terms - makes some contribution to the form of the wording." He sets forth an important principle: "that all the categories employed must be clearly 'there' in the grammar of the language" and "not set up simply to label differences in meaning."

The theory is functional in the sense that is a resource for the interpretation of meaning. The theory is also systemic as it analyses language as a set of choices for making a meaning possible. Halliday (1985: xiv) maintains that: "Systemic theory is a theory of meaning as choice, by which a language, or any other semiotic system, is interpreted as networks of interlocking options." This theory is semantic rather than formal and syntactic in orientation. Any considerations of meaning within this theory of language hold the premise that any semantic import resides in language (in this case text). Therefore, it is through the language of the text that the writer encodes his message, and it is also through the text that the analyst gets the meaning of the message by decoding it using the analytic tools of the systemic model. SFL takes the text (interchangeably discourse) as its object of investigation. Halliday (1978, 1985) and Halliday and Hasan (1976) regard the text as a semantic unit,

spoken or written, of whatever length, that binds the text into a unified whole. It is best referred to not as a grammatical unit but as a semantic unit: a unit not of form but of meaning. In other words, meanings are construed and realised through the analysis of wordings which can make explicit the interpretation of a text - the text that does not consist of a series of sentences, but seen as the meaning potential realised by the language in context.

Let us now describe the analytic tools of this semantic model that shows how meaning is created through the analysis of the lexical organisation, phrase and clause structures, and in a way demonstrate and illustrate the potential of systemic-functional grammar in the analysis of literary texts.

Leech and short (1981: 30) states that "language performs a number of different functions, and any piece of language is likely to be the result of choices made on different functional levels." According to this functional model, every text involves three modes of meaning, which are known as semantic metafunctions and which simultaneously act together to produce a piece of discourse on the one hand and contribute to the meaning of the text on the other: the ideational function, the interpersonal function and the textual function (Halliday 1971, 1978, 1985, 2004) where the clause is arguably the most fundamental linguistic unit for the reason that it is the structure upon which these primary functions operate.

The ideational function focuses on the interpretation of the clause as representation. It is concerned with the expression of content, i.e. meaning. Halliday (1971:332) states that "it is through this function that the speaker or writer embodies in language his experience of the phenomena of the real world; and this includes his experience of the internal world of his own consciousness: his reactions, cognitions and perceptions, and also his linguistic acts of speaking and understanding." This function consists of two components: experiential and logical (the latter component will be taken up later after the account of the experiential

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function). The experiential function is concerned with the representation of experience. It is this function through which human beings "build a mental picture of reality, to make sense of their experience of what goes on around them and inside them." (Halliday 1985:101). It is mainly realised by the selection of lexis and the grammatical system of transitivity. The transitivity system is identified as the primary system of the experiential function since it functions as the grammar of the clause in its cognitive meaning. Halliday (1985:101) states that '(o)ur most powerful conception of reality is that it consists of 'goings-on': of doing, happening, feeling, being. These goings-on are sorted out in the semantic system of the language, and expressed through the grammar of the clause."

In functional stylistics, transitivity refers to the system from which a writer makes choice. Hence the choice made by the writer reflects his conception of events with all the surroundings taking place and, consequently, this process of conceptualisation is encoded in the clause. Transitivity is defined as "the set of options whereby the writer encodes his experience of processes of the external world, and of the internal world of his own consciousness (. . .)." (Halliday 1971: 359). This model of transitivity is useful for stylistic analysis as it is used as an indicator of the character's worldview in a narrative text. (Sampson 2004: 121). This view is also supported by Roger Fowler (1977) who developed the concept of 'mind-style'. Fowler (1977: 76) believes that the worldview or what he terms 'mind-style' refers to: "Cumulatively, consistent structural options, agreeing in cutting the presented world to one pattern or another, give rise to an impression of a world-view." He also observes that style "is the result of a set of choices made by the author to designate a 'distinctive linguistic presentation of an individual mental self." (ibid: 103). He further maintains that the way in which particular linguistic patterns of a text are organised can be the production of his or her cognitive state that portrays the way one makes sense of the

world around him: "the world-view of an author, or a narrator, or a character, constituted by the ideational structure of the text." (Fowler 1986: 150).

The term 'transitivity' is related to transitivity in traditional grammar but is treated to some extent differently. In traditional grammar transitivity is used to distinguish verbs that take direct objects (and so called transitive verbs) from those which do not take objects (hence intransitives). In the functional theory, the term 'transitivity' is concerned with describing all the constituents of a clause. Thompson (2004: 89) maintains transitivity as "the type of process which determines how the participants (in the clause) are labeled: the 'doer' of a physical process such as kicking is given a different label from the 'doer' of a mental process such as wishing. . ." The representation for the semantic structure of processes consists in principle of three constituents (Halliday and Matthiessen 2004: 175):

1- a process unfolding through time;
2- the participants involved in the process;
3- circumstances associated with the process.

These three elements of transitivity function, i.e. process, participant, and associated circumstance, are the semantic categories that account for how the real world is represented in linguistic structures. The interpretation of process, participant and associated circumstance are distinct from one another: the process is realised by a verbal group, the participant(s) represented by a nominal group and, the associated circumstance(s) manifested by an adverbial group or prepositional phrase. Following Halliday, these typical functions can be expressed as follows:

Type of element	Typically realised by
1. process	verbal group
2. participant	nominal group
3. circumstances	adverbial group or prepositional phrase

For example:

(1) Golding wrote poems in his childhood.

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Golding	wrote	poems	in his childhood
Participant	Process	Participant	circumstance
Nominal group	Verbal group	Nominal group	Prepositional phrase

In the above sentence, we find one process, two participants and one circumstance. The process is actualised by the verb form 'wrote', the participants' roles are realised by the nouns 'Golding' and 'poems' in which the 'poems', as an object, is unfolded as the result of the process and so it is referred to as the object of the process. The final element 'in his childhood' is indicated by the circumstance.

In dealing with the types of clause, the transitivity system discriminates six different types of processes (clauses) in English: material, mental, relational, behavioural, verbal and existential. The former three are referred to as main processes; the latter three as subsidiary processes. Subsidiaries, that is to say, blend into the main set of processes and therefore they are located in the boundary of two other main process types: the behavioural process fits halfway between material and mental; the verbal process shares the characteristics of mental and relational and the existential process bridges relational with material. (Halliday and Matthiessen 2004: 248). Below I shall discuss the different types of processes along with the participants involved, followed by a discussion of associated circumstances.

Material clauses (or material processes) are clauses of action. They are concerned with the physical world of 'doing-and-happening' such as: running, fighting, cooking, playing etc. A clause which is construed as a material process can be read as the answer to questions like: What did x do? What happened? or What was the result? In other words, they contain verbs of doing. Material processes have an obligatory participant, the 'Actor' (the doer of the action) but it need not be present in the case of passive voice clauses; a 'Goal' (the thing affected by the action). Interesting is the fact that the Actor is a characteristic of both transitive and intransitive material clauses whilst the Goal is only a constituent in

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transitive clauses. Following are examples of both: Actor^Process^Goal and Actor^Process clause respectively:

(a)

Jack	snatched	his knife
Actor	Process	Goal
Nominal group	Verbal group	Nominal group

(b)

The pig	Escaped
Actor	Process
Nominal group	Verbal group

It is to be noted here that the two examples above, though contain Actors in both cases, differ as to the kind of material process. In example (a) the unfolding of the process is extended to another entity and so this process defines the material clause as 'doing' or 'getting through' (in traditional terms, transitive) whereas in example (b) the unfolding of the process is confined to the Actor itself and no other participants are present; therefore, this material clause construes a 'happening' kind of action (in traditional terms, intransitive.) (Halliday and Matthiessen 2004: 180). Another important feature of material clauses is that they are not necessarily concrete manifestation of an action; they can form material clauses with abstract process as explicit in the following example:

Ralph	collapsed
Actor	Process (abstract)

In this example, though the verb is active and the clause is of the material type, the actor tends to be going through a change and therefore it represents a Goal or the one affected by the process. The above instance projects another classification of material processes. Either the process is performed intentionally or spontaneously or whether by an animate Actor or inanimate Actor. Another important feature which needs to be addressed here is the middle-effective process distinction. (Halliday and Matthiessen 2004: 297). This

has to do with the system of Agency: a material process may involve an external cause, or it may be represented as self-engendered. The following two sentences will clarify the point:

The runner stood, bent down and ran.

The material processes 'stood', 'bent down' and 'ran' do not involve any type of external agent and so are categorised as 'middle'. Alternatively, a material process can have an external agency.

The president has been assassinated.

The process verb 'assassinate' is performed by an external, though unmentioned, Agent and so it is 'effective'. Such classification takes us back to the transitive-intransitive distinction. However, there is a major difference. In the traditional definition it confines itself to whether the process extends from one participant to another or not without probing into the causative potentiality. This will takes us again a step forward toward what is known as the ergative system. In the ergative system, the central participant through which the action is actualised is the 'Medium' which 'is the nodal participant throughout the system. It is not the doer, nor the causer, but the one that is critically involved, in some way or other according ton the particular nature of the process.' (ibid: 292). In a middle clause, the Medium corresponds to the Actor in a material process; whilst to the Goal in an effective clause. Talking of the ergative roles, a further important participant may be identified: Range. Range is defined as 'the element that specifies the range or domain of the process.' (ibid: 293). This participant role is also present in all process types save the existential process: Range is equated with Phenomenon in a mental process; with Verbiage in a verbal one; with Attribute and Value in relational; with Behaviour in behavioural; and with Scope in a material process. As far as the last participant role, scope is concerned; it needs to be differentiated from the Goal in an effective material process. Functionally the Goal is the participant that is affected by the performance of the process. In contrast, Scope is not directly affected by the actualisation of

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the process. The Scope (ibid: 192) expresses the domain over which the process takes place or the way it construes the process in general or specific terms. These two types of Scope are illustrated respectively below, (ibid, my italics):

Follow *the path* and climb *some steps which soon divide*.
In the morning you'd just wake up in a sweat and have *a shower*

Mental clauses are processes of sensing. As material clauses are concerned with the experience of the physical world, mental clauses deal with the internal world of the mind. This type of processes encodes meanings of thinking and feeling. (Eggins 1994: 140). Halliday and Matthiessen (2004: 197) state that mental clauses "construe a quantum of change in the flow of events taking place in our own consciousness." Mental processes are classified into four classes: emotion (processes of feeling, loving or fearing); cognition (processes of thinking, understanding or believing); perception (verbs of seeing, hearing or perceiving); and desideration (processes of wishing, wanting or intending.) (ibid: 210). Whilst the Actor is inherent in the material clauses, 'Senser' is a permanent attribute of the mental clauses. In mental clauses, the Senser is a conscious experiencing mental phenomenon which must be realised by a human or at least conscious participant that senses, i.e. feels, thinks, wants, or perceives something. The 'Phenomenon' on the other hand is the other main participant in the clause. It is the element being sensed, perceived or experienced- felt, thought or wanted by the conscious Senser. This can be illustrated in the following example:

Golding	fears	the unknown
Senser	Process: Emotion	Phenomenon

These different types of mental processes, like thinking, seeing, wanting, feeling and so on are used mainly in narrative texts to construe and establish a set of beliefs, points of view or ideologies. In other words, they are capable of revealing an author's inner world.

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And this is what Halliday meant by linguistic choices that contribute to the meanings of a text: who represents what.

Relational clauses are the third major type in the system of transitivity. Relational processes are processes of 'being and having'. They 'serve to characterise and to identify' two participants. They relate a participant to its identity or description: something is stated in relation to something else. Within relational processes there are two types of relationship: attribution and identification. The first type is the relational attributive clause that relates, describes, or characterises a participant to certain characteristics or description. In relational attributive clauses the participants are the Carrier (the entity that carries the attribute) and the Attribute (the class or quality ascribed or attributed to the Carrier). For example:

The lady	looks	upset
Carrier	Process: intensive	Attribute

The relational identifying clauses, on the other hand, have the emphasis not on describing or classifying but on defining; they relate a participant to its identity: one identifies the other. The elements of such a relational structure are the identified and the identifier (i.e. 'x is identified by y'); and the relationships between the participants are called Token (that which stands for what is being defined) and Value (that which defines). The function of the Value serves to determine the characteristics of the Token element. For example:

He	has become	a guru
Identified/Token	Process	Identifier/Value

In relational clauses the Value analysis can guide stylisticians to the ideological beliefs of the writer as it reveals what values a writer uses to define the Tokens that he deals with. (Thompson 2004: 98). In addition to the distinction between the attributive and identifying structures, relational processes can also be differentiated in terms of intensive, possessive and circumstantial relations. The verb 'be' is the principal marker of the relation between the

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Attribute and its Carrier. But other verbs can also have the same function of relation. These are referred to as equative or linking verbs such as: seem, become, grow, look or remain. The most useful explanation of the functioning of processes of the relational types can be deduced from the following table (Halliday and Matthiessen 2004: 216):

	(i) Attributive 'a is an attribute of x'	(ii) Identifying 'a is the identity of x'
(1) Intensive 'x is a'	Martin is selfish	Martin is the commander; the commander is Martin
(2) Possessive 'x has a'	The child has a doll	The doll is the child's; the child's is the doll
(3) Circumstantial 'x is at a'	Diwali is on 21st October	Yesterday was the election day; the election day was yesterday

Behavioural clauses are the fourth type of processes. Unlike the former major processes, this group of processes has the least defining grammatical characteristics of their own. (Halliday and Matthiessen 2004: 248). In fact, the behavioural processes share some of the features of the major types: material and mental. The most typical pattern for such behavioural clauses involves one conscious participant typically a human called the Behaver and the process that does not extend to another participant. (Eggins 1994: 250). For example:

They	are gossiping
Behaver	Process: Behavioural

The verbs that are used in this set of processes are of physiological and psychological behaviour. For this reason some of the verbs display states of consciousness and so are interpreted as mental processes, e.g. look, watch, dream, and think; others represent verbal processes, e.g. talk, argue, murmur, and chatter; in the same way verbs, like sing, dance, lie (down) and sit (up, down) are close to material. (ibid: 248,151). In some accounts, behavioural processes entail the unfolding of a second participant that functions like a complement which is referred to as Behaviour. (Thompson 2004: 104). The following example will drive home the point:

She	smiled	a nice smile
Behaver	Process: Behavioural	Behaviour

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Verbal clauses are processes of saying. According to Halliday and Matthiessen (2004), the participant roles of verbal action include the Sayer that is responsible for the verbal action, the Receiver to whom the verbal action is directed and, the Verbiage, the function that corresponds to what it is said. For example:

The committee	asked	the interviewee	questions
Sayer	Process: Verbal	Receiver	Verbiage

At a more general level, verbal processes can also extend to cover any kind of symbolic exchange of meaning. (ibid: 253). In the case of 'that sign indicates no smoking', the 'sign' takes the grammatical function as Sayer, 'indicates' represents the Verbal Process and finally 'questions', the Varbiage. In certain cases the verbal processes, other than being addressed to, may be directed or targeted at another participant known as the Target that 'construes the entity that is targeted by the process of saying'. For example:

The committee	flattered	the attendants
Sayer	Process: Verbal	Target

Existential clauses are the final type in the transitivity system. These existential processes refer to 'something (that) exists and happens' and are identifiable by the subject 'there' and follow normally the pattern: 'there' plus the copular verb 'be', e.g. *There was a man standing*/*There is some doubt,* or any equative verb such as: seem, appear, happen, or grow. In these processes the use of 'there' has an unstressed function or 'has no representational function in the transitivity structure of the clause; but it serves to indicate the feature of existence.' (Halliday and Matthiessen 2004: 257). The existential structure, unlike the relational one, involves one functional participant which is said to exist, namely the Existent. For example:

There	appeared	a child	from the dark
	Process: Existential	Existent	Circumstance

It is worth mentioning here that the Existent can be of any kind of phenomenon. It can be an object, a person, an abstraction, action or event. (ibid: 258). For example:

There	grew	some fear	among the children
	Process: Existential	Existent	Circumstance

In his analysis of William Golding's *The Inheritors*, Halliday (1971: 330-365) shows that two groups of people present two different discourse structures .The Neanderthal people are passive in perceiving a reality "in which people act, but they do not act on things; they move, but they move only themselves, not other objects." (ibid: 349). The new people, on the other hand, are dynamic in manipulating the surroundings. Halliday observes that there are significant choices made by the author: the preponderance of intransitive clauses in Lok's language (e.g. Lok steadied by the tree and gazed.), in addition to the fact that half of the grammatical subjects are inanimate (e.g. The bushes twitched again). Furthermore, there is depersonalisation of Lok's body (e. g. His ears twitched, etc.). So these types of clause structures imply "a fundamental limitation of Lok's grasp of how the world works." (Fowler 1977: 106). That is, such foregrounded features reflect Lok's worldview. In contrast, transitive clauses with human subjects of the 'new people' predominantly exceed the Lok's transitive clauses. Through the syntactic analysis of the text, Halliday could "reveal how the cognitive limitations of primitive man are linguistically conveyed." (ibid: 104). Halliday, then, considers that 'transitivity' is what constitutes the theme of the novel, and so 'the syntax is part of the story.'

Kennedy (1982: 83-99) in support of the theory also asserts that Halliday's model 'can be used for analysis of a much broader range of texts to bring out the significance of passages and the author's intention by revealing a semantically motivated pattern of language functions.' Kennedy applied the same technique in the analysis of two passages; the first from Conrad's *The Secret Agent*, and the second from Joyce's *Dubliners*, namely 'Two

Gallants'. Examining the murder of Mr. Verloc by his wife in *The Secret Agent*, he finds out that both Mr. Verloc and Mrs. Verloc are actors in the clause, yet, with no goals. Mr. Verloc's clauses are largely mental process verbs or intransitives, that is, Mr. Verloc was in nowhere the causer of the action and so helpless to control the situation. Similarly Mrs. Verloc's clauses contain intransitive verbs of action and without a goal. In clauses containing material processes with transitive verbs and goals defined, the parts of her body are the Actor (e.g. 'her right hand skimmed lightly the end of the table') or the Actor is replaced by an instrument (e.g. 'the carving knife had vanished'). Kennedy concludes that there is no connection between her physical actions (murder) and the mental processes involved. Rather there is a force that drives her to commit the murder upon her husband: a situation in which she is seen unable to bring herself under control. In 'Two Gallants,' Kennedy investigates the language of the two protagonists, Corley and Lenehan. He shows that these two characters act and think in certain individual ways. This is communicated to the reader by the use of certain linguistic patterning intended to describe their thoughts and actions. Most of the clauses with Lenehan contain intransitive verbs of action, relational clauses, verbs of perception, 'eyes' as actors, and, asks many questions, flattery expressions and 'you' as actor. In contrast, Corley's clauses are a combination of intransitive and transitive verbs of action, few relational clauses, few verbs of perception; he also produces more utterances and statements, and the Actors in his speech are predominantly both 'I' and 'she'. In the conclusion Kennedy states:

> the three functions, the ideational, inter-personal and the textual, combine to create a picture of two different personalities: the one, Corley, as active initiator with a strong physical presence, essentially an independent force tolerating the friendship of Lenehan; the other, Lenehan, a passive observer of the situation, lacking the confidence of Corley and skill in dealing with women as a means of obtaining money, and therefore needing Corley's friendship and support, which he can retain only by resort to flattery and servility. (ibid: 96).

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As mentioned in the beginning of the discussion, the transitivity system is not simply concerned with the verb form but essentially with the whole clause. Now I come to the last constituent of the transitivity model. It is circumstance and the function it has in the overall clause structure. Circumstantial elements are the experiential functions that specify the state of the process primarily in its spatio-temporal and physical settings and the manner in which the process is realised, that is, they can be used for describing Manner, Cause, Contingency, Accompaniment, Role, Matter and Angle. (Halliday and Matthiessen 2004). In other words, they are parts of the clause that answer questions such as, when, where, why and how. These elements are optional and typically realised by adverbial groups or prepositional phrases.

Circumstantial elements, unlike the other two components of the transitivity system, apply to all types of processes. This circumstantial system represents the range of choices available to the writer. The writer once tends to express, say for example how something (Process) is done or realised, he then selects the way or in Hallidayan terminology 'Manner' in one of the following subtypes: Means, Quality, Comparison or Degree. The following examples will drive home the point:

Means:

He	stabbed	him	with a knife
Actor	Process: Material	Goal	Circ: Manner

Quality:

He	stabbed	him	brutally
Actor	Process: Material	Goal	Circ: Manner

Comparison:

He	stabbed	him	like a goat
Actor	Process: Material	Goal	Circ: Manner

Degree:

He	stabbed	him	deeply
Actor	Process: Material	Goal	Circ: Manner

Let us now discuss the system of circumstantial elements which identifies nine types as given and illustrated by Halliday and Matthiessen (2004: 262, 263):

Types of Circumstantial Elements

	Type		wh-item	examples of realisation
Enhancing	Extent	Distance	*how for?*	*for; throughout 'measured';nominal group*
		Duration	*how long?*	*for; throughout 'measured'; nominal group*
		Frequency	*how many times?*	*'measured'; nominal*
	Location	Place	*where? [there, here]*	*at, in, on, by, near; to, toward, into, onto,(away) from, out of, off; behind, in front of, above, below, under, alongside . . .* *a adverb of place: abroad, overseas, home, upstairs, downstairs, inside, outside; out, up, down, behind; left, right,straight . . .; there, here*
		Time	*when? [then, now]*	*A at, in, on; with, till, toward, into, from, since, during, before, after,* *adverb of time: today, yesterday, tomorrow; now, then*
	Manner	Means	*how? [thus]*	*by, during, with, by means of, out of (+ material), from*
		Quality	*how? [thus]*	*in + a + quality (e.g. dignified) + manner/way, with + abstraction (e.g. dignity); according to,* *adverbs in –ly' -wise; fast, well; together, jointly, separately, respectively*
		Comparis-on	*how? what like?*	*like, unlike; in + the manner of . . . adverbs of comparison, differently*
		Degree	*how much?*	*to + a high/low/ . . . degree/extent; adverbs of degree much, greatly, considerably, deeply [often collocationally linked to lexical verb, e.g. love + deeply, understand+ completely]*
	Cause	Reason	*why?*	*because of, as a result of, thanks to, due to, for want of, for, out of, through*
		Purpose	*why? what for?*	*for, for the purpose, for the sake of, in the hope of*
		Behalf	*who for?*	*for, for the sake of, in favour of, against ['not in favour of'], on behalf of*
	Conting-ency	Condition	*why?*	*in case of, in the event of*
		Default		*In default of, in the absence of, short of, without ['if it had not been for']*
		Concessi-on		*despite, in spite of*
Extending	Accomp-animent	Comitative	*who / what with?*	*with; within*
		Additive	*and who/ what else?*	*as well as, besides; instead of*
Elaborating	Role	Guise	*what as?*	*as, by way of, in the role/shape/form of*
		Product	*what into?*	*into*

Projection	Matter		*what about?*	*about, concerning, on, of, with reference to, in ['with respect to']*
	Angle	Source		*according to, in the words of*
		Viewpoint		*to, in the view/opinion of, from the standpoint of*

The other system which I shall discuss now is the other aspect of ideational function, that is, the logical function. The logical function is concerned with the functional-semantic relations between clauses. (Halliday 1985: 193). It has the task of maintaining the semantic relationship between the different units of the text textually as well as logically. The coherent, logical meaning is realised by the conjunction system that refers to "the combining of any two textual elements into a potentially coherent complex semantic unit." (Thompson 2004: 189). Halliday and Matthiessen (2004: 373) recognise the two dimensions, i.e. interdependency and logico-semantic relations. The former consists of the notions of parataxis and hypotaxis which apply to word, phrase, or clause complexes. The logico-semantic dimension involves expansion and projection, both of which assign the semantic and logical relationships between clauses. Halliday (1978: 48, 49) describes the logical function as follows: "the logical component is that which is represented in the linguistic system in the form of parataxis and hypotaxis, including such relations as coordination, apposition, condition and reported speech."

The conjunctive relations help relate words or clauses intra-sententially and inter-sententially to its textual context. A clause complex typically consists of a number of clauses conjoined together by a conjunction which expresses the logical relationship between clauses. The logical connection between clauses can be either paratactically related (the linking of elements is of equal status) or hypotactically related (the linking of elements is of unequal status.) (ibid: 374). The following example may serve as an illustration: 'I am unconvinced, I need an explanation.' These two clauses are independent of each other and so they are paratactically linked; the second clause expounds on the meanings of the first as

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there exists a kind of semantic relations created by 'unconvinced' and 'need'. If we write the same example as this: 'I am unconvinced and I need an explanation,' then the semantic and paratactic relations are made clear and explicit by the use of the conjunction 'and.' Whilst if the sentence has been reworded as: 'I need an explanation because I am unconvinced,' then this construction is of hypotactic relationship which would turn the second clause into a dependent one. In this context, Eggins (1994: 105) maintains that the conjunctive system has the role to articulate "how the writer creates and expresses logical relationships between the parts of a text". In the same way, it provides an interpretation of how the writer perceives processes as is dependent or dependent upon one another.

Halliday and Matthiessen (2004: 377) believe that the patterns of conjunction also help build clauses of logico-semantic relationship. As there is a wide range of logico-semantic relations between clauses, Halliday and Matthiessen group those relations into two fundamental categories: expansion and projection. As for 'expansion', they identify three semantic patterns of conjunctive relations or ways of expanding a clause: elaboration ('equals'), extension ('is added to') and enhancement ('is multiplied by').

Elaboration refers to a relationship of restatement, whereby one sentence is a re-saying or representation of a previous sentence. (Eggins 1994: 105). In other words, it elaborates on the meaning of another by specifying in greater details, commenting, or amplifying. (Halliday and Matthiessen 2004: 378,396). The common conjunctions used to express this relation are: in other words, that is (to say), I mean (to say), for example, for instance, thus.

Extension refers to a relationship of either addition (one sentence adds to the meaning made in another) or variation (one sentence changes the meanings of another by contrast or by qualification.) (Eggins 1994: 105-106). The common conjunctions used to express this relation are: and, also, moreover, in addition, nor, but, yet, or, on the other hand.

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Enhancement refers to ways by which one clause can extend the meaning of another, in terms of dimensions such as time, comparison, cause, condition, or concession. (Eggins 1994: 106). The types of conjunctions used in enhancement are given and illustrated by Halliday and Matthiessen (2004: 411):

	Category	Meaning	Paratactic	Hypotactic finite	non-finite conjunction	non-finite preposition
(i) Temporal	same time	A meanwhile B	(and) meanwhile; (when)	[extent]A as, while	while	in (the course /process of)
				[point] when, as soon as, the moment	when	on
				[spread] whenever, every time	_	_
	different time: later	A subsequently B	(and) then; and + afterwards	after, since	since	after
	different time: earlier	A previously B	and/ but + before that/ first	before, until/ till	until	before
(ii) Spatial	same place	C there D	and there	[extent] as far as		_ _
				[point] where	_	_
				[spread]wherever , everywhere	_	_
(iii) Manner	Means	N is via/ by means of M	and + in that way; (and) thus	_	_	by (means of)
	Comparison	N is like M	and + similarly; (and) so, thus	S as, as is, like, the way	like	
(iv) Causal conditional	cause: reason	because P so result Q	[cause^effect] (and) so and + therefore			
			[effect^cause] for: (because)	because, as, since, in case, seeing that, considering		with, through, by at, as a result, because of, in case of
	cause: purpose	because intention Q so action P	-	in order that, so that	_	(in order/ so as) to; for (the sake of), with the aim of, for fear of
	cause: result			so that	_	to

	condition: positive	if P then Q	(and) then; and + in that case	if, provided that, as long as	if	in the event of
	condition: negative	if not P the Q	or else; (or) otherwise	unless	unless	but for, without

In the expansion process one clause expands on the meanings of the primary clause. The notion of projection, on the other hand, signifies those constructions in which the second clause is projected through the primary clause presenting it as a locution (a construction of wording) or an idea (a construction of meaning.) (ibid: 378). The following examples capture the distinction between the two sub-types of projection process: 'He said he would resist' (locution of hypotactic construction); 'He thought he would resist' (idea of hypotactic construction).

The other logico-semantic relationship that can be held between adjacent clauses is the system of 'projection'. Projection describes that kind of relationship that encompasses the different modes of representation - direct/quoted speech and thought and indirect/reported speech and thought. Halliday and Matthiessen observe three kinds of projection: (1) 'Level of projection', that is, one clause constructs the linguistic content of another clause, either by a verbal clause of saying such as 'he/she said', or a mental clause of sensing such as 'he/she thought'. That is, the former is referred to as direct/indirect speech presentation; the latter is the direct/indirect thought presentation. In the case of the former, the projection is referred to as the representation of 'locution' whereas the latter the representation of 'idea'. (2) 'Mode of projection', that is, a projection can feature either paratactic or hypotactic relationship. For example, '*Do I really have to follow the instructions?*' is projected paratactically by the projecting clause *The young boy asked*. This projection is referred to as 'quote'. In contrast, *he would do it immediately* is projected hypotactically by the projecting clause *he promised.* Here the projection is one of a 'report'. In other words, the reported clause is dependent upon the reporting one. (3) 'The speech functions of the projection', that is, a projection may

serve to project either a proposition or a proposal both in mental (idea) and verbal (locution) representation. (ibid: 443-444).

Before proceeding, the direct projection is worth a further discussion. The direct mode is called 'direct' for it retain the syntactic, the interactive (interpersonal) and the textual features. In terms of the syntactic features, the projected clause or the exact character's utterance is signalled by inverted commas; it also retains the order of the sentence. In terms of the interactive features, it retains the original tense, preserves pronoun deictics, preserves the use of 'vocatives'. In terms of the textual features, it retains the use of 'continuatives.' (ibid: 446). The following instances may illustrate the point: quoted speech/locution, (He said, 'Hey, I'm not responsible!'), quoted thought/idea (He wondered, 'Am I responsible?'). The other mode, i.e. the indirect mode of both speech and thought, marks a shift away from such features. It does not adhere to the same deictic markers (i.e. the first-person pronouns 'I' or 'we' become the third-person pronouns 'he' and 'they') In addition, there is an insertion of a subordinating conjunctive like 'that', 'whether' or 'if' (He wondered whether he was guilty). Another crucial difference lies in the fact that in direct discourse, the logico-semantic relation is one of paratactic nature, i.e. both are main clauses, whereas in indirect discourse (ID), the clauses are hypotactically related, i.e. the reporting clause is the main clause whereas the reported clause is the dependent one for it is embedded in the main and matrix clause. The other mode of speech and thought projection is the free indirect speech and the free indirect thought, both of which have no clear-cut features upon which they can be distinguished.

Of all these linguistically realised modes of speech and thought, the most significant projection in fictional narrative is the 'free indirect discourse', (henceforth FID). FID is a combination of indirect speech and indirect thought. As the first premodifier 'free' suggests,

this mode is neither purely direct nor completely indirect. Nor does it stick to the syntactic

categories but enjoys shared formal characteristics of both reported and quoted discourses:

> (1) No reporting clauses (as 'she said' or 'he thought') and consequently no insertion of the subordinating conjunctive 'that', and so resembles that of free direct discourse;
>
> (2) Use of third-person pronouns to refer to the implied speaker of what is reported, said or thought, together with the text's surrounding tense, akin to both pure narrative and indirect discourse;
>
> (3) Preserving of proximal deictics such as 'here, now, this, today etc., as in direct discourse;
>
> (4) The subject-clause inversion in questions, e.g. 'Are you mad?' and this is compatible with that of direct discourse question format
>
> (5) More prominently, the use of modality markers, especially the modal operators (must, might, would) which signals the character's attitude as well as the judgements about the probability and/or obligations of the current action. This characteristic also includes in it the use of modal Adjuncts such as 'surely, possibly', etc.
>
> (6) Use of Vocatives or evaluative words such as 'poor, dear', fillers such as 'well, of course', expletives, interjections, etc. (Toolan 1988: 119-137, 1998: 105-161).

From a stylistic point of view, this technique gives the writer the freedom to choose

how the character's utterance is to appear to the reader as the story develops. Moreover, FID

has another stylistic significance in that it grants the reader the chance to enter into the

characters' minds, understands closely the way their minds function. Although these

exposures are momentary and immediate, some aspects of the character's attitudes,

worldviews, arrogance, wickedness, vulnerability, etc. are revealed by means of this

technique. (Verdonk 1995: 102). The employment of FID at a certain point of the narrative

serves to convey an ironic attitude. (Rimmon-Kenan 2002: 117). In other words, a narrator

distances himself from the narrative and gives the reader the opportunity to experience

her/himself the character's attitude without the narrator's interference, and therefore, the

effect is much more intensified. In other words, through FID, the writer can convincingly

convey parts of the characters' interior world - thoughts, emotions, inner experiences - that

are hidden from the world and even perhaps from the characters themselves. While FID, at some point in the narrative, is used ironically, its employment also invites the emphatic response from the reader to share his emotional experience. Another focal point in the use of FID is that sometimes when the emotions intensify, the narrator seems to merge with that of the character. Look at this example from *Lord of the Flies*:

> Break the line.
> A tree.
> Hide, and let them pass. (LoF: 224).

As can be seen from the above text that it is difficult to decide whose voice we are listening to - the character or the narrator.

The second component of this semantic model, the interpersonal function is concerned with the meaning of the clause as interaction: it realises the relationships set up between speaker (cover term for both speaker and writer) and audience (listeners and readers) The interpersonal function, Halliday (1971: 333) points out, is the speaker's use of language: "as the means of his own intrusion into the speech event: the expression of his comments, his attitudes, and evaluations, and also of the relationship that he sets up between himself and the listener - in particular, the communication role that he adopts, of informing, questioning, greeting, persuading, and the like."

The functions or speech roles which the interactants adopt in any act of speech interaction are of two fundamental types: (i) giving (also implies receiving) and (ii) demanding (implies giving) information. On the other line of distinction of speech exchange that is equally significant relates to the nature of the 'commodity' that is being exchanged. There are two types of commodity involved in the verbal exchange. It may either be 'goods-and-services' or a piece of information (Halliday and Matthiessen 2004: 107): asking somebody with the purpose of getting him to do something such as 'get me the cheque' or 'stand still' is strictly non-linguistic and what is being demanded is an object or action where

language has been only instrumental for the achievement of the process. This is referred to as an exchange of 'goods-and-services'. When somebody is asked to explain what is meant by the functional grammar, then he is demanded information in return, where language is both an end and a means. Here the process of verbal exchange is seeking information. The following table will clarify the discussion:

Role in exchange	Commodity exchanged	
	(a) goods-and-services (proposal)	(b) information (proposition)
(i) Giving	'offer' would you like some more sweet?	'statement' he's giving her the teapot
(ii) Demanding	'command' give me some more sweet!	'question' what is he giving her?

Consequently the function of clause in the exchange of information is semantically referred to as proposition; the structure of clause in the exchange of 'goods-and-services' is referred to as 'proposal.' (ibid: 110) Based on the giving-demanding phenomenon, Halliday and Matthiessen (ibid: 108) postulate four basic speech functions: statement, question, offer, and command. The former two functions have to do with giving and requesting information while the latter two have to do with offering and demanding goods and services.

In the interpersonal function, these semantic categories are grammatically realised by the Mood element. The Mood system discriminates between the clause types: indicative and imperative and then between declarative and interrogative. Let's look at the following example:

Kill the beast! Cut his throat! Spill his blood! Do him in!

Upon reading this line from Golding's *Lord of the Flies* (p. 172) and many others in the novel, a reader is struck by one particular kind of tone that has been interwoven in this set of clauses. These consecutive clauses carry the mood that embodies somehow the proposition, the writer's will and attitude which he is trying to infuse into the reader. With this series of imperative clauses, where the imperative mood by implication suggests domination and has the force of aggressive commands (in some other contexts, requests) the writer can reveal the

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brutal proclivity of the characters. This is what is meant by the interpersonal meaning; the interpersonal meaning is realised through the system of mood in the same way the experiential meanings are realised through the system of process types. Mood element is defined as the semantic function which carries the burden of the clause as an interactive event. (Halliday and Matthiessen 2004: 120). Halliday's (1967b: 199) account of the grammar of mood and its relation to tone and its communicative structure is of significant contribution to examining the ideological stamp in any text:

> Mood represents the organization of participants in speech situations, providing options in the form of speaker roles: the speaker may inform, question or command; he may confirm, request confirmation, contradict or display any one of a wide range of postures defined by the potentialities of linguistics interaction.

Halliday and Matthiessen (2004) describe the clause as consisting of two components: the Mood and the Residue: the Mood being the Subject which is realised by a nominal group and a Finite operator which is part of the verbal group and responsible for expressing tense or expressing modality (e.g. can, must) whereas the Residue is structured as the remainder of the clause consisting of functional elements of three kinds: Predicator, Complement(s) and Adjunct(s):

The detectives	are	searching	the place	for drugs
Subject	Finite	Predicator	Complement	Adjunct
Mood		Residue		

As far as the constituents of the Mood element are concerned, the Subject as defined by Halliday and Matthiessen (2004: 117) is 'something by reference to which the proposition can be affirmed or denied.' And it is the Subject that is 'held responsible' for the success or failure of the preposition. The Finite, the other major constituent in the structure of the Mood, has the function of grounding the proposition as finite and definite and so making it something that can be negotiated. Such grounding is achieved in one of the following two ways, by reference to the time of speaking through the tense system, or by reference to the

judgment of the speaker through the modality system. Time gives tense to the Finite as being

in past, present or future. Modality on the other hand represents the speaker's attitude to what

is being said (modality will be again taken up in details later in the discussion of the

interpersonal system). Finiteness is thus realised by the use of a verbal operator which is

either temporal or modal. The Finite carries another feature which can also bring the

proposition down to earth and consequently arguable. It is the semantic feature of 'polarity',

the choice between positive (something is) and negative (something isn't). The following

table lists the Finite verbal operators both positive and negative:

Temporal operators:			
	past	present	future
Positive	did, was, had, used to	does, is, have	will, shall, would, should
Negative	didn't, wasn't, hadn't, didn't + used to	doesn't, isn't, hasn't	won't, shan't. wouldn't, shouldn't
Modal operators:			
	low	median	high
Positive	can, may, could, might (dare)	will, would, should, is/ was to	must, ought to, need, has/ had to
Negative	needn't, doesn't/ didn't + need to, have to	won't, wouldn't, shouldn't, (isn't/ wasn't to)	mustn't, oughtn't to, can't, couldn't,(mayn't, mightn't, hasn't/ hadn't to)

Now let us come back to the structure of the Residue. In interpersonal analysis three

elements are identified: the Predicator is realised by a verbal group that is devoid of the

temporal and modal operator. It specifies the actual event, action or process that is going on

in the clause. In other words, it is the lexical or content part of the verbal group (Eggins

1994: 161), for example in the verbal groups: *was playing, has been singing, might be*

working the parts functioning as Predicators are *playing, been singing, be working*. The

Complement refers to elements of structure which relate back and therefore essential to the

subject or object. The Complement, typically realised by a nominal group, has the potential

to function as the subject of the clause with the use of passive voice, for example, *The boy*

was given another chance by his father. The remaining element of clauses in interpersonal

analysis is the Adjunct. Adjuncts are defined as those elements which are additional but non-

essential information and of various kinds that are added to the clause. (ibid: 165). They are generally realised by an adverbial group or prepositional phrase. Halliday and Matthiessen (2004: 125) distinguish three types of adjuncts as to whether they contribute experiential, interpersonal or textual meaning to the clause. When they are of experiential content, they tell us things about time (when), manner (how), place (where) and cause (why), etc. From the interpersonal perspective, they are treated as Circumstantial Adjuncts. The other two Adjuncts are the Conjunctive Adjuncts and the Modal Adjuncts. The former have a textual meaning and typically function to provide linking relations between one clause and another. (Eggins 1994: 169). They have the role of expressing the logical meanings of elaboration, extension and enhancement:

Because	he	might	have abused	her
Adjunct: Conjunctive	Subject	Finite	Predicator	Complement
	Mood		Residue	

The latter are Modal Adjuncts which express interpersonal meaning. They reveal the writer's attitude toward the message he expresses. Modal Adjuncts split into two main categories: Comment Adjuncts and Mood adjuncts. The Comment Adjuncts are those adverbs which are restricted to declarative clauses such as 'obviously', 'surprisingly', 'honestly', or 'certainly'. They typically comment and 'express the speaker's attitude either to the proposition as a whole or to the particular speech function' (Halliday and Matthiessen 2004: 129):

Wisely	he	could	explain	his problem
Adjunct: Comment	Subject	Finite	Predicator	Complement
Mood			Residue	

The Mood Adjuncts, on the other hand, are those adverbs which express meanings construed by the mood system: modality, temporality and intensity. The Adjuncts of Temporality are those adverbs related to interpersonal (deictic) time, e.g. 'already', 'soon', 'eventually'. The

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Adjuncts of Intensity are those adverbs which express the degree of intensification of the proposition, such as: 'totally', 'utterly', or 'completely':

He	entirely	rejected		the whole idea
Subject	Adjunct: Mood	Finite	Predicator	Complement
Mood			Residue	

The other system of interpersonal function is referred to as Modality. Modality is defined as: "a form of participation by the speaker in the speech event. Through modality, the speaker associates with the thesis an indication of its status and validity in his own judgment; he intrudes, and takes up a position (. . .) Modality is related to the general category that is often known as 'speaker's comment." (Halliday 1970b: 335). He further stresses the point that 'the means whereby we express modalities are strung throughout the clause, woven into a structure, with other elements expressing different functions'. In the same context, Fowler (1983: 131) states that: "'Modality is the grammar of explicit comment, the means by which people express their degrees of commitment to the truth of the proposition they utter, and their views on the desirability or otherwise of the states of affairs referred to". That is, this system of modality enables speakers or writers to assert or deny their proposition with varying degrees of certainty about the likelihood (possibly, probably, certainly) of something and the frequency (sometimes, usually, always) of something.

Halliday and Matthiessen (2004) distinguish two types of modality: modalisation and modulation which relate the speaker's attitudes and judgements toward his own opinions and beliefs. The former modality refers to the speaker's assessment of the probability and usuality of propositions, while the latter modality expresses the degrees of obligation and inclination in relation to proposals.

As mentioned above, the modalisation expresses the validity of the meanings of proposition in terms of probability (how likely something is true) and usuality (how

frequently something is true). Modalisation can be presented in the clause through the following ways:

The use of a Finite modal operator (might, ought to, must, etc.):

He	must	have misunderstood	her suggestion
Subject	Finite: Modal	Predicator	complement
Mood		Residue	

The use of Mood Adjuncts (possibly, probably, certainly, etc.):

She	is	probably	a good writer
Subject	Finite	Adjunct: Mood	Complement
Mood		Residue	

The use of both: a Modal Finite and a Mood Adjunct:

That man	will	probably	need	your help
Subject	Finite: Modal	Adjunct: Mood	Predicator	Complement
Mood			Residue	

Another dimension through which modality of probability and usuality can be organised to reflect the degrees of the writer's commitment or the different values he aims to ascribe to his utterance is whether the proposition is of high, median or low value (ibid: 146):

High (must, certainly, always)

Golding	certainly	wrote		novels
Subject	Adjunct: Mood	Finite	Predicator	Complement
Mood		Residue		

Median (may, probably, usually)

Golding	may	have written	a play
Subject	Finite: Modal	Predicator	Complement
Mood		Residue	

Low (might, possibly, sometimes)

Golding	possibly	wrote	a comic story
Subject	Adjunct: Mood	Predicator	Complement
Mood		Residue	

Thompson (2004: 69) observes that the three labels- high, median and low are useful "in investigating the question of the speaker's commitment: the degree to which the speaker commits herself to the validity of what she is saying." He further adds that these labels have "important implication in a number of different areas of text analysis." He also holds another view that modality can reveal "how far the speaker overtly accepts responsibility for the

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attitude being expressed." (ibid: 70). The writer's judgment or argument can be expressed in either of two ways: subjective or objective. When the writer's point of view is expressed subjectively, it takes, for example, the form of 'I'm certain. . . .' Whilst in objective representation of a message, it follows the structure, 'It is certain. . . .'

I'm certain	Golding	participated		in the Second World War
Adjunct: Mood	Subject	Finite	Predicator	Adjunct
Mood			Residue	

It is certain	Golding	participated		in the Second World War
Adjunct: Mood	Subject	Finite	Predicator	Adjunct
Mood		Residue		

The difference lies in the fact that in the first example the modality is part of the clause whereas in the second example it is used as a separate clause and so helps a writer to hide behind an ostensibly objective formulation. (Eggins 1994: 182). These mood adjuncts are examples of what Halliday refers to as metaphors of modality. Furthermore, these objective representations of modality may be consolidated by the insertion of Finite modal operator and mood adjunct whereby a writer reinforces his attitude:

It is absolute that	Golding	must	definitely	have experienced	the atrocity of war
Adjunct: Mood	Subject	Finite: modal	Adjunct: Mood	Predicator	Complement
Mood				Residue	

As modalisation is concerned with the probability and usuality of proposition, modulation is used to argue about the obligation and inclination of proposals. This type of modality discriminates clearly between offers and commands where the former represent inclination and the latter describe obligation. Semantically modulation is expressed in the same way as modalisation. Following are the ways of expressing obligation and inclination:

Through a Finite modal operator:

You	must	find	a solution
Subject	Finite: Modulated	Predicator	Complement
Mood		Residue	

Through an expansion of the Predicator manifested by a passive verb:

We	are	advised to follow	the rules
Subject	Finite	Predicator: Modulated	Complement
Mood		Residue	

Through the use of adjective:

We	are	willing to organise	the meeting
Subject	Finite	Predicator: Modulated	Complement
Mood		Residue	

Modulation can also identify three values of modality (High: must, required to; Median: should, supposed to; Low: might, allowed). In addition, Modulation can be subjectively or objectively oriented.

The last instrumental function of making meaning, the textual function, is concerned with the structure of the clause as message. The textual function deals with the creation of text or texture, to use a stylistic term. This function is intrinsic and instrumental to language. Halliday (1970: 160-161) maintains that the textual function in language 'is a set of options by means of which a speaker or writer is enabled to create texts - to use language in a way that is relevant to the context.'

The 'text-enabling' component, in the overall semantic schematisation, contributes two functional roles referred to as 'Theme' and 'Rheme' in the structure of the clause. Theme, as Halliday and Matthiessen (2004: 64) point out, marks semantically the point of departure of the message. Structurally, Theme is identified by the initial position it occupies. The rest of the message or that part in which Theme is developed is called Rheme. That is, the message is the result of the order of the clause: Theme is what comes first in the clause and so is responsible for the generation of meaning.

Although Halliday adopts the Theme-Rheme terminology of the Prague linguistics, there is a significant difference in the way Theme is understood in both the systems. He separates the thematic structure (Theme and Rheme) from the informational structure (Given

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and New). Firbas and other Prague linguists believe that given information is invariably thematic whereas the Hallidayan argument takes the opposite view:

> (A)lthough they are related, Given + New and Theme + Rheme are not the same thing. The theme is what I, the speaker, choose to take as my point of departure. The Given is what you, the listener, already know about or accessible to you. (Halliday and Matthiessen 2004: 93).

Halliday and Matthiessen (2004: 65) maintain that Theme is a clause initial, bound position element and Rheme is the development of the Theme. In their words 'a clause consists of a Theme accompanied by a Rheme; and the structure is expressed by the order - whatever is chosen as the Theme is put first.' An example from Golding's *Free Fall* (p. 66) makes the point:

My memories of that time	are confused as mountainous country in misty weather.
Theme	Rheme

The above statement highlights the first part, 'my memories of that time' as it is placed in the front. And so Theme is about his past memories. The sentence could have been written in the following way: 'I have memories that are confused as mountainous country in misty weather'. In choosing certain pieces of information as a starting point of the message, the writer assigns significance to the information presented. And this is what the writer has planned in order to foreground *memories* as pivotal in the story. Quirk et al. (1985: 1361) maintain that the thematic organisation of the clause is important as it serves the point of departure of the message and helps interpret the message of the clause: "THEME is the name we give to the initial part of any structure when we consider it from an informational point of view. When it occurs in its expected or 'unmarked' form (. . .) its direct relation to given information can be seen informally as announcing that the starting point of the message is established and agreed."

It is not necessarily for the typical order of Subject-Finite-Predicator-Complement-Adjunct to be present in any declarative-active clause. A Complement or Adjunct can also

occupy the place of a Subject and consequently the attention is guided to other grammatical functions. In this view, even if these new fronted elements do not conflate with the Subject role, experientially they are Themes so far as they have a function in the transitivity structure. That is to say the choice of Theme functions to organise and carry forward the discourse. (Halliday and Matthiessen 2004: 65). The following illustrates this stylistic (syntactic) technique to which a writer resorts to add value upon his message:

About evil	Golding wrote novels
Theme	Rheme

By placing 'about evil' at the beginning of the clause, the reader is invited to pay a special attention to the first part of the message "that which locates and orients the clause within its context" (ibid: 64) and similarly carries prominence in the value of the message. Of all the parts of the clause, the Complement 'about evil' takes the highest semantic focus. Such a discussion takes us a step further to thematic initial position as being marked or unmarked structures (ibid: 73) which will be discussed in the subsequent paragraphs.

Theme in declarative clauses is the most straightforward to identify as it and the Subject are conflated. In a declarative structure, the Subject is the normal choice of a simple declarative and the most commonly thematised element of the clause and therefore it is said to be unmarked Theme:

Golding	wrote novels about evil
Theme	Rheme

What this device has to offer for stylistic analysis is that the marked theme, be it a Complement or an Adjunct, explicitly highlights the text by placing it in the front of its Subject and Finite verbal operator, a position which is comparatively unusual for such grammatical constituents as in the case of *About evil* (marked Theme in declarative clauses) and in parallel draws attention to themselves (Thompson 2004: 145) and therefore serves as

the interpretation of the mood of the discourse. Unlike the above example, the head noun 'Golding' occupies its normal position and so less marked thematically

When a Subject, an Adjunct, or a Complement is thematised, that is, positioned in the front of the sentence; it is defined as the topical Theme of the clause. In contrast to other occurrences of the other types of Themes, like Modal and Conjunctive, Adjuncts cannot be termed topical Themes. Rather, the fronted modal Adjuncts are referred to as the interpersonal Theme. Likewise, the Conjunctive Adjuncts when placed at the beginning of the sentence are called the textual Theme of the clause

Theme in interrogative structures has a different function in the clause. It functions to ask a question: the writer's search for a piece of information. There are two main kinds of question: Polar interrogatives where the information required is either the positive content *Yes* or the negative content *No*; the other kind is the *wh* question which refers to the writer's concern for some information in the content:

Are you	beaten yet?
Theme	Rheme

(PM: 165)

When	did I lose my freedom?
Theme	Rheme

(FF: 5)

In both the structures the finite verbal operator in the *yes/no* question and the *wh* interrogative function as the Theme. A marked Theme structure takes place when the *wh* question retreats for other grammatical constituents in the clause like an Adjunct taking the initial position:

After the war	what happened to Golding?
Theme	Rheme

The Imperative is another structure in which Theme can be identified. The unmarked Themes of imperatives are those constructions in which the Subject is absent in the clause whilst the Predicator is regularly in use. Such imperative structure places the thematic

representation of the discourse upon the verb for the high association of the initial position

with thematic value it occupies:

Find	the other, Lok
Theme (unmarked)	Rheme

(TI: 114)

When marked, the imperative structure requires the existence of a Subject as the

following example can point out:

You	finish the work
Theme (marked)	Rheme

For negative imperatives as 'don't do that', the unmarked Theme is 'don't' followed

by either a Subject or a Predicator:

Don't	do that
Theme	Rheme

A marked Theme, however, can be explicit with the insertion of 'you' right after the

negative element of 'don't':

Don't you	quibble about it
Theme	Rheme

The feature of markedness is one method of stylistic emphasis on the constituents of

the clause. A writer can manipulate the structure of his message for the sake of establishing

certain kinds of effect. Halliday and Matthiessen (2004: 69) also discuss other types of

highlighting or 'standing-out' patterns. They find that the syntactic feature of nominalisation

functions as Theme in the clause. In the example 'What had seemed an eternal rhythm had

been hours of darkness' (PM: 56), we find a group of elements functioning as a nominal

group in the clause and consequently serves a thematic purpose (ibid: 69):

What had seemed an eternal rhythm	had been hours of darkness
Theme	Rheme

The above form of thematisation is referred to as 'thematic equative' in which both

Theme and Rheme are semantically equal and expressed by the Predicator 'be'. The structure

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that is being exploited to form a thematic equative is known as the 'identifying clause'. The 'thematic equative', Halliday and Matthiessen point out, is "an identifying clause which has a thematic nominalisation in it. Its function is to express the Theme-Rheme structure in such a way as to allow for the Theme to consist of any subset of the elements of the clause." (ibid: 70). This identification of the message relates to the whole of the clause where the choice of the clause may be organised into what is known traditionally as pseudo-cleft sentences. (ibid). What the thematic equative structure means on the one hand is that it identifies what the Theme is and equates it with the Rheme on the other.

Another thematic structure that allows the writer to put his message in focus giving it an emphatic thematic significance is referred to as 'predicated Theme' or as is popularly known 'cleft sentence'.

It was the war	that was a turning point in Golding's life
Theme	Rheme

This type of structure directs the attention of the reader towards a particular pattern. In the above example the writer, by using this stylistic strategy, guides the reader to focus on the marked Theme 'It was the war' as it has the thematic status and therefore carries the focus of information.

Some clauses may contain more than a Theme, to speak systemic, multiple Themes. It means that a topical Theme can appear together with the other Themes - interpersonal and textual. In other words, the initial position can accommodate different grammatical elements and similarly all enjoy thematic status. Of these contextualised Themes: textual, interpersonal and ideational - the topical (ideational) Theme is the essential and compulsory element.

Following is a table that categorises the different constituents of each Theme in the clause:

Function	Component of Theme
Topical (ideational)	Subject
	Complement
	Circumstantial Adjunct

1

Textual	Continuative e.g., well, oh
	Structural Conjunction e.g., but
	Conjunctive Adjunct e.g., then
Interpersonal	Modal or Comment Adjunct ('modal Theme') e.g., certainly
	Vocative e.g., sir, dear
	Finite Verbal Operator (in yes/no interrogative)

The typical order in the case of a clause with multiple themes is a textual Theme followed by an interpersonal Theme and finally a topical Theme. Following is an example of a clause with a multiple theme that illustrates the point:

well	but	honey	the problem	is not solved yet
continuative	structural conj	vocative	topical	
textual		interpersonal	experiential	
Theme				Rheme

The other main component of the textual function of meaning which turns any stretch of written language into a coherent and unified text rather than a set of random series of sentences is referred to as cohesion. Cohesion is a set of linguistic devices that contributes to the formation as well as interpretation of a text. In the words of Halliday and Hasan (1976: 4):

> Cohesion occurs where the INTERPRETATION of some elements in the discourse is dependent on that of another. The one PRESUPPOSES the other, in the sense that it cannot be effectively decoded except by recourse to it. When this happens, a relation of cohesion is set up, and the two elements, the presupposing and the presupposed, are thereby at least potentially integrated into a text.

In other words, cohesion refers to the relations of meanings that tie and characterise a text as being cohesive and coherent. The 'text,' according to Halliday and Hasan (1976: 2) is "as a semantic unit: a unit not of form but of meaning . . . A text does not CONSIST OF sentences; it is REALIZED BY, or encoded in, sentences." This semantic unity is realised by a number of textual cohesive devices that are responsible for making a communicatively connected discourse. Halliday and Matthiessen (2004: 533) enumerate four major ways by which cohesion is achieved: (1) conjunction, (2) reference, (3) ellipsis, (4) lexical cohesion.

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These cohesive 'ties' create relationships between sentences in a text. These relationships create texture that distinguishes a text from something which is not a text. (Halliday and Hasan 1976: 2).

The cohesive system of Conjunction refers to the linking of any two textual elements into a potentially coherent complex semantic unit. (Thompson 2004: 189). That is, conjunctive cohesion concerns those elements which help signpost the semantic relationship that exists between two clauses. This reminds us of the logico-semantic component that signals the relationship between clause complexes where one sentence, in the unfolding of the text, elaborates, extends or enhances an earlier, preceding sentence. Halliday and Matthiessen (2004: 542-543) illustrate the system of conjunctive cohesion in the following table:

Type of expansion	Sub-types			Items
Elaboration	Apposition	Expository		in other words, that is (to say), I mean (to say), to put it another way
		Exemplifying		for example, for instance, thus, to illustrate
	Clarification	Corrective		or rather, at least, to be more precise
		Distractive		by the way, incidentally
		Dismissive		in any case, anyway, leaving that aside
		Particularising		in particular, more especially
		Resumptive		as I was saying, to resume, to get back to the point
		Summative		in short, to sum up, in conclusion, briefly
		Verificative		actually, as a matter of fact, in fact
Extension	Addition	Positive		*and*, also, moreover, in addition
		Negative		*nor*
		Adversative		*but*, yet, on the other hand, however
	Variation	Replacive		on the contrary, instead
		Subtractive		apart from that, except for that
		Alternative		alternatively
Enhancement	Spatio-temporal temporal	Simple	Following	then, next, afterwards [including correlatives first . . . then]
			Simultaneous	just then, at the same time
			Preceding	before that, hitherto, previously
			Conclusive	in the end, finally
			Durative	meanwhile, all the time
			Terminal	until then, up to that point
			Punctiliar	at this moment

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			Following	next, secondly, ('my next point is') [incl. correlatives first . . . next]
		Simple internal	Simultaneous	at this point, here, now
			Preceding	hitherto, up to now
			Conclusive	lastly, last of all, finally
	Manner	Compari	Positive	likewise, similarly
			Negative	in a different way
		Means		thus, thereby, by such means
	Causal-conditional	General		so, then, therefore, consequently, hence, because of that; for
		Specific	Result	in consequence, as a result
			Reason	on a account of this, for that reason
			Purpose	for that purpose, with this in view
			Conditional: Positive	then, in that case, in that event, under the circumstances
			Conditional: Negative	otherwise, if not
			Concessive	yet, still, though, despite this, however, even so, all the same, nevertheless
	Matter	Positive		here, there, as to that, in that respect
		Negative		in other respects, elsewhere

Through the use of these conjunctive adjuncts which consist of certain adverbial groups or prepositional phrases, a writer can present his information as being linked additively, correctively or adversatively, etc. This type of cohesive relation has a special purpose in that it establishes certain meanings 'which presuppose the presence of other components in the discourse.' (Halliday and Hasan 1976: 226).

The other major system of cohesion in which the clause coheres as it unfolds is known as reference. Reference refers to a word which can be retrieved or identified by another entity at any point in the text. Halliday and Hasan (1976: 227) observe that reference '(supplies) the appropriate instantial meaning, the referent in this instance, which is already available' from the preceding or the following text. There are ways by which 'reference' cohesion can be established. Halliday and Matthiessen (2004: 556,561) divide reference into three main categories: personal reference, demonstrative reference and comparative reference:

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Through Personal Reference:

		Head		Pre-modifier
		Thing: Pronoun	Deictic: Determiner	
		determinative	possessive	
Singular	Masculine	he/him	his	his
	Feminine	she/her	hers	hers
	Neuter	it	[its]	its
Plural		they/them	theirs	theirs

Through Demonstrative Reference:

		Nominal group		Adverbial group
		Head/Thing	Pre-modifier/ Deictic	Head
		pronoun	determiner	adverb
Specific	Near	this/these	this/these	here (now)
	Remote	that/those	that/those	there (then)
Non-specific		it	the	

Through Comparative Reference:

		Nominal group			Adverbial group
		Post-Deictic	Numerative	Epithet	Head
		adjective	adverb	adjective; adverb	adverb
General	Identity	same, equal, identical, &c.			identically, (just) as, &c.
	Similarity	similar, additional, &c.		comparative adjective: such	so, likewise, similarly, &c.
	Difference	other, different, &c.			otherwise, else, differently, &c.
Particular			Submodifier: *more, fewer, less, further,* &c.; *so , as,* &c. + Subhead: numeral	Comparative adjective: *bigger,*&c. OR Submodifier: *more, less, so,* as, &c. + Subhead: adjective	comparative adverb: *better,* &c. OR Submodifier: *more, less, so, as,* &c. + Subhead: adverb

There is another crucial point to be entertained in the system of reference. It is whether these referring elements are forward or backward to items within or outside the text. This can be referred to as exophora (pointing outwards) or endophora (pointing inwards) references. Whereas the exophoric reference concerns linking the language to the external context, endophoric reference signposts how the message fits into its textual context (the 'co-

text'). (Thompson 2004: 181). Endophoric system can be either anaphoric (pointing backwards) or cataphoric (pointing forwards).

Another major type of text-forming relation is known as ellipsis (in certain cases also known as substitution). It is distinct from the previous cohesive device i.e. reference in that ellipsis is replaced by zero. It is also functionally different as it, 'unlike reference, which is itself a semantic relation, ellipsis sets up a relationship that is not semantic but lexico-grammatical - a relationship in the wording rather than directly in the meaning.' (Halliday and Matthiessen 2004: 562) Ellipsis designates the omission of a word or part of a structure in which the omitted word or part of the structure can be understood from the preceding context. There are two main types of ellipsis: partial and full. In partial ellipsis, the omission is not complete, rather some words or part of the sentence is condensed to refer to the full sequence mentioned in the preceding text. This kind of ellipsis occurs in the verbal or nominal group. In the context of full omission, it is a whole clause that is omitted.

The final type of cohesion is not grammatical but lexical. This is referred to as lexical cohesion as it is concerned with meaning relation of words. With this device, a writer can use chains of related words that contribute to the overall atmosphere of the text. Cohesion of a text is realised by the choice of lexical items, and the lexical cohesion can be of either a paradigmatic or syntagmatic organisation. From the paradigmatic point of view, cohesion can be achieved by elaborating as well as extending the mechanism, i.e. the semantic function of the logico-semantic component. In syntagmatic terms, the process summons those words which occur together in a syntagm. Paradigmatically, four types of lexical cohesion are involved: repetition, synonymy, hyponymy, and meronymy, syntagmatic relation entails only the process of collocation which tends to enhance the meaning. The following is a table that illustrates the types of lexical relations that play a significant role in the lexical cohesion (ibid: 572):

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Nature of relation	Type of expansion		Type of lexical relation	Examples
Paradigmatic [lexical set]	Elaborating	Identity	Repetition	bear - bear
			Synonymy	sound - noise
				sound – silence [antonymy]
		attribution	Hyponymy	tree – oak, pine, elm . . .
				oak – pine – elm . . . [hyponyms]
	Extending		Meronymy	tree – trunk, branch, leaf . . .
				trunk – branch – leaf . . . [co-meronyms}
Syntagmatic [colloca-tion]	Enhancing		Collocation	fire – smoke ('comes from')

The last important component in this model for the analysis of style is the grammatical metaphor which is the non-congruent use of words. This type of metaphor is of thematic importance in that it constitutes a significant signal of the writer's worldview or an indicator of the narrative voice. Metaphor in general terms is: verbal transference and variation in the expression of meanings which entails apparently non-literal use of the word (Halliday 1985: 319,320) as in the following example:

The beach . . . was a thin bow-stave. (LoF: 15).

An analysis of this example, following the above definition, shows that the compound word 'bow-stave' is used to resemble something to which it refers, i.e. the beach. This metaphor describes the physical shape of the beach. In this case, metaphor is viewed as relating to the way a particular word expresses a new, metaphorical meaning. This possibility of creating metaphorical expressions is known as 'lexical metaphor'.

This common source of lexical metaphors that is used to establish a comparison between one idea and another is only one aspect in the lexico-grammatical framework. Halliday (1985) introduces the notion of grammatical metaphor in the analysis of the meaning potential of language. Grammatical metaphor, by definition, is "the expression of a meaning through a lexico-grammatical form that originally evolved to express a different kind of meaning." (Thompson 2004: 223). It means that grammatical metaphor takes into

account both the lexical and structural form of an utterance as one interpretive unit. According to Halliday's distinction in the function of the clause in terms of ideational and interpersonal components, he distinguishes two types of grammatical metaphor: Ideational metaphors, which are considered metaphors of transitivity as in 'His mind skated to a consideration of a tamed town' where 'skated' is quite metaphorical as the act of skating involves a human being or any being capable of skating. Besides in transitivity terms 'skate' is a material process involving an animate Actor and so the verb has been used metaphorically. Then, Interpersonal metaphors, which are regarded as metaphors of mood and modality in which modal verbs are expressed by adverbs or adjectives outside the original clause (interpersonal metaphor has been discussed in the interpersonal function, viz. modalisation).

Metaphors of transitivity, as the name suggests, work upon the transitivity system which is concerned with the representation of the clause in terms of (i) process types, (ii) transitivity functions and (iii) sequence of verbal, nominal, adverbial group and prepositional phrase. The realisation of any metaphorical expression can take any form depending on the relationship between these three categories. The use of ideational metaphors brings about an effect on the reader and relates to the point of view of the writer in narrative texts - the following example from *Lord of the Flies* (1954) illustrates the point:

The madness came into his eyes again. (p. 65).

The above sentence could have been represented linguistically in a number of alternative ways. If the writer had written 'he was mad again' or 'his eyes were full of madness again', he would have changed the functional roles of the participants. But he has chosen this expression where the process is of material type 'came into' and the phenomenon of 'madness' takes the role of Actor and the Goal is 'his eyes'. By this metaphorical structure the writer communicates the dominance of the evil nature upon Jack's behaviour:

The madness	came into	his eyes	again
Actor	Material	Goal	Circumstance

Grammatical ideational metaphor centres on the notion of nominalisation. In this stylistic device, processes that are congruently worded as verbs and qualities that are congruently worded as adjectives are rendered metaphorically as nouns that function as Thing in the nominal group. (Halliday and Matthiessen 2004: 656). In simple words, it involves the exchange of a verb phrase or an adjective phrase for a single noun or a noun phrase. To use the transitivity terms, nominalisation is the strategy of embodying the process of action into a noun. Nominalisation is also a useful means for packaging much information into a text. By using nominalised grammatical metaphor, a writer can smooth out the agent function and time element from the clause indicating inactivity, absence of agency, possession of quality or perception; and consequently reinforcing the existence of some qualities as being characteristic of a thing or a character. Let us look at the following sentence from *Lord of the Flies*:

The intentness of his gaze, the bitterness of his voice pointed for him. (p. 84).

Looking at this example, we find a nominalised structure, 'the intentness of his gaze' and 'the bitterness of his voice' which could have been realised as 'he gazed intently' and 'he spoke bitterly' or 'with intentness he gazed and with bitterness he spoke', they have been manipulated to connote the extreme anger of the character. So, one notices that the first two participants in the clause are metaphorical, i.e. nominalisations in which inanimate subjects have been given the role of an Actor and consequently the character has been disassociated from the action implying the float of the extreme exasperation. It is the depersonalised 'gaze' meaning eyes and 'voice' that play a role in the character's behaviour.

Another illuminating system which is also located within the framework of Systemic Functional approach is the Appraisal theory. It is the system by which the writer's point of view is expressed. In fact Appraisal elaborates on the notion of interpersonal meaning.

Thompson (2004: 75) notes that "appraisal is a central part of the meaning of any text and (. . .) any analysis of the interpersonal meanings of a text must take it into account." Appraisal is concerned with the linguistic resources by which emotions and opinions are conveyed and "how writers align their authorial personae with the stance of others, and how they manipulate their writings to convey a greater or lesser degree of strength and conviction in their propositions" (Hope and Read 2006). Appraisal system considers three types of attitude: Affect, Judgement and Appreciation, each of which can be either positive or negative. Affect refers to the ways of talking about our emotional responses to things; in other words, how we feel about things e.g., I felt *really happy*. The aforementioned example focuses on the feelings of the appraiser. Judgement, on the other hand, has to do with the qualities of the appraised person e.g., He is *upset*. In this example the speaker passes his judgement. Appreciation appraises the characteristics of a thing, an action, or an event e.g., The weather is *lovely*.

The examples cited above reveal that appraisal is in fact expressed primarily by lexical choice. Appraisal lexis, essentially, has an evaluative function. Further the evaluation can be either 'inscribed' or 'evoked'. Inscribed appraisal is directly expressed in the text as the following sentence makes the point – 'they were very brown, and filthily dirty.' (LoF: 62). The values in this sentence have negative, explicit motifs. Whereas in evoked appraisal an evaluative response is projected by reference to states and events that are meant to suggest certain kinds of attitudes, for example:

> At length even this palled. Jack began to clean his bloody hands on the rock. 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. He talked as he worked. (ibid: 153).

Here we do not have any kind of direct appraisal on the part of Jack. Rather what is hinted at in this context is his actions that are meant to provoke a judgemental response in the mind of

the reader about Jack's savage behaviour. On principle the reader is best persuaded by ideas which he infers or thinks of by himself than the direct evaluation by the writer.

At certain points of the analysis, I shall utilise the concepts and terminology of H. Paul Grice's Conversational Implicature. Conversational Implicature refers to the inferences worked out by the hearer to draw and make sense of the speaker's utterance. In his *Studies in the Way of Words* (1991), he asserts that in a conversation there are essential rules of discourse apart from the conventional meanings of words. These rules have to be considered without which 'the Cooperative Principle' is violated. In support of his Principle, he offers the following example to illustrate the concept of 'Implicature': "Suppose that A and B are talking about a mutual friend, C, who is now working in a bank, and A asks B how C is getting on in his job and is told 'Oh quite well, I think; he likes his colleagues, and he hasn't been to prison yet." Grice states that B's answer does not seem to directly relate to A's question. Rather B is implicating something else; he is trying to convey, rather imply, that C is someone like, say 'embezzler', or likely to be too naïve to be tempted by other employees to rob the bank. These arrived conclusions are known as 'Implicature'. (ibid: 24).

For mutual and interactive conversation, Grice suggests that people when they talk should observe, acknowledge and abide by the 'Cooperative Principle'. He defines this Principle in terms of cooperative efforts toward a common purpose. The Principle consists of four categories known as the Maxims of Quantity, Quality, Relation and Manner (ibid: 26-28) breaking of which reflects the individual's worldview:

> Quantity:
> 1- Make your contribution as informative as is required (for the current purposes of the exchange).
> 2- Do not make your contribution more informative than is required
>
> Quality:
> 1- Do not say what you believe to be false.
> 2- Do not say that for which you lack adequate evidence

Relation:
1- Be relevant.

Manner:
1- Avoid obscurity of expression.
2- Avoid ambiguity.
3- Be brief. ("Avoid unnecessary prolixity")
4- Be orderly.

Chapter Seven

Analysis

Style and Content
of *Lord of the Flies* (1954)

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

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

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

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

Functional stylistics observes that any "motivated prominence" is frequently generated by a set of options at the writer's disposal in terms of the use and repetition of words, clauses, and groups of related words. It views the text from the different linguistic levels, of which a special status is given to certain structures in a narrative that are considered

as the main carriers of the theme. It is the clause. The grammar of the clause is used to portray characters.

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

In functional stylistics, the lexico-grammar is one of the linguistic repertoire from which a speaker or writer may make choices for discourse. There are different possibilities to represent mental picture of reality in language and how they account for their experience of the world around them. Golding believes that human nature is inherently evil. Consequently, the following analyses will be focused on the way the writer expresses "evil" in his characters at the different levels of language metafunctions: the ideational metafunction represented by "Transitivity" through analysing the process of transitivity elements and

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structures. This entails treating the clause as configurations of participants realised as nominal groups, processes realised as verbal groups which are identified as expressing six different process types: material, mental, relational, behavioural, verbal and existential, and circumstantial information realised as adverbial or prepositional groups; the interpersonal metafunction realised by "Mood" system and, the textual metafunction analysed in terms of "Theme-Rheme" system. Thus, the following sections will concentrate on and analyse the different kinds of speech and activities in which the characters present themselves as participating in the three novels, *Lord of the Flies*, *Pincher Martin* and *Free Fall*.

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

Lord of the Flies is a gripping fable which narrates the story of a group of English boys ranging from the ages of six to twelve, who are evacuated due to the atomic attack on Britain, find themselves marooned on a deserted island after the shooting down of the plane. The group of boys, though fascinated by the charm of the island, has to do with the essentials for their survival. They appoint leaders, organise assemblies, start a signal fire, and they divide into two groups, those who will build huts to shelter represented by Ralph, and those who will keep the fire for rescue and hunt for food represented by Jack. In their way to pattern their new life, a parachutist falls dead on the island and becomes entangled in a tree. Out of

fear, the children believe it is a beast. This obsession becomes even much stronger and more real when the little child with the mark on his face disappears. Convinced that the beast must have captured him, Jack exploits this scary incident and recruits children for hunting. The fire is out and they miss a chance of rescuing. As the story progresses and the stress of the situation reaches its brim, a group of characters changes dramatically, and we come to see the dark side of the boys as their life of civility slides out. The boys revert from playful children to wild savages eager to hunt and kill. They paint their faces and bodies, compose their own chant, indulge in a frenzied dance to ward off their fears and so be equipped for hunting and killing. They split into two groups: the first is the rationale represented by Ralph, the protagonist who shows decency and readiness to seek rescue, and the primitive one represented by Jack, the antagonist marked by violence. Gradually, the boys start acting evil. They regress into savagery and then lead a life of barbarism where murder becomes part of their life. The savage boys kill Simon who has figured out that the beast is nothing but a dead man. Piggy is eventually murdered too. Ralph is hunted all over the island. The island accidentally is set on fire by the savage group. A warship spots the smoke and heads toward the island for rescue. Upon seeing the military officer, Ralph bursts crying, "for the end of innocence, the darkness of man's heart." (Golding 1954: 248).

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

> Somehow, they moved up.
> Immured in these tangles, at perhaps their most difficult
> moment, Ralph turned with shining eyes to the others.
> "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 dark side of a group of boys starts flickering and

makes its presence felt. Ralph finds in himself a builder of a homely, domestic atmosphere.

Jack on the other hand, rediscovers in himself buried desire and compulsion of a hunter.

Thus, as the differences between Ralph and Jack widen and they become incommunicable,

the antagonism mounts drawing the other boys into the conflict.

The first passage (including the dialogue) which I shall analyse is taken from the last

two pages of "The Sound of the Shell" of the first chapter. It talks of the three boys - Ralph,

Jack and Simon - on their way back to the meeting after they have explored the island. More

significantly, it also focuses on the boys' first encounter with a piglet:

> (1) They were in the beginnings of the thick forest, plonking with weary feet
> on a track, (1a) when they heard the noises-squeakings - and the hard strike
> of hoofs on a path. (2) As they pushed forward the squeaking increased (2a)
> till it became frenzy. (3) They found a piglet caught in a curtain of creepers,
> (3a) throwing itself at the elastic traces in all the madness of extreme terror.
> (4) Its voice was thin, needle-sharp and insistent. (5) The three boys rushed
> forward (5a) and Jack drew his knife again with a flourish. (6) He raised his
> arm in the air. (7) There came a pause, a hiatus, (7a) the pig continued to
> scream and the creepers to jerk, (7a) and the blade continued to flash at the
> end of a bony arm. (8) The pause was only long enough for them (8a) to
> understand what an enormity the downward stroke would be. (9) Then the
> piglet tore loose from the creepers and scurried into the undergrowth. (10)
> They were left looking at each other and the place of terror. (11) Jack's face
> was white under the freckles. (12) He noticed that he still held the knife aloft
> and brought his arm down replacing the blade in the sheath. (13) Then they
> all three laughed ashamedly and began to climb back to the track
> (. . .)
> (14) They knew very well why he hadn't: (14a) because of the enormity of
> the knife descending and cutting into living flesh; (14b) because of the
> unbearable blood.
> (. . .)
> (15) He snatched his knife out of the sheath and slammed it into a tree
> trunk. (16) Next time there would be no mercy. (17) He looked round
> fiercely, (17a) daring them to contradict. (18) Then they broke out into the
> sunlight (18a) and for a while they were busy finding and devouring food as
> they moved down the scar toward the platform and the meeting. (pp. 29-30).

The lexico-grammatical analysis:

The opening lines of the foregoing passage shows the boys going all together and

acting as one team, one participant. In these few lines, there are four clauses assigned to them

in which the thematic position is reserved for the third-person plural 'they'. The transitivity

options for such clauses are a combination of different processes: relational processes six: a circumstantial process (1) 'they were in the beginning of the thick forest', and four attributive processes. Two attributive relational processes portray the horrible state the piglet is in (2a) 'till it (the piglet's squeakings) became frenzy' and (4) 'its voice was thin, needle-sharp and insistent', and one describes the horrible moments the boys are having upon watching Jack's lifting of the knife posing to stab the piglet (8) 'the pause was only long enough'. The other relational process (11) features 'Jack's face' as Carrier that has turned 'white' symbolising the running out of blood from his face in reaction to the unbearable event. The last attributive relational process appears towards the end of the passage and is meant to describe the insistent nature of the boys in finding food (18a) 'they were busy finding and devouring food'. There are five mental processes: one perceptive mental processes (1a) 'they *heard* the noises', and four cognitive mental processes 'found', 'to understand' , 'noticed' and ''knew'. The first cognitive process-verb (3) 'found', in the development of narrative, appears as the expected incident to be encountered after hearing the piglet's noises. As for the cognitive processes, they first appear at clause (8a) 'to understand' where the Senser is the boys as illustrated by the previous circumstantial Adjunct of behalf 'for them'. In fact this is a rankshifted mental clause reflecting the writer's resentment at the boys' ignorance of the enormity towards 'killing'. 'The pause was only long enough for them' the fact that it reflects the writer's belief of man's ignorance of his hidden desires. This is also reflected interpersonally in the use of the Mood Adjunct 'only' premodifying the Attribute 'long' which is further postmodified by 'enough'. The other cognitive mental process occurs at clause (12). In this clause Jack features as Senser of the mental process-verb 'notice' which is interpretative of the unconscious moments Jack has amid his attempts at killing and that of noticing that the knife is still up in the air. The employment of this cognitive process at this very moment is to express the sudden perception that his hand is still raised up even though

the after the piglet's running away. As a result, he brings his hand down and replaces the knife back into the sheath. Clause (14) is another mental process of the cognitive type. It features the boys as Senser of the cognitive process-verb 'know' reflecting the fact of their discerning fully what has been behind Jack's failure, the thing that he ignores or tends to ignore. The hypotactic clause structure in (14a &14b) divulges the reality of the dilemma, the real predicament which the boys had to face the first game on the island. What the boys know of Jack's failure in the main clause is unravelled in this enhancing hypotactic clause complex with its causal explanation. And the double use of circumstantial element of reason represented by the prepositional phrase "because of" double stresses the fact of the enormity of killing a 'living flesh'. The last phrase is punctuated by a semicolon so that it gives a sharp break for the second reality, "the unbearable blood" which is again introduced by the same circumstantial expression 'because of'. Both the realities in the hypotactic clauses occupy the thematic positions (11a & 11b) giving the message full prominence as to what the novel is to unfold. The lexico-grammatical choice gives importance to the transitivity pattern of material processes. Apart from that material representation of the boys 'The three boys rushed forward' or 'they broke out into the sunlight', the linguistic representation of Jack alone is more significant. Apparently, upon discovering the pig, Jack is detached from the group and starts acting individually. Jack now alone occupies the thematic position at clauses (5a & 6). Although the clause complex (5 & 5a) features two different Themes, one stands more prominent than the other. The Theme in the initiating clause (5) 'The three boys' is more of a general description whereas the Theme 'Jack' in the continuing clause is more of a definite reference indicating that the focus has now shifted to him. Further, textually the two clauses are joined paratactically but the emphasis is on the second clause as the new information to be disclosed. The two clauses (5a & 6) reveal Jack as a participant in the role of Actor. Clause (5a) is one of the goal-directed, transitive material types, in other words, of

the effective variant. It features Jack as the Actor of the material process-verb 'draw' and the Goal stands for 'his knife' and this representation is supported by two Circumstances of Manner: the first 'again' that stresses his repeated habit in drawing the knife and this has, in Appraisal terms, its implicitly negative judgments in the reader's mind; the second Circumstantial element of Manner is 'with a flourish' which again reflects his hidden desire to carry out the killing act. Clause (6) further features Jack on the Actor position in his step-wise movements: 'raised his arm in the air' in the way he prepares himself ready for thrusting the pig but, to our surprise, the immediately following clause is an existential process (7) and not a material process that is expected to describe Jack's assault upon the piglet. In fact Jack takes a long pause giving the pig the chance to free herself and run away. This 'pause' is not described in material terms like 'Jack paused for long' but in an existential process to render the reaction more effective. Thus, this clause has a lot to say: the existential clause in which the 'dummy subject' is 'there' and there is only one participant in the clause referred to as Existent, which is a nominalised process, 'pause', and further elaborated by another appositional noun 'hiatus'. The nominalised material process 'pause' becomes more powerful and similarly dominates the whole incident as being more permanent and effective over the entire incident. In other words, the structure is used to describe the shocking state which the boys have experienced upon observing the terrible violence involved; the killing of the 'living flesh' that can not be tolerated. Although Jack could not stab the piglet, his blade remained flashing in the air. Examining clause (7a), it is clear that neither the Theme nor the Actor is Jack, nor any other animate participant but an inanimate object, 'the blade.' The blade continues to flash by itself at the moment of complete 'hiatus.' The disappearance of Jack from the clause and the sudden replacement of the blade tend to dissociate Jack from the lifting of the blade. The effect of distancing character from the action presents Jack in an astounded state of mind, which is caused by the terrifying attempt

of gashing that young animal and Jack's desire to kill is in fact ironised at the Circumstantial Adjunct of place 'at the end of a bony arm' where the premodifying adjective 'bony' expresses Jack's physical weakness at this moment of incident. At the pseudo-effective clause (10) 'were left', the boys feature as Behaver of the marked behavioural process-verb: 'looking at' reflecting their present psychological condition. And the Behaviour represented by both 'each other' and 'the place of terror' asserts their deep contemplation over the terrible incident. Shamefaced, the boys giggle over what has happened and continue their way back.

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

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

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

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could not see his face. (27) "I was choosing a place.(28) Next time-!" (pp. 29-30).

The lexico-grammatical analysis:

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

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

'Why didn't you cut the pig's throat, then?' is left incomplete as illustrated by the hyphen '-' used at the end of the question. The incompleteness of the challenge is then explained in the following narrative at clauses (14, 14a & 14b) discussed above.

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

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

These choices in transitivity signpost deliberate actions and subsequently reveal Jack's evil intentions. This has been, to some extent, encoded in the choice of verbs that are used to show his tendency to acting evil 'drew his knife', 'replacing the blade', 'to stab him',

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

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

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

Ralph explains his efforts to build shelters while Jack and others keep running off. The

scuffle starts:

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

(. . .)

Ralph went on.

(36) "So we need shelters as a sort of—"

(37) "Home."

(38) "That's right."

(39) Jack drew up his legs, clasped his knees, and frowned in an effort to attain clarity.

(40) "All the same—in the forest. (41) I mean when you're hunting, not when you're getting fruit, of course, but when you're on your own—"

(42) He paused for a moment, not sure if Ralph would take him seriously.
"Go on."

(43) "If you're hunting sometimes you catch yourself feeling as if—"
(44) He flushed suddenly.

(45) "There's nothing in it of course. (45a) Just a feeling. (45b) But you can feel as if you're not hunting, but—being hunted, as if something's behind you all the time in the jungle."

(46) They were silent again: (46a) Simon intent, (46b) Ralph incredulous and faintly indignant. (47) He sat up, rubbing one shoulder with a dirty hand.

(48) "Well, I don't know."

(49) Jack leapt to his feet and spoke very quickly.

(50) "That's how you can feel in the forest. Of course there's nothing in it.

(51) Only—only—"

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

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

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

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

(56) "Rescue? (56a) Yes, of course! (56b) All the same, I'd like to catch a pig first—" (57) He snatched up his spear and dashed it into the ground. (58) The opaque, mad look came into his eyes again. (59) Ralph looked at him critically through his tangle of fair hair. (pp. 52-55).

The lexico-grammatical interpretation:

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

Examining the above conversation in terms of transitivity functions, we find that the

processes are predominantly of the mental type: (5a. 9b, 10, 14, 15a, 19a, 21, 23 & 28, 32, 34, 35, 35a, 36, 43, 45b, 50 & 53). Of these mental processes, there is a noticeable cluster of the desiderative mental process-verbs 'want' and 'need' at clauses (14, 15a, 28, 32, 35, 35a & 36). Both of which significantly express the inner desire or the want of each character at the present situation. That is, through these desiderative mental processes for each character, they have the function of divulging the obsession each boy is indulged in, and similarly reveals each character's worldview. Clause (14) projects Jack's mania for wanting of meat, that is, it features him a Senser of the desiderative process-verb 'want' and 'meat' as the Phenomenon of the mental process. Ralph, whose priorities stand different from Jack's, counteracts the latter's statements by encoding a negative relational process of the possessive type. In this negative statement, Ralph refutes all his allegations of wanting 'meat' and insists on the urgent desire for constructing shelters. And so, Ralph features as a Senser of a parallel desiderative mental process in a way rebuking him and his boys for not taking interest in this activity of building shelters as decided and agreed upon in their first meeting. Jack at clauses (16, 17, 17a & 17b) retorts in a very quick manner to Ralph's comments in a series of short sentences of the material process type which are meant to reflect his insistent desire for searching and killing. Notice the use of the high modulated Adjunct 'had to' at clause (17a) which has the function of showing that he is propelled to act as such. This clause was left incomplete through the use of a hyphen so as to render his speech as unaware and hesitant as to the fact of pushing him to act in that way. He is unable to complete the justification for leaving out the fire and going for hunting. Clause (18) reveals Jack's inability to continue the real reason behind their default. There is something that must have been overwhelming that prevented him from completing. It is 'the compulsion to track and kill' and the use of the modal Adjunct 'tried to' works in the same way as the modal operator 'had to' in demoting Jack to an affected participant rather than an Agent affecting in the process. And the

embedded clause 'that was swallowing him up' where the relative pronoun 'that' stands for the thing which compels him to leave his utterance incomplete in which Jack, in this metaphoric material process, appears as affected participant as being occupying the role of Goal 'him'. Jack is overtaken by strong vehemence. At clause (20) before he could say why he has been away as illustrated by the hyphen at clause (19a) endorses his stumbling into the real cause for being away from the fire. The projecting mental clause (21) 'I thought . . .' projects a material process 'I might—kill'. The logical relationship between these two clauses is the fact that the projected clause 'I might—kill' is dependent on the matrix clause 'I thought . . .' Hence, the projected proposition echoes 'the content of the consciousness.' (Halliday and Matthiessen 2004: 206). To put it the other way, it reflects Jack's obsession with the act of 'killing'. The impression that killing, in Jack's mindset, is an end not a means is supported by the use of the verb 'kill'. The verb 'kill' is transitive which has to extend or unfold to include another participant, i.e. Goal. The linguistic unrealisation of this participant in this material process renders Jack's proposition only confined to the act of killing and so announces his ultimate desire as against his repeated claim 'we want meat'. Note the insertion of the hyphen between the modal operator 'might' and the verb 'kill' that has the effect of portraying his excitement. Almost the same structure is repeated at clause (23) with the verb 'kill' ellipted to add even further a sense of insistence on the part of Jack.

What we immediately notice at the interpersonal level is the reverberation of positives and negatives in the verbal exchange, which further accounts for their differences and incompatibilities to act together. Jack's affirmative desiderative mental clause (14) 'We want meat' is encountered by Ralph's negated possessive relational clause (15) 'Well, we haven't got any'. Other equivalent structures appear at clauses (21 & 22), (23 & 25), (28 & 29). Ralph at clause (27) shows his discontent that Jack is not the person on whom one would count. These doubts can be seen in Ralph's use of the negative Finite modal operator

'wouldn't' and further emphasised by the use of the interpersonal metaphor, the Mood Adjunct 'I suppose' which strengthens his proposition. When belligerence has heightened as illustrated by the relational clause (30), the nominalised abstract verb 'antagonize' takes over the Carrier role and is attributed the a sensory feature 'audible'. The employment of such a structure is to render the conflict as inevitable. Ralph's suspicion of Jack's inability to get them meat is clear from his counter-negative statements especially those starting with the textual Theme 'but' at (22 & 25). Such starting thematic words provoke Jack to revolt and this is what happened at clause (31) that proves Jack's determination to killing. The textual Theme, i.e., the adversative conjunctive 'but' has been employed to contradict Ralph's expectations. The impression created from the recurrent use of conjunctives consolidates and highlights the contrast between the characters. Notice too the sudden switch from the finite modal operator 'might' of the low probability to the more certain, obliged Finite modal operator 'shall' in the same clause (18). The same flow of Jack's immediate reaction can be detected in the foregrounding of the one-word marked topical Theme "Next time!" at (18a).

A significant feature that seemed to be recurring in all Jack's speech is his reliance on the use of the first-person pronoun 'I' at clauses (16, 17, 17a, 17b, 19, 19a, 21, 23, 31, 31b & 31d). This again explains Jack's absolute preoccupation with himself at one end and his indifference at the idea of rescue at the other. The first-person pronoun 'I' has dominated almost all his speech. At clauses (40, 41, 43, 45, 45a & 45b) Jack reflects on something he has experienced while hunting, yet, he does not use the first-person pronoun 'I'. Rather, he shifts to the use of the second person pronoun 'you'. In this impersonal way, Jack not only extends these experiences to the boys but also to the reader. In fact, the switch has an interpersonal element in that it turns Jack's s personal assessment on the experience to sound more objective them, and stylistically he presents the argument as something agreed upon and shared too by all people.

As he fails to catch the pig, he feels the necessity of getting a 'barb' on his spear so that it won't fall out as he clarifies the action at the material clause (31b & 31c) where they have wounded a pig but the spear falls out. Jack further justifies at (31d) the reason of his failure to kill the pig by using the conditional conjunctive 'if' to place the cause of failure upon the spear and not upon the hunter. Ralph, at the mental process (32) '(w)e need shelters' that has stronger implication than the previous mental process-verb 'want', still tries to remind Jack of their need for shelters, the thing that agitated Jack. In a reactive manner, Jack uses the polar question (34) '(a)re you accusing-?' Ralph avoids answering his question because either answer is uncomfortable to both the interlocutors. If the answer is 'yes', this would drive Jack even more furious. If the answer is 'no', this would upset Ralph for his belief of Jack's failure to act properly. Therefore, to contain Jack's anger and to alleviate the intensity of their verbal exchange, Ralph, by breaking the maxim of relevance, ignores his question and resorts to giving other details (34). Then he switches the topic to chatter about the children's screaming of the beast at night.

After this small interval, Ralph resumes his concerns on the island with the desiderative mental process-verbs 'need' as illustrated at clause (36). In a reflection of how one feels in the jungle, Jack says that when one goes for hunting is not the same as that when one goes for getting fruit. These are two distinct experiences. Jack starts his argument with a hypotactic conditional clause (43). In fact, fronting the 'if-clause' is a strategy that serves make the claim more powerful and effective to the hearer. He casts some light on the psychic condition at the moment of hunting; unknowingly he confesses the real dilemma. He suggests that one, while hunting, catches oneself in a state of deep fear. Saying this, the blood surges into his face as illustrated by the physiological behavioural process (44) 'He flushed suddenly': that has the effect of endorsing the psychological reaction upon reflecting the experience one undergoes while hunting. To regain himself in front of the boys, he resorts to

the use of existential process to distance himself from the experience with the Mood Adjuncts (45) 'nothing' as its Existent to further lighten the experience and the thematised Mood Adjunct of intensification 'just' at clause (45a) to temper the experiencing of this feeling. In the meantime, Jack projects another mental process of the extending type (45b) in which the Senser is the second person plural pronoun 'you'. Note also the repeated use of the adversative conjunctive 'but' as a Textual Theme and as a Structural linker. Here the repeated use of the conjunctive 'but' reflects Jack's confused condition. Apparently important is the repeated use of the circumstantial Adjunct of Manner, the complex conjunctive 'as if' which endorses Jack's vulnerability to rationalize the experience. With the repetition of these two conjunctives, the clause allows us to see that Jack is disturbed by the experience on the one hand and on the other hand his ignorance to rationalise the moments of being hunted and the 'something' which sneaks up behind all the time. The attributive relational processes (46, 46a 7 46b) describe each boy's different reaction after Jack's revelation: 'Simon intent' and 'Ralph incredulous and faintly indignant'. The stream of narrative continues in describing Jack's confused state as illustrated by the random and abrupt material processes (49 & 52), a negated mental process of the cognitive type '(w)ell, I don't know' that has been employed to further emphasise his ignorance for the real cause of hunting and the behavioural processes (47 & 49) 'spoke very quickly'. As an outlet to this feeling, Ralph projects a relational clause of the identifying type (54) portraying the hope of rescue and valuing the rescue as 'the best thing'. He identifies their being rescued as the best thing. Jack turns to use material processes to show his determination to catching a pig. At the material process (57), he reverts to the habit of drawing and thrusting his dagger, this time into the ground. Upon performing this action, he is immediately metamorphosed and interpersonally impersonalised in the metonymic structure introduced by the specific deictic 'the', 'the opaque, mad look' sparks in his eyes (58). When Golding writes not about Jack

but about his look in 'The opaque, mad look came . . .,' this particular choice of words and syntactic structure presents his action of looking in the form of a nominalisation, i.e. the nominalised behavioural process 'look' that takes over a participant role, i.e. Actor. In doing so, the structure too allows 'the . . . look' to take over the thematic position and consequently the action appears more static, durable and above all aggressive. It is worth underlining Jack's role in this clause. In fact, the only reference to Jack is only through the possessive deictic/pronoun 'his' in 'his eyes' which has been relegated to the rhematic position.

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

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

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

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

> Many people *have criticised* these ideas.
> These ideas have been subject to widespread *criticism.*

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

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

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

Another important use of nominal style is 'encapsulation.' (Thompson 2004: 228). In any text, the point of view takes on the form of series of clauses. These clauses which somehow represent the writer's beliefs, the reader can accept or reject. When the proposition

passes on as accepted, it then becomes the basis for the next argument. The next step in the narrative is to make these points of view appear as facts. This is well achieved by employing the process of nominalisation. Nominalising, as mentioned above, is turning a process verb into a noun where a noun refers to a 'thing', entity or quality which exists. In doing so, the writer can then 'reflect the fact that they have negotiated and established the meaning of the clause centred on the process - in others words, that meaning can now be treated as having existence, as a kind of abstract thing.' (ibid: 228). Let us look at the following example from *Lord of the Flies*, where it embodies the argument above:

> The chief snatched one of the few spears that were left and *poked* Sam in the ribs.
> "What d'you mean by it, eh?" said the Chief fiercely. "What d'you mean by coming with spears? What d'you mean by not joining my tribe?"
> The *prodding* became rhythmic. Sam *yelled*.
> "That's not the way."
> Roger edged past the Chief, only just avoiding pushing him with his shoulder. The *yelling* ceased, and Samneric lay looking up in quiet terror. (p. 207, my italics)

The above excerpt features two nominals of a similar kind, i.e. derived from verbs and ending with the '–ing' suffix. The first one is a material process 'poke' transformed into a new nominal. Of course, this nominal does not relate morphologically to the verb 'poke', but by association they may be related to each other as they both have the same semantic denotations. The second is a behavioural process 'yell' transformed into a noun 'yelling'. While the nominal 'yelling' has a more formal, yet serious tone than having any functional value in the development of the narrative, the nominal 'prodding' does have a function. Here the nominal group 'the prodding' is used to underline Jack's pleasure at torturing the twins. The writer achieves nominal style only after he has paved the way through two or more finite clauses 'The chief *snatched* one of the few spears that were left and *poked* Sam in the ribs'. Then, he is able to manipulate the development of the narrative as stated earlier. In fact, nominals by their very nature can occupy the various positions in the clause. The most

significant position of these is the slot of the nominal group. Here the nominal group will have a textual prominence. They will reserve the Theme and Subject position, and so the point of departure, i.e. the message, 'the prodding' and 'the yelling'. The nouns, unlike the verbs, can have several functions in different positions; in a metaphorical sense it can have the role of Actor, it can be a Subject as shown above, it can be an Attribute in a relational clause, it can be an Existent in an existential process, etc.

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

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

> (1) Ralph found he was able to measure the distance coldly and take aim. (2) With the boar only five yards away, he flung the foolish wooden stick that he carried, (2a) saw it hit the great snout and hang there for a moment. (3) The

boar's note changed to a squeal (3a) and it swerved aside into the covert...

(4) The boar was floundering away from them. (5) They found another pig-run parallel to the first (5a) and Jack raced away. (6) Ralph was full of fright and apprehension and pride. . .

(7) "I hit him! The spear stuck in—" (. . .)

(8) "He's gone."

(9) "I hit him," said Ralph again, (9a) "and the spear stuck in a bit."

(10) He felt the need of witnesses.

(11) "Didn't you see me?"

Maurice nodded.

(12) "I saw you. (12a) Right bang on his snout—Wheee!"

(13) Ralph talked on, excitedly.

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

(15) He sunned himself in their new respect (15a) and felt that hunting was good after all.

(16) "I walloped him properly. (16a) That was the beast, I think!"

Jack came back.

(17) "That wasn't the beast. (17a) That was a boar."

(18) "I hit him." (. . .)

(19) "I hit him," said Ralph indignantly. (20) "I hit him with my spear, (21) I wounded him."

(22) He tried for their attention.

(23) "He was coming along the path. (24) I threw, like this—"

(25) Robert snarled at him. (26) Ralph entered into the play (27) and everybody laughed. (28) Presently they were all jabbing at Robert who made mock rushes.

(29) Jack shouted.

(30) "Make a ring!"

(31) The circle moved in and round. (32) Robert squealed in mock terror, then in real pain.

(33) "Ow! Stop it! (33a) You're hurting!"

(34) The butt end of a spear fell on his back (34a) as he blundered among them.

(35) "Hold him!"

(36) They got his arms and legs. (37) Ralph, carried away by a sudden thick excitement, grabbed Eric's spear (37a) and jabbed at Robert with it.

(38) "Kill him! (38a) Kill him!"

(39) All at once, Robert was screaming (39a) and struggling with the strength of frenzy. (40) Jack had him by the hair (40a) and was brandishing his knife. (41) Behind him was Roger, (41a) fighting to get close. (42) The chant rose ritually, as at the last moment of a dance or a hunt.

(43) *"Kill the pig! Cut his throat! Kill the pig! Bash him in!"*

(44) Ralph too was fighting to get near, to get a handful of that brown, vulnerable flesh. (45) The desire to squeeze and hurt was over-mastering. (pp. 125-128)

The lexico-grammatical analysis:

This chapter opens up with Ralph wondering how grimy and unkempt they have become on the one hand and how such conditions are now taken as normal which they no

longer mind and the dirtiness which cannot be easily washed off by a shower on the other hand. This surface dirt symbolizes the gradual darkening of their inside. In their search for the beast up the mountain, the boys, led by Jack and Ralph, encounter a creature bounding along the pig track towards Ralph.

As mentioned above this passage is mostly a revelation to the hidden dark side of Ralph, the following textual analysis focuses on the transitivity options the author has assigned to Ralph. It will examine the type of participant role Ralph plays and the nature of processes he performs. In the lexico-grammatical analysis above, we notice that the majority of the processes are assigned to Ralph. Significantly, the material processes are those of the effective variant, that is, the Goal is specified as the process unfolds. Firstly, we find Ralph at clause (1) featuring as a Senser of three mental processes 'found', Senser and Carrier 'was able to measure' and again Senser 'take aim'. The cluster of these processes from perceptive to two consecutive cognitive processes has the effect of disclosing the degree of Ralph's mental involvement as can be best illustrated by the projected clause 'he was able to measure the distance coldly and take aim'. The clause also has an interpersonal element represented by the Comment Adjunct 'coldly' that reflects the author's bitter appraisal on the one hand and Ralph's inhumane action on the other. As the desire compels him, Ralph features as the Actor of the effective material process 'he flung (. . .) his spear' (2). The same clause is still striking as it reflects the writer's immediate attitude towards Ralph's immersion in the act of hunting. Interpersonally this is clear in the use of the negative evaluative epithet 'foolish' that premodifies the object 'stick' in the nominal group 'the foolish wooden stick'. It has the Appraisal effect that reveals the narrator's denunciation of what he has observed of Ralph's unemotional action. Textually the same clause takes as its thematic point the circumstantial Adjunct of space '(w)ith the boar only five yards away'. The choice is deliberate as it works on two planes - it endorses Ralph's mental readiness and asserts the exactness of his mental

workings as illustrated by this Circumstance of the Extent type 'five yards away' and the Mood Adjunct 'only'. At (2a) he takes the role of Senser of the perceptive process-verb 'saw' describing Ralph's continuous mental observation of his own action 'saw it hit the great snout' followed by a material process-verb 'hang' which emphasises Ralph's deep concentration as he can follow the momentary action of the stick as made evident by the Circumstance of time 'for a moment'. This further explains his engagement in the process of hunting rather than to the hunted animal. The boar's reaction to the assault is described first through a relational process (3) with a nominalised behavioural process 'squeal' as its Attribute to add a permanent and chaotic condition on the boar's part, the result of being hit by the spear. Then, clause (3a) encodes the boar in an agentive role 'and it swerved aside into the covert'. Finally, the behavioural process at (4) concludes the current state of the boar as it 'was floundering away from them' that presents the awkward escape from them. The clause complex features the third-person plural pronoun 'they' a the Senser of the perceptive mental process 'found' in the initiating clause (5) and in the continuing clause, only Jack features as the Actor of the material process-verb 'raced away' describing his solo involvement in the action. The clause at (6) is realised by a relational process-verb 'was' that attributes to Ralph the mixture of emotions which surges in him upon performing the attack. The differing feelings are highlighted in the juxtaposed nouns 'full of fright and apprehension and pride' and the conflicting emotions are made even stronger by the repeated coordinating conjunctive 'and'. Ralph's role as an Actor in the performed material process is confirmed afterwards when he starts feeling the exhilarating experience behind hunting. Experientially, Ralph's unconscious latent desire to torture finds its way into a number of effective material processes expressing the same urge that has driven first Jack and his hunters. The linguistic pattern at (7, 7a, 9, 9a, 14, 14a, 14b, 16, 18, 19, 20 & 21) reveals a consistent structural choice made by the writer at the level of transitivity. The repeated

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

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

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

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

As regards the mental representation, it is particularly crucial to note that after that series of effective material processes, Ralph feels the need for a flattery to the ghastly achievement in return, i.e., the striking of the bore in the snout with his spear, the action he has always condemned "But you can't even build huts—then you go off hunting and let out

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the fire—" (p. 76). It is the role that will further confirm his desire for more self-satisfaction. In the following clause, we are given an access to his thoughts and feelings. In fact, Ralph is unconsciously trying to sate his own dark self that has been awakened upon flinging his first spear towards the bore. Therefore, the narrative features Ralph Senser of the desiderative mental process 'felt' at clause (10) with the Phenomenon, a nominalisation of another desiderative process 'the need' which renders his psychological involvement more insistent and urging. In a more interpersonal representation, Ralph at (11) in the first-person plural pronoun 'you' features as the Senser in the interrogative mental clause of perception 'Didn't you see. . .?' where the first-person pronoun 'me' denoting Ralph stands as the Phenomenon of the mental process. The structure of the question requires some details. In other words, Ralph wishes to achieve something from posing such a question. Thematically, Ralph's proposition takes the negative polar Mood, i.e. negative Finite plus the second person plural pronoun 'you' for the structure of his question. The polar question requires either a positive or negative answer. Ralph's choice for the negative polar mood is a marked variant. The markedness lies in the questioner's confidence of the response 'yes' which apparently would satisfy his immediate, urging self about his first and near successful striking of the bore. The planned question finds its answer at the behavioural process-verb 'nodded' of the Behaver, Maurice who provides him an assertion for his proposition. Maurice continues flattering him by taking the role of Senser of the perceptive process-verb 'saw' (12), and a material process-verb 'bang' (12a) with Ralph as the implied Actor to support his mental reflection, ending his description with an exclamation of excitement 'Wheee!' Upon hearing Maurice's witness, his feelings become more heightened. He features as Sayer of the verbal process-verb 'talked on' (13), punctuated off by the circumstantial Adjunct of Manner 'excitedly' to further speak of the way he reacts to the new experience. Ralph's new experience can be seen in the frequent strategy of paratactic juxtaposition at (14, 14a, & 14b). As stated above,

the effect of such a stylistic device is the iconic representation of Ralph's psychological condition. Here the extreme excitement in his speech is caught in these simple paratactic juxtaposed clauses. That is, the juxtaposed clauses show that his reflection on the incident is not the production of a controlled thought. And the experience of hitting and sticking the boar is presented as exciting and thrilling. This impression is more noticeable at the clause complex (15 & 15a) where he features as a Behaver of the behavioural process-verb 'sunned (himself)' (15) conveying his psychological satisfaction to the event, and as a Senser of the emotive mental process 'felt' (15a). The continuing clause (15a) is a projecting clause which projects a relational process of the attributive type 'that hunting was good after all'. The Carrier of this relational process is 'hunting' and the Attribute 'good'. That is, Ralph now sees hunting in a new perspective. He looks at the hunting experience on permanently positive terms.

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

The hunting experience takes a significant turn in the course of the narrative. Robert features as Behaver of the behavioural process-verb 'snarled' (25) by which he triggers a pig-hunt game. Ralph responds to the game at the material process 'Ralph entered into the play'

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(26). At first the game starts innocently and the boys react to the mocking rushes Robert is making. Gradually, the boys start losing control and all of a sudden the play explodes into a frenzied attack on Robert. Significantly, the fierce attack takes on a ritual tone.

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

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

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

Jack is encoded as the Actor of two effective material processes performing violent actions towards Robert, 'Jack had him (Robert) by the hair' (40) and 'and was brandishing his knife' (40a). Note the use of present in present in the continuing clause which expresses

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

When the boys start losing some kind of civilised conduct and suffering fits of hysteria, the language also changes from their normal speech to the chant devised out of their

phobia. The language then takes the form of imperative mood in their heightened state of dehumanisation. The clauses at (43) contain four imperatives with their lexically abominable verbs 'kill', 'cut' and 'bash (him) in' which further explain for their getting out of control.

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

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

The following passage is taken from chapter eight, *Gift for the Darkness*. This passage also reiterates the thesis of the last chapters, the examination into the inside of the characters. Jack accuses Ralph of being coward. Being defeated in his call for another vote for chief, he runs off in tears. It is an examination into the implication of the separation of the

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two groups. The forthcoming passages talk about the communal plans after the split, their

hunting of a sow in which meat is no longer the real purpose of the activity but a desire to

torture and torment, and finally the raid upon the other group for fire:

The communal plans

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

The lexico-grammatical analysis:

What distinguishes the above excerpt is the predominance of the interpersonal

function. Halliday (1971: 337) asserts that a sentence can have all the functions present

'though one or another may be more prominent.' The prevailing mood of the foregoing

passage is declarative where there is only one imperative and no interrogative. The absence

of question-answer enhances the spread of the declarative mood at one end and at the other

supports the power and authority Jack is gaining after the split of the group into two. Two

negatives (7 & 20) are significant here. The first one concerns the hunters with the beast; the

second the beast with the boys. The Mood Adjunct 'maybe' employed at (20) keeps the boys

with the illusion of the beast. The frequent mention of the beast at (4, 7, 9 & 12), and (18)

also stabilise the boys' phobia of the beast.

What is most significant in the above text is the use of pronominals. In an attempt to establish unity, Jack reduces the distance between him and his boys. Therefore, the first person plural *we* is used frequently at (1, 7, 9, 14, 16, 19 & 22). Besides, exploiting this schism, 'we' represents a specific group, Jack and his hunters. The repeated use of the pronominal 'we' creates in the minds of the boys as well as the reader the idea of otherness. At the same time, however, the use of the 'we-pronoun' also deflects the attention from the individual, so that this new schism eventually stands as a communal decision, for which Jack is not to be held responsible alone for any communal violence. Another prominent occurrence of pronominal repetition is that of the first-person pronoun 'I' at (2, 6 & 15). By doing this Jack gets his leadership assured, particularly so at (2) where he announces his chieftainship of the group. As he promoted himself to the leader or chief, he has given himself the authority to pass decisions. The others are only listeners, the target of the speech in which they nod in agreement (3) or praise his communal decisions.

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

Now what the ideational function has to say about this passage lies in the choice of verbs. In general terms, there are twenty-five verbs. The material process has got the lion's share of seventeen material-verbs used at (1, 3, 5, 8, 14, 15, 16, 17, 19, 21 & 22). All of these except four are of one-participant process. The clause (19) stands out as the most interesting. In fact, as a strategic device to reveal the ultimate intentions of the boys, Golding uses transitive verbs intransitively. With its elliptical Goal, this clause renders the verb 'kill'

intransitive and as a result turns hunting into a desire rather than a means. In addition fronting of the adverbial clause introduced by 'when' gives prominence the process of killing, and the substitution of 'kill' in the same clause for 'meat' makes the desire even thicker and more gruesome. There are two relational processes of the attributive type (2 & 10) which describes Jack and his plans respectively. One verbal process, i.e. (6) makes clear his authority over the boys. There are five mental clauses of which four are concerned with the beast, (7, 9, 12 & 21) which further emphasise the existence of the beast which they set up out of their illusion.

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

The merciless hunting of a sow:

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

> (1) They surrounded the covert but the sow got away with the sting of another spear in her flank. (2) The trailing butts hindered her and the sharp, cross-cut points were a torment. (3) She blundered into a tree, forcing a spear still deeper; (3a) and after that any of the hunters could follow her easily by the drops of vivid blood. (4) The afternoon wore on, hazy and dreadful with damp heat; (4a) the sow staggered her way ahead of them, bleeding and mad, (4b) and the hunters followed, (4c) wedded to her in lust, excited by the long chase and the dropped blood. (5) They could see her now, nearly got up with her, (5a) but she spurted with her last strength (5b) and held ahead of them again. (6) They were just behind her (6a) when she staggered into an open space (6b) where bright flowers grew and butterflies

danced round each other (6c) and the air was hot and still. (7)

Here, struck down by the heat, the sow fell (7a) and the hunters hurled themselves at her. (8) This dreadful eruption from an unknown world made her frantic; (8a) she squealed and bucked (8b) and the air was full of sweat and noise and blood and terror. (9) Roger ran round the heap, (9b) prodding with his spear whenever pig flesh appeared. (10) Jack was on top of the sow, (10a) stabbing downward with his knife. (11) Roger found a lodgment for his point and began to push (11a) till he was leaning with his whole weight. (12) The spear moved forward inch by inch (12a) and the terrified squealing became a high-pitched scream. (13) Then Jack found the throat (13a) and the hot blood spouted over his hands. (14) The sow collapsed under them (14a) and they were heavy and fulfilled upon her. (15) The butterflies still danced, preoccupied in the center of the clearing. (16)

At last the immediacy of the kill subsided. (17) The boys drew back, and Jack stood up, holding out his hands.

(18) "Look." (pp. 151-152).

The lexico-grammatical analysis:

Carefully examining the transitivity options, we find fifty verbs spread all over the passage (of which nine are non-finite). The hunters (including Jack and Roger) are involved as participants in the clauses by twenty-two processes. There are sixteen material processes (1, 3a, 4a, 4c, 5, 7a, 9 & 9, 10a, 11, 11a, 13 & 17); three relational processes (6, 10 & 14a), two mental processes (4c & 5). No verbal processes are involved as they are busy torturing the sow. All the material processes, except five, use intransitive verbs in which two are of destructive nature. These verbs specify simple movements with one participant like, 'followed' (4b), 'got up with' (5), 'ran' (9), 'drew back' (17), 'stood up' (17). Still the other five transitive clauses expose two participants in which the second participant is a simple action like 'they surrounded the covert' (1), 'any of the hunters could follow her' (3a), 'Roger found a lodgment for his point and began to push' (11), 'Jack found the throat' (13). What I am trying to establish at this stage is that the violent action is delayed and clothed either in the form of non-finite or reserved for another clause in which the Actor or Agent is an inanimate object or phenomenon. Considering the non-finite constructions we may notice that they embody the most destructive meaning in the text, 'prodding' (9a) and 'stabbing

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downward' (10a), and the meaning of such verbs is further strengthened by the circumstantial Adjuncts of Means 'with his spear' and 'with his knife' respectively. This type of syntactic structure reveals the psychological tension amid the slaughtering action. A point to make here is the fact that in great moments of tension, Golding employs the non-finite progressive clauses to disclose the boy's submission to their own dark 'centre'. Notice the matrix clauses at (9 & 10) 'Roger ran round the heap' and 'Jack was on top of the sow' respectively. Both of the clauses contain finite verbs, marked for their Subject and tense. The former describes a volitional action, the latter a state process but unlike 'prodding' and 'stabbing', which are brilliantly employed as such in the depiction of the characters as compelled Actors. The other non-finite structure is that of the past participle which can be used to show the subject as being effected rather than effecting in the following passive constructions 'wedded to her in lust' and 'excited by the long chase' (4c). Golding presents violence as general phenomenon and not as specific dilemma governed by time and space and this is what the non-finites have to say.

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

together by the coordinator 'and' to establish the increasing bestial behaviour on the island.

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

The following discussion will be focused on a long passage taken from chapter nine, *A View to a Death*. Simon discovers the reality of the dead parachute and decodes the mechanics of its movements. He rushes to break the news to the rest of the boys that the beast is 'harmless'. In the meantime, Jack and his boys are revelling in their feast. Piggy and Ralph, who come to urge them to keep the fire on, find themselves spellbound to their frenzied dance. The hysteria intensifies and so does the thunder that further triggers off

more madness. Simon, blundering through the tangles, stumbles into the furious hunters, where he is killed for the beast. As it is a long passage, it will be segmented into two phases- the pre-killing, and killing:

Pre-killing:

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

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

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

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

(13) Jack leapt on to the sand.

(14) "Do our dance! Come on! Dance!"

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

(20) *"Kill the beast! Cut his throat! Spill his blood!"*

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

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

(26) *"Kill the beast! Cut his throat! Spill his blood!"*

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

(28) *"Kill the beast! Cut his throat! Spill his blood!"*

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

(31) "Him! Him!" (pp. 170-171)

The lexico-grammatical interpretation:

In the passage mentioned above, Golding employs a range of stylistic techniques to

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

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

the fourth is introduced by a prepositional phrase (27). Two are meant to further describe the atmosphere while the other two intensify the character's dementia.

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

The pattern of the existential clauses helps introduce new information right after the dummy subject 'there'. By doing so, it gives more significance to the Existent rather than to the agency. The first two existential processes are employed to describe the intensity of the weather. The existential process follows the pattern There^Existential^Existent except (27); 'a point of impact' (in the explosion) (2), 'a blink of bright light' (3). The other two define the characters' increasing hysteria 'the throb and stamp of a single organism' (22), and 'another desire' (27) which are still postmodified by a number of adjectives, 'thick', 'urgent', and 'blind' that may account for any immediate transformation in the characters. Note the foregrounding of the metaphorical Circumstance of place that illustrates the real dilemma behind their perplexity. As regards (21), emphasises the Subject and Theme emphasise the impersonality of the characters; the compulsion to hunt transforms the hunters into an unidentified group that functions conjointly but without personal identity. One way or another the existential clauses help and strengthen the same stream of the material processes.

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Another strategy closely related to the existential process is the grammatical metaphor represented by nominalisation. In the above passage we have four nominalised processes 'a wave of restlessness' (10), 'the movement' (21), 'the chant' (21a) and (25). All of these concentrate on the event rather than on the Agentive participant. This is done so that the attention is driven towards to the psychic transformation.

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

Another noticeable feature is the noun phrases. An analysis of the constituents of the noun phrases throws light upon the author's attempt to create a scene full of horror. We find 'a blink of bright light' (3), 'big drops of rain' (4), 'the flickering light' (11),'the blows of the thunder' (11a), 'the dark sky' (23), 'the blue-white scar' (29), 'the sulphurous explosion' (29a) etc. Equally significant are the abstract noun phrases that convey the sense of the boys' state. We have 'a wave of restlessness' (10), 'its first excitement' (21), 'the throb and stamp of a single organism' (22), 'another desire' (27). Adjuncts, the adverbial and prepositional phrases, cannot also pass unnoticed. The adverbs, specifically of the Manner type, that have been used in this passage, though not many, are, 'uneasily' (9), 'aimlessly' (10), 'clamorously' (16a), and 'partly' (19), which convey the disturbed condition of the boys. The

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passage above contains various types of prepositional phrases. Frequent use of the prepositional phrases is to add circumstantial information to the statement made ranging from the simple usage like 'in the explosion' (2), 'beyond the forest' (3), or 'at the sky' (9), 'from the strokes of the drops' (9) to the more complex like 'through the thick sand to the open space of rock beyond the fire' (15). To this, there is another special employment of Circumstances. This type is the circumstantial element of Manner more delicately of Quality. It is used to signal the uneasy state of mind, 'under the threat of the sky' (19), 'in agony' (25), 'out of terror' (27), 'in his terror' (30b).

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

The following passage is in continuation to the previous one. It narrates the mental

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

Killing of Simon:

> (33) The circle became a horseshoe. (34) A thing was crawling out of the forest. (35) It came darkly, uncertainly. (36) The shrill screaming that rose before the beast was like a pain. (37) The beast stumbled into the horseshoe.
> (38) *"Kill the beast! Cut his throat! Spill his blood!"*
> (39) The blue-white scar was constant, the noise unendurable. (40) Simon was crying out something about a dead man on a hill.
> (41) *"Kill the beast! Cut his throat! Spill his blood! Do him in!"*
> (42) The sticks fell (42a) and the mouth of the new circle crunched and screamed. (43) The beast was on its knees in the centre, its arms folded over its face. (44) It was crying out against the abominable noise something about a body on the hill. (45) The beast struggled forward, broke the ring (45a) and fell over the steep edge of the rock to the sand by the water. (46) At once the crowd surged after it, (46a) poured down the rock, (46b) leapt on to the beast, (46c) screamed, (46d) struck, (46e) bit, (46f) tore. (47) There were no words, and no movements (47a) but the tearing of teeth and claws. (p. 172)

The lexico-grammatical analysis:

Noticeably the majority of the clauses of the above passage are predominantly of the ergative material type. In this excerpt, there are nineteen material processes, two are verbal processes, five are relational (this will be taken along with nominalisation), one existential clause and one behavioural process. As mentioned earlier, no verbs of mental processes have been used here. Mental process is a characteristic of those who think over their actions. Its absence and the presence of the predominant material processes signify actional atmosphere. It is no surprise to find thirteen material processes. This is a passage that narrates a murder in which the murderers are presented not only as aggressive but also as compelled or 'superventive', and the murdered is found striving to get himself free out of this sudden brutal attack. Out of the nineteen material processes, the thing or the beast (or Simon) appears as the Actor only at six material processes of the middle type, except 'broke (the

ring)' (45) which is of the effective type. The clauses are no doubt action clauses. All of these clauses have only one participant that is mostly affected by the process - 'was crawling' (34), 'came' (35) 'stumbled' (37), 'folded' (43), 'struggled' (45), and 'fell' (45a). Another significant linguistic feature is that all the middle processes are followed by circumstantial Adjuncts of place and Manner. There are only two adverbs of Manner, 'darkly' and 'certainly' (35); the other adjuncts have spatial reference, preposition followed by a nominal element, 'out of the forest' (34), 'into the horseshoe' (37) and the last and most meaningful prepositional phrases are the ones that picture his desperate struggle in the face of the murderers, '(fell) over the steep edge of the rock to the sand by the water' (45a). Therefore, the transitivity selection renders Simon helpless and ineffectual in the struggle. His helplessness also finds its way into the behavioural processes at (40 & 44) 'crying out', which reflect his miserable efforts in front of the demented boys. The relational clauses trickle in the same stream of his struggle (43). The remaining seven material clauses are ergative: middle (excluding the verbs in the chant in which there are seven, three are repeated twice) because of the crucial reason of the ellipted Goal. The actions are depicted as destructive, 'fell', 'surged', 'poured', 'leapt', 'struck', 'bit', and 'tore'.

What is more significant at this crucial stage is the question: *Who does the action?* Looking back at the lexico-grammatical representation of the clauses, one may be surprised to notice that there is no mention of any character. Neither Jack or Roger nor Ralph or any other character is taking the agentive role. At the material clause (42) the Actor is non-human, an inanimate object. It is 'sticks' that takes the role of Actor. To further complicate the point: *Who is the Goal?* Following the narrative, we can figure out that it is the victim or the Goal which is understood generally through the cohesive device, i.e., ellipsis. It can be easily retrieved from the co-text. Still the series of verbs sound odd as far as the English usage is concerned. They are transitive verbs (strike, bite, tear) that have been used

intransitively. Therefore, the meaningful reading for such structure is Medium^Process rather than Actor^Process^(implied Goal) in which the latter would feature the boys as volitional. Here the argument which asserts Golding's point of view that it is not only killing for the sake of killing what matters but also the irresistible compulsion which deprives the boys of volition. On the other hand, the metonymic use of *sticks* as an Actor exposes that the boys are no longer controlling; they are now propelled or as Jack has already stated that they are 'hunted'. This lack of volition is supported and strengthened textually via the elliptical Theme. If we notice again the case in question, we find that the doer is removed from the whole clause after its first mention as 'the croud', not even a particularised reference to the acting participant.

Another pattern of relevance emerges from the application of the grammatical metaphor. There are seven instances of grammatical metaphor involving nominalisation. The nominal style of (33, 42a & 46) is discussed next within the interpersonal framework. The remaining four are considered here. The first (36) is a nominalisation of a behavioural process 'screaming' that takes the role of Carrier in the matrix clause and assigned the circumstantial Attribute of comparison 'like a pain', and the Actor of the material process-verb 'rose' in the embedded clause 'that rose before the beast was like a pain'. Here, their current psychological condition is first thematised and secondly expressed in a relational structure implying thereby the mass hysteria that has haunted them out of their own fear. Note the premodifying adjective 'shrill' that reflects the intensity of the psychological cry. The existential clause (47) features similar cases of nominalisation, all of which fill the slot of the Existent. Among these is the nominalised material process 'tearing' which stands out as the most compelling one as it presents the action as incessant and hysterical. The stylistic value behind this strategy is that it increases the degree of brutality. In a material process, this could have been rendered as 'they tore it (or him) into bits with their teeth and claws'. In the

respective existential process, the action is realised as Existent and therefore as a permanent phenomenon. The action is transformed into a 'thing' or 'entity'. As a result, the focus is placed on the lexical content rather than on the action. Note the use of the indeterminate deictic 'the' which injects a tone of impersonality whereupon it contributes to the creation of a more horrifying atmosphere. Ironically, the process of 'tearing' which is supposed to be characteristic of the 'beast' has been imputed to the boys. Further, the 'teeth' and 'claws' meronymically should have been referred to the beast have become, with their negative associations, parts of the boys' body. Therefore, the immediate reading of this sentence is Golding's belief that it is the boys who are the real beast, or at least are now transformed, driven by some inner compulsion, to behave like alien creatures and act savagely.

The interpersonal function also tightens up the overall structure of the clause. The mood selections are dominated by declaratives with finite verbs in the main clauses to express and describe events. Within the declarative mood, two instances of negative polarity in the Finite are present. This is evident in the existential clause (47) used to sound off the death of Simon, 'no words, no movements'. It is through this negative polarity of the statement in which Golding indulges to express his attitude; no other attempt is made by him to modalise any proposition. This ensures that the authenticity of the proposition is real and genuine. The imperative mood is represented by the ritual chant in seven commands (38 and 41) that has been going on from the previous passage. This is to charge into the atmosphere with more tension and violence. Unlike the previous chant in the previous passage, this time the chant has developed a new element, 'Do him in!' so that it stiffens their reaction as they face the beast. Another feature which deserves to be addressed under the attitudinal component is the use of Subject. As discussed in the grammatical metaphor no character by name is utilised as the Agent of the process. Examining the Subject selections, therefore, reveals a salient stylistic manipulation. We find common nouns instead. We find 'the circle'

(33), 'the mouth of the new circle' (42a) and 'the crowd' (46) featuring as Subjects. These have been substituted for 'Jack', 'Ralph', and 'Roger', 'Piggy', 'the littluns' and 'the cooks', even for the hunters which nobody would have thought of such a replacement to take place. Not even any pronominal has been used to refer to any character except for the beast. This conscious avoidance is planned to implicate other forces in the murder, for use of proper names may carry specificity. As a result, the human participants are seen driven by other compulsions to act irrationally rather than by any enunciated intentions. Simon, on the other hand, undergoes the technique of substitution. Simon is referred to by his name only once at (40). To complicate the issue, Simon is first introduced into the text all of a sudden by the unspecified reference, a 'thing' at (34). The complication comes, in fact, out of their troubled mentality to think of the crawler only as a thing where deeply and irrationally it stands for the beast. In other words, the strange, 'crawling thing' is the expected monster to appear.

From the perspective of textual selections, the passage shows topical Themes in their normal positions, that is, unmarked. Yet, being in the initial position, the structure gives them prominence to function as the Subject of the clause. In the overall it is clear that the dominant topical Theme pertains first to 'a thing' (34), then this prominence is emphasised again by the pronoun 'it' (35) and 'the beast' (37, 43, 45). Textually, the indefinite-person pronoun 'it' at (35) stands in cataphoric relationship with 'the beast' at (37), with the possessive deictic 'its' (mentioned three times) (43) and, finally the object pronoun 'it' (46), all of which add more cohesion to the passage. Strikingly enough are the cataphoric references 'a thing' (34) and 'it' (35) which define the already defined and established definite creature in the minds of the boys, i.e. 'the beast' (37). These indefinite references do not only provide cohesion to the text, they also relate as a rule of thump the boy's utter faith that 'it' is the beast. The second Theme refers to 'the circle' (33), 'the new circle' (42a) and

'the crowd' which increases the level of impersonality (46). Another equally important theme is the imperative predicates 'kill', 'spill', 'cut' (38) and again 'kill', 'spill', 'cut' and 'do (him) in' (41). These themes all together form one essential theme that is violence in its extreme. In terms of clause structure, the entire passage is reflected in paratactic relations. No hypotaxis has been employed. Parataxis gives the passage more dynamic nature than hypotaxis. By means of the paratactic structures, the actions flow toward strengthening the dominant tone of the passage, i.e. the tone of violence. Towards the end of the passage at (46, 46a, 46b, 46c, 46c, 46d, 46e and 46f) the clauses are structured by asyndetic parataxis. This way of presenting the final scene through the building up of identical clauses one after the other without any linkers in between illustrates iconically the extreme, uncontrollable violence. In other words, these juxtaposed clauses are piled up in such a way as to choreograph the boys' convulsive and lunatic attack upon Simon.

The lexical choices are as strong an index of style as the syntactic choices. The atmosphere is made horrifying by employing words such as 'thing' (34), 'darkly' (35), 'shrill' (36), 'screaming' (36), 'pain' (36), 'beast' (37), 'blue-white scar' (39), 'noise' (39), 'unendurable' (39), 'abominable' (44), 'tearing' (47a), 'teeth' (47a) and 'claws' (47a). The victim's struggle is also conveyed through the following set of words, 'crying out' (40, 44), 'struggled' (45), 'broke' (the ring) (45), and 'fell over' (45a) There is also lexis that conveys the sickening cruelty. Of these words are the verbs that provoke shocking experience in the minds of the reader with their lexically violent content, 'kill', 'cut', 'spill' (38 & 41), 'do (him) in' (41), 'surged (after it)' (46), 'poured down (the rock)' (46a), 'leapt (on to the beast)' (46b), 'screamed' (46c), 'struck' (46d), 'bit' (46e), 'tore' (46f). The passage comes to an end with Simon killed and buried. And the question Simon asked rhetorically after having confronted the pig's grinning head in the second page of the same chapter, 'What else is there to do?' (164) is now answered, yet unheard, but seen.

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The following passage is taken from the penultimate chapter, *Castle Rock*. It is a long passage; therefore, it is segmented into three parts, the quarrel, the fight, and the murder. The first narrates the stage the remaining four boys have reached. They strive to restart the signal fire, but in vain. Realising their predicament without the fire and without Piggy's specs, they decide to confront Jack to have them back; and thereafter the quarrel starts.

The quarrel:

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

(2) "Give me the conch (2a) and stay still."

(3) "Halt! (3a) Who goes there?"

(4) Ralph bent back his head (4a) and glimpsed Roger's dark face at the top.

(4b) "You can see who I am!" he shouted. (4d) "Stop being silly!"

(5) He put the conch to his lips (5a) and began to blow. (6) Savages appeared, painted out of recognition, edging round the ledge toward the neck. (7) They carried spears (7a) and disposed themselves to defend the entrance. (8) Ralph went on blowing (8a) and ignored Piggy's terrors.

(9) Roger was shouting.

"You mind out—see?"

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

(11a) "—calling an assembly."

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

(14a) "Don't leave me, Ralph."

(15) "You kneel down," said Ralph sideways, (15a) "and wait (15b) till I come back."

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

(22) "I'm calling an assembly."

Silence.

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

(26) Ralph spoke again, loudly.

(26a) "I'm calling an assembly."

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(27) He ran his eye over them.

(28) "Where's Jack?"

(29) The group of boys stirred and consulted. (30) A painted face spoke with the voice of Robert.

(30a) "He's hunting. And he said we weren't to let you in."

(31) "I've come to see you about the fire," said Ralph, "and about Piggy's specs."

(32) The group in front of him shifted (32a) and laughter shivered outwards from among them, (32b) light, excited laughter that went echoing among the tall rocks.

(33) A voice spoke from behind Ralph.

(33a) "What do you want?"

(34) The twins made a bolt past Ralph and got between him and the entry. (35) He turned quickly. (36) Jack, identifiable by personality and red hair, was advancing from the forest. (37) A hunter crouched on either side. (38) All three were masked in black and green. (39) Behind them on the grass the headless and paunched body of a sow lay where they had dropped it.

(40) Piggy wailed.

(40a) "Ralph! Don't leave me!"

(41) With ludicrous care he embraced the rock, pressing himself to it above the sucking sea. (42) The sniggering of the savages became a loud derisive jeer.

(43) Jack shouted above the noise.

(44) "You go away, Ralph. (44a) You keep to your end. (44b) This is my end and my tribe. (44c) You leave me alone."

(45) The jeering died away.

(46) "You pinched Piggy's specs," said Ralph, breathlessly. (46a) "You've got to give them back."

(47) "Got to? (47a) Who says?"

(48) Ralph's temper blazed out.

(49) "I say! (49a) You voted for me for chief. (49b) Didn't you hear the conch? (49c) You played a dirty trick—(49d) we'd have given you fire (49e) if you'd asked for it—"

(50) The blood was flowing in his cheeks (50a) and the bunged-up eye throbbed.

(51) "You could have had fire (51a) whenever you wanted. (51a) But you didn't. (52) You came sneaking up like a thief (52a) and stole Piggy's glasses!"

(53) "Say that again!"

(54) "Thief! Thief!" (pp. 198-201).

The lexico-grammatical analysis:

What distinguishes the above passage is the predominance of the interpersonal function. Halliday (1971: 337) asserts that a sentence can have all the functions present 'though one or another may be more prominent.' Lexico-syntactically, the prevailing mood of the foregoing passage is largely declarative. In such a structure, the Subject initial position is filled with depersonalized nouns or nominal groups. At clause (6) the Subject and Theme

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is an indefinite noun, 'savages' together with the embedded clause 'painted out of recognition' show that the boys are no longer in the normal state. At clauses (6, 12 & 42) respectively 'the savages', 'the savages', and 'the sniggering of the savages' are all impersonal nouns used to imply the complete transformation of the hunters into 'savages'. This is also reinforced by the use of non-verbal words such as 'sniggered' (18), 'sniggering' (42) and 'a loud derisive jeer' (42), and 'jeering' (45). These lexical manipulations along with the impersonal nouns like 'savages' serve to emphasise the impression of dehumanisation, as the boys are no longer behaving like civilised human beings.

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

complete disappearance of the main characters toward the establishment of a new attitude to be adopted by the reader.

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

The interpersonal function in the passage explains the degree of the boys' discord at one end, and the aversion that has now manifestly surfaced at the other end. The presence of imperatives, both marked (44, 44a & 44c) and unmarked (2, 2a, 3 & 53) asserts the assumption of hatred. There are seven imperatives in total, all of which are the tribe's language. This, thereby, emphasises that Jack's and his tribe's attitude towards the other boys is one of aversion or even disdain and contempt. Note the last imperative (54) 'Say that again!' This is an imperative with a threat-loaded meaning. The Mood analysis also shows another stylistic testimony for such antipathy. The occurrence of the pronominal repetition of the second person pronoun 'you' at (44, 44a, 44c, 46, 46a, 49a, 49c, 51, 51a, 51b, & 52) is a key feature that further explains the degree of schism the two main characters has reached;

the aversion that each generates towards the other becomes more evident. Last but not least is the interrogative mood at (3a, 28, 33a, 47, 47a & 49a) which deepens the tension and adds to the drama of the confrontation. The sense of togetherness the boys expressed at the beginning as illustrated by the first-person plural pronoun 'we' in 'we'll have fun' (p. 34) and 'we've got to have rules' (p. 43) is now gone and the feel of otherness has superseded as stated above by the repeated second person pronoun 'you'.

The language of schism also finds its way into the experiential function where transitivity options make a difference in revealing the intensity of the boys' current situation. The transitivity processes reveal: (1) the distance the boys have gone in terms of their relationship and (2) the dramatic transformation of the boys into some other grotesque figures. Particularly striking are the utilisation of the relational processes and the distribution of behavioural processes all over the passage. The clause at (44a) features the relational process-verb 'keep' which ascribes whose is which and with the first-person singular pronoun 'you' as Carrier and 'to your end' as the circumstantial Attribute. In this attributive relational clause, the second person singular pronoun 'you', along with the adjective pronoun 'your' in the circumstantial position reveals Jack's utter belief of the split to have taken place. The tone of the same voice shifts to a relational process of the identifying type. The identifying relational clause at (44b) has the process-verb 'is' that identifies Jack with his new property. The process has the deictic determiner 'this' as Identifier Token at the beginning of the relational clause which indicates the identity and authority of Jack over his Castle and his new tribe as the Identified Value. The domination over the castle as well as the split of the boys is also emphasised and substantiated by the recurrent use of the possessive pronoun 'my' in 'my end' and 'my tribe'. That is, this shift from the attributive to identifying relational clause serves to assert Jack's authority at that end; and the two relational clauses, attributive and identifying, explain the collapsed relationship. The attributive relational

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clause (39) has process-verb 'lay' and has 'the headless and paunched body of a sow' as Carrier and 'where they dropped it' as the circumstantial Attribute. This clause describes an event of a brutal killing implying the complete descent of the hunters into barbarism. The clause at (51) is a possessive relational clause where 'you' meaning Jack, is the Possessor Carrier and 'fire' as the Possessed Attribute. Believing that things have gone wrong, the tense of the relational verb used indicates the too-late situation. The adverbial clause (51a) introduced by the temporal conjunctive 'whenever' expresses Ralph's readiness to cooperate with the other boys.

Talking about relational processes, some constitute matrix clauses and some others are embedded either interrupting or tagging its type or other transitivity processes. The material process at (6) is interspersed by an embedded relational clause, 'painted out of recognition' and so appears as a Circumstance of reason. This type of relational clauses has the effect of giving the reader a break to think seriously of the transformation the boys have undergone. The relational clauses are clauses of 'being'. The relational clause (20) features 'the boys as the Carrier of the relational process-verb 'stood' and metaphorically has the circumstantial Adjunct of place 'in a pool of their own shadow' as its Attribute. The prepositional phrase 'in a pool of their own shadow' features a metaphorical image. The metaphorical use makes it possible to further aggravate the plight the boys have got into. Moreover, the metaphor combines a lexical item that has a strong connotation; 'shadow' is most frequently used in place of darkness meaning that the boys are immersed in their own ignorance of the reality of their nature. The same clause (20) has an attributive relational clause (20a) with a non-finite relational verb 'diminished' and a circumstantial phrase 'to shaggy heads' as Attribute. Such a tagged relational clause stands as a postmodifier to the Head noun 'the boys' which further enhances the argument set up in the matrix clause. And the lexical choice 'diminished' and 'shaggy heads' also promote the disapproving tone of the

proposition of the whole clause. The material process (21) is tagged by a relational clause with zero process. This relational clause (21a) has 'his back' as Carrier and 'shapeless as a sack' as Attributes. This clause is relational by function, but it appears like mental clause. This dual role of the clause makes the boys' perception a reality. The boys' perception is not only a matter of sensing but also of 'being'. Thus Piggy, from the boys' perspective, is no longer seen as animal, but is a pig, a real pig. What I would like to argue at is the fact that had it been a mental process, the result would have been construed cognitively but not relationally. Halliday and Matthiessen (2004: 213) maintain that:

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

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

Grammatical metaphor is a prominent stylistic feature. Ideationally nominalisation helps deflect the attention from the action to the quality. The clauses at (1, 1a, 42 & 45) contain nominal constructions. The clauses (1 & 1a) are existential processes. They are nominalisations of 'shout' and 'cry' respectively in which the nouns have been used instead of the verb. The noun phrases 'the sniggering of the savages' (42) and 'the jeering' (45) are nominalised verbs. These constructions are particularly effective in that they evoke the

unbalanced state of the characters' minds. The state of mind has also been emphasised in the Complement position 'a loud derisive jeer' in the same relational clause that meant to focus on the said mental condition. The same is true of the nominalisation of the material clause (45) in which 'the jeering' has taken over the role of Actor. The relevant point which I would like to make here is the fact that all the instances of nominalisation are devoted to focus the attention on the non-verbal behaviour of the savages. In the interpersonal function each of these clauses (1, 1a, 42 & 45) combine impersonalised nominals; or rather I should say depersonalised. It is discernable that one of the functions of nominalisation is to absent the Agency element from the whole clause: Who shouts? Who cries? Who answers? Who sniggers? Who jeers? Consequently the general focus will much hover over the uneasy mix of the behaviour. It is more surely a sign of human transformation reinforcing the power of dehumanisation, for non-verbal behaviour is essentially a characteristic of animality.

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

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

The scene of the fight:

(1) Piggy screamed.

(1a) 'Ralph! Mind me!'

(2) Jack made a rush (2a) and stabbed at Ralph's chest with his spear. (3) Ralph sensed the position of the weapon from the glimpse (4s) he caught of Jack's arm (4b) and put the thrust aside with his own butt. (5) Then he brought the end round (5a) and caught Jack a stinger across the ear. (6) They were chest to chest, breathing fiercely, (6a) pushing and glaring.

(7) "Who's a thief?"

(8) "You are!"

(9) Jack wrenched free (9a) and swung at Ralph with his spear. (10) By common consent they were using the spears as sabers now, (10a) no longer daring the lethal points. (11) The blow struck Ralph's spear and slid down, (11a) to fall agonizingly on his fingers. (12) Then they were apart once more, their positions reversed, (12a) Jack toward the Castle Rock (12b) and Ralph on the outside toward the island.

(13) Both boys were breathing very heavily.

(14) "Come on then—"

(14) "Come on—"

(15) Truculently they squared up to each other but (15a) kept just out of fighting distance.

(16) "You come on (16a) and see what you get!"

(17) "You come on—"

Piggy clutching the ground was trying to attract Ralph's attention. (18) Ralph moved, bent down, kept a wary eye on Jack.

. . . (19) He relaxed his fighting muscles, stood easily and grounded the butt of his spear. (20) Jack watched him inscrutably through his paint. (21) Ralph glanced up at the pinnacles, then toward the group of savages. (. . .)

(22) The tribe of painted savages giggled (22a) and Ralph's mind faltered. (23) He pushed his hair up (23a) and gazed at the green and black mask before him, (24b) trying to remember what Jack looked like.

(25) Piggy whispered.

"And the fire."

. . .

(26) The shivering, silvery, unreal laughter of the savages sprayed out (26a) and echoed away. (27) A gust of rage shook Ralph. (27a) His voice cracked.

(28) "Don't you understand, you painted fools? Sam, Eric, Piggy and me—we aren't enough. We tried to keep the fire going, but we couldn't. And then you, playing at hunting. . . ."

(. . .)

(29) Now you'll eat (29a) and there'll be no smoke. (30) Don't you understand? (31) There may be a ship out there—"

(32) He paused, (32a) defeated by the silence and the painted anonymity of the group guarding the entry. (33) The chief opened a pink mouth (33a) and addressed Samneric, who were between him and his tribe.

(34) "You two. (34a) Get back."

(34b) No one answered him. (34c) The twins, puzzled, looked at each other;

(34d) while Piggy, reassured by the cessation of violence, stood up carefully. (34e) Jack glanced back at Ralph and then at the twins.

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(35) "Grab them!"

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

(37) "I said 'grab them'!"

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

(39)

       Once more the silvery laughter scattered.

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

"Oh, I say!"

"—honestly!"

(41) Their spears were taken from them.

(42) "Tie them up!"

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

"Jack!"

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

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

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

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

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

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

(59) He charged.

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

"Let me speak."

(66) He was standing in the dust of the fight, (66a) and as the tribe saw his intention (66b) the shrill cheer changed (66c) to a steady booing.

(67) Piggy held up the conch (67a) and the booing sagged a little, (67b) then came up again to strength.

(68) "I got the conch!"

(68a) He shouted.

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

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

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

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

(75) The booing rose and died again (75a) as Piggy lifted the white,

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magic shell.
(76) "Which is better—to be a pack of painted niggers like you are, (76a) or to be sensible like Ralph is?"
(77) A great clamour rose among the savages. (78) Piggy shouted again.
(79) "Which is better—to have rules and agree, (79a) or to hunt and kill?"
(79b) Again the clamour and again—(79b) "Zup!"
(80) Ralph shouted against the noise.
(81) "Which is better, law and rescue, (81a) or hunting and breaking things up?" (pp. 201-205).

The lexico-grammatical analysis:

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

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

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

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

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

The powerless situation which Ralph is now facing is also supported experientially through the ergative structure that profiles Ralph's experience of the surroundings on the one hand and the use of meronymic expressions on the other hand. Parts of Ralph's body are used

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

The transitivity analysis of the actional processes in Jack's discourse reveals a diametrically opposed construction. His action is represented by means of powerful material processes. His aggressive and merciless nature is encoded in the transitivity choice; particularly apparent is the choice of violent verbs, such as 'stabbed at Ralph's chest' (2a), 'swung at Ralph' (9a), 'struck' (49), 'swung (. . .) at Ralph' (62), 'caught him on the ear' (62a), 'grab them' (35 & 37), 'tie them up' (42 & 44a). The material processes especially those of the effective type clearly project Jack as an active Agent, an attacker, initiator or doer of things. In this particular context, it is Jack who does serious harm to Ralph and the other boys. Congruently speaking, the clause at (16a) '(. . .) and see what you get!' is a mental process of the perceptive type. Considering again the use of such a process reveals a

metaphorical interpretation of it. It does not express any sort of mental process. It expresses a material process in which Ralph is threatened to receive a physical reaction from Jack. At clauses (33 & 33a) 'The chief opened a pink mouth and addressed Samneric', Golding offers a good example of impersonalisation. A version of the sentence like, 'Jack addressed Samneric' or 'Jack opened his pink mouth and addressed Samneric' would appear awkward as it does render Jack a conscious being in control of his action. In this sentence 'the chief' is not an Actor but an Agent who served the opening of, not his mouth but 'a pink mouth'. The Medium participant 'a pink mouth' is introduced as indefinite. It is presented with the indefinite article 'a' that further blurs the identity of the main participant 'the chief'. Had the possessive pronoun 'his' been used instead of the indefinite article 'a', it would have given Jack, to some extent, the acting role as if he had his own will to do so. The use of the ideational epithet 'pink' deepens the idea of dehumanisation as this type of colour summons up an image of an animal mouth.

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

On the face of clause (38) 'the painted group moved round Samneric nervously and unhandily' it appears as a material process of the middle type. But this material process acts as a behavioural one. The behavioural process-verb 'moved' along with the Circumstance of Location, namely, 'the space' makes explicit the uncontrolled and unconscious behaviour of the savages. This impression is also supported by the Adjuncts of Manner 'nervously' and

'unhandily' that reflect the mentally unbalanced nature of the painted group. The material process at clause (46) is of the effective type 'they felled the twins clumsily and excitedly'. Here the writer fashions 'they' as the effective Actor to portray first the savages as one unity and to disclose the savage's inhumanity upon the sufferers, 'the twins' who occupy the place of the affected participant, i.e., Goal. Besides, using this effective structure the writer is able to present them in the agentive role and the doer of the felling of the twins; the power which they perform is also the result of their uncontrolled state. This is clear from the use of the Adjuncts of Manner 'excitedly' and 'clumsily' which are essentially a reflection of their inner, emotional tension. In the same way, they contribute to the creation of characters with very limited perception of the action they perform; hence, lack of consciousness.

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

In contrast, the verbal process pattern assigned to Jack and his tribe assumes power and dominion, 'addressed' (33a), 'shouted' (36a), or the projecting verbal clause 'I said' (37). The circumstantial Adjunct of Quality accompanying the verbal clause (36a) 'angrily' (36a) communicates a negative impression of Jack's feelings. At clause (53a) we have a verbal process-verb 'spoke'. But this is to be interpreted as a behavioural clause for the reason that it is oriented towards nobody, 'spoke between his teeth'. Had it been verbal, there could have appeared a second participant, a Receiver. Instead of having a circumstantial element such as, 'spoke to Ralph', where Ralph stands in the process of verbal exchange,

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there is the following circumstance of place 'between his teeth'. Similarly such verbalisation is not made nor meant to be comprehensible to Ralph who is supposed to attend the verbal exchange. Therefore, this non-verbalisation is of the ventriloquist kind for the behaviour is confined to the Behaver; and as such, this behaviour consequently supports the mood of increasing hysteria and loss of control.

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

The mental processes assigned to the other group of boys reveal the real moment in which they feel different; they feel a sense of otherness. The most important are (45 & 45a) in which Jack's boys, while binding the twins, enthusiastically sense Samneric's otherness. In these two clauses 'the painted group' is made the Senser of a perceptive mental process to project their thoughts and perceptions about the others. It suggests their own point of view, 'felt the otherness' and 'felt the power' (45 & 45a) respectively. The process is repeated with a replacement of the sensed phenomenon, 'otherness' and 'power'. This point in which Jack's boys mark the end of togetherness is also strengthened by the temporal adverb 'now'

which marks the new attitude of Jack's boys towards Ralph's boys. Clause (56a) 'and the tribe watched Ralph to see what he would do' is another mental process in which the tribe is the Senser. But what is important about this cognitive process is its Phenomenon 'what he would do'. This embedded clause expresses a modalised sensed, uncertain Phenomenon. Halliday and Matthiessen (2004: 116) note that: "modality construes a region of uncertainty where I can express or ask you to express, an assessment of the validity of what is being said". The use of the modal operator 'would' which has a median value in the proposition expressed weakens the dynamic verb 'do' and triggers the mental limitations of the tribe to predict. The same is true of the median modal verb 'might' in the mental process at clause (69b) 'to hear what amusing thing he might have to say'.

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

unique quality about Jack but also to suggest his sheer responsibility for the death of Simon.

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

brought into existence through a momentary, mental process. (Halliday and Matthiessen 2004: 213).

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

Clause (66b) is another instance of nominalisation. The stylistic strategy in the act of nominalisation is that the participants need not be expressed explicitly for the reason of

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

Other instances of a similar kind are clauses (67a) 'the booing sagged a little', (75) 'the booing rose and died again' and (77) 'a great clamour rose among the savages'. The last one, i.e. (77) needs further explanation for the presence of the Initiator. Here we find another type of nominalisation. The former types are ing-forms used nominally. Nouns that have zero suffixation are referred to as conversions; in this case the conversion of verb. Again the author's sentence could have been paraphrased as the following, 'the savages clamoured loudly'. But my alternative version would grant the savages the congruent role of Sayer; besides, the quality of clamour would sound very much momentary. However, in the original version the 'clamour' occupies the thematic position and the savages appear as merely circumstantial in the rhematic position, it enhances the state of unconsciousness.

To sum up, the use of nominalisation in this manner renders the behavioural processes more permanent than the finite verbs 'cheer' and 'boo', or 'clamour' would suggest and so support the impression of permanence. Dissociating the participants from the sentences gives the impression of depersonalisation; it is the depersonalised 'cheering', 'booing' and 'clamouring' themselves that have effects on the boys. Likewise, they emphasise more on the act, and so the process appears as a permanent characterisation rather than a temporary event in the behaviour of the savages**.** In other words, the general effect which the reader will come out with is the anonymous mass, of anything which is conceptualised as a group of creatures other than human beings. The relational processes and the nominalised behavioural processes all together contribute to the focalisation of the dehumanising process. Moreover, such use of the ideational metaphors, i.e. nominalisation, associates the 'prestige discourses of power and authority.' (Halliday and Matthiessen 2004: 640).

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

In the first paragraph above, an effort has been made to establish the interpersonal elements the writer has with the savage boys. This is shown by the different Attributes he has assigned through the lexical choice that reflects his discontent and even disdain towards the boys' actions. It is worth mentioning at this stage that the textual and interpersonal dimensions interlock as the descriptive words have been given the thematic priority. The

interpersonal as well as the textual elements provide insights into the construction of the kind of the conception the writer bears for 'the group of savages' at one end and the relationship between Ralph and his boys, and the 'pack of painted niggers' at the other end. Continuing with the interpersonal function, I shall focus on the appraisal selections made throughout the text. There is an attitudinal element that has implications for intense hatred that subsequently constructs sympathy for Ralph's group. It will also hold Jack and his boys in contempt in the minds of the reader.

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

The Murder of Piggy:

> (1) Now Jack was yelling too (1a) and Ralph could no longer make himself heard. (2) Jack had backed right against the tribe (2a) and they were a solid mass of menace that bristled with spears. (3) The intention of a charge was forming among them; (3a) they were working up to it (3b) and the neck would be swept clear. (4) Ralph stood facing them, a little to one side, (4a) his spear ready. (5) By him stood Piggy (5a) still holding out the talisman, the fragile, shining beauty of the shell. (6) The storm of sound beat at them, (6a) an incantation of hatred. (7) High overhead, Roger, with a sense of delirious abandonment, leaned all his weight on the lever.
> (8) Ralph heard the great rock (8a) before he saw it. (9) He was aware of a jolt in the earth that came to him (9a) through the soles of his feet, and the breaking sound of stones at the top of the cliff. (10) Then the monstrous red thing bounded across the neck (10a) and he flung himself flat (10b) while the tribe shrieked.
> (11) The rock struck Piggy a glancing blow from chin to knee; (11a) the conch exploded into a thousand white fragments and ceased to exist. (12) Piggy,

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

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

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

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

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

(23) "I'm Chief!"

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

(34) The Chief stopped by the pig, (34a) turned and held up his hands. (35) "Back! (35a) Back to the fort!"

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

(37) The Chief spoke to him angrily.

(38) "Why aren't you on watch?"

(39) Roger looked at him gravely.

(40) `"I just came down—"

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

(43) "You got to join the tribe."

(44) "You lemme go—"

(44a) "—and me."

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

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

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

(49a) "That's not the way."

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

The lexico-grammatical analysis:

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

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

Taking the lexico-grammatical features of the experiential component first, we find Jack and his savages involved in material processes as Actors, important of which are those inanimate participants taking the agentive role in the ergative: effective processes. In those actions Jack and his followers are presented to act, affect and take control of what is

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

(15, 15a & 16) refer to Piggy's parts of body, the Medium of the processes. Other transitivity processes are: five mental processes (8, 8a, 26a, 31, 31a & 32), two verbal (12 & 19), three relational (9, 15a & 28) and three behavioural (16, 48 & 51a).

Roger's clause (7) is the key moment that causes the deliberate physical violence on the island. Roger has slammed the door against humanity. No longer controlled by a patina of humanity, Roger takes the role of Actor of the material process-verb 'lean' that led to the falling of the rock over Piggy, who was talking plaintively. Being agentive in this incident, his response, rather reaction to Piggy's series of questions is seen as insane and barbaric. Absolutely barbaric because the action is clearly embarked upon without a flick of consciousness rather it is a psychological stimulus beyond his control. This is manifest as Roger is postmodified by a circumstantial Adjunct of Manner 'with a sense of delirious abandonment' that acts as triggering that fatal action. Roger, who has been the focus at clause (7) is later dropped and superseded by three separate clauses of material processes where the 'thing' or 'rock' takes over the action processes. At clauses (10, 11 & 13), we find a shift in the use of metonymic agency - from human to nonhuman participants. At clause (10) 'the monstrous red thing' which is later identified as the 'rock,' takes the role of Actor bounding 'across the neck' and falling upon Piggy, the targeted. Clause (11) is the effective material process that assumes the task of the violent action of striking Piggy badly. This is also supported by the Scope 'glancing blow' and further postmodified by the circumstantial Adjunct of location 'from chin to knee' indicating the enormity of the action. The savage action can be identified by and understood as initiated by Roger but the effect of removing him from the clause in favour of the 'rock' endorses the non-volitional action. After hitting Piggy, the 'rock' at clause (13) on its way to the forest bounds still 'twice'; the use of such an Adjunct of Manner is to imply the colliding strength of the boulder even after the first strike that landed on Piggy. At clause (39) Roger takes over a behavioural activity 'looked at' to

emphasise the psychological development that Roger now offers more than before. This impression is also supported by the circumstantial element of Manner, more delicately of Quality 'gravely' that further modifies the way the process of looking at is dealt with. The material process at clause (50) also supports the awe that he shows to Jack. The material process-verbs 'edged' and 'avoid pushing' materialise such behaviour as the actions performed suggest Roger's serious attempt to avoid any body contact 'with his shoulder.' At clause (52) Roger appears in a material clause (52), i.e. 'advanced upon' that shows first Roger's intention to have other's attention towards him. This material clause is followed by the evaluative narrator's opinion in a significant rankshifted relational clause (52a). The relational process 'as one wielding a nameless authority' is ironic for the fact that it is circumstantial on the one hand, and for the choice of the semi-oxymoronic and sarcastic expression 'a nameless authority' that succinctly expresses that while he has full pride of what he has committed, still is uncomprehending of this titular authority he has achieved.

Upon this sudden and murderous action, Jack, excited, immediately takes the role of Actor of the material process-verb (20) he 'bounds out' and then as Behaver of the behavioural process-verb (20a), i.e. 'began screaming' which is further modified by a circumstantial element of Manner that has the function of signposting the quality of Jack's excitement. The narrative switches to the direct-speech mode presenting Jack as challenging and threatening Ralph in a series of mental, relational, existential and material processes reflecting his insidious narcotic of talking as psychological instigating imminent action at (21) 'see' and 'see' is a mental process-verb directed towards Ralph to take the role of Senser and consider what is about to receive, that is, murder. The repetition of the verb 'see' is to suggest full consideration of the action on Ralph's part. Further to intensify his threat he uses a relational process of the identifying type (21a). In this clause 'that' stands for the Identifier, that is, the killing, and the Identified is Ralph. At clause (21c) he is the Senser of the

cognitive process-verb 'meant' describing his mental readiness and willingness to act as such and the Phenomenon 'that' denotes again the killing. To confirm that Ralph is no longer in authority, he switches to an existential process to define as being hopeless and helpless as the Existent, referred by the 'tribe', does not exist 'any more'. The conch that has been symbolic of authority is now 'gone'. That is to say, all the potentials that made Ralph a leader are lost and that Jack is now in authority.

Upon voicing his threats, he turns to a material process-verb (22) he 'ran forward', modified by the circumstance of space 'forward' which shows the impulse of an intentional action; then back to a Behaver of the behavioural verb (22a), i.e., 'stooping' which describes how much psychologically exhilarated Jack is by this victory. Once again the narrative changes to the direct speech mood. The switch to such a mode amid intense confrontation has the effect of a very much enhanced authority on the part of the speaker. Thus, in an attributive relational process (23) Jack proclaims 'I'm Chief'. By this defining clause, Jack marks a new phase on the island with a new leadership. At clause (24) and with a view of deepening Ralph's suffering, Jack is assigned further active role in a material process, yet this time the verb is of effective type (24), i.e. 'he hurled his spear at Ralph,' and particularly an action that will have the destructive consequences. Consistent with the use of non-human participant as the grammatical subject of the clause, Golding unleashes the instrument to take control of the action. Though it is the 'spear' that Jack thrust at Ralph, yet it is the 'point' that harms Ralph badly. The narrator could have used the 'spear' in place of the 'point', but such an alternative would not add much of cruelty as his brilliant choice. Similarly a rewording such as 'Jack tore the skin and flesh over Ralph's ribs with his spear' would divert the attention to the trailing circumstantial elements 'over Ralph's ribs with his spear.' Following this stylistic device, the Actor, albeit becomes assimilated to his action; and manageably for the reader to grasp the notion of brutality' the structure renders the boys at the service of their

own pressures. Clause (25a) with its material process-verb 'sheared off' continues the cutting action yet this time by stripping a piece of skin and flesh and finally falling into the water. Still clause (27) contains another instrument in the place of Actor 'another spear' followed by another noun group (i.e., apposition) 'a bent one'. These noun groups along with the negated material process-verb 'would not fly' and combined with the Manner Adjunct 'straight' signal that Ralph could have been killed too had it been straight. But his life is saved as the spear 'went past his face' (27a). As Ralph has been the target, the spears continue to perform the role of Actors of material verbs. This time, another 'one' (27b), falls from the neck of the mountain. The succession of noun phrases 'the point' (25) that by implication refers to Jack's spear, 'another one, a bent one', (27) 'one' (27b) from above, and 'the spears' (31d) is significant. They confirm not only the notion of their acting in unison for they do not spell out the actual Actors or Instigators of the processes but also to depersonalise their doings and so add a gothic horror to the scene.

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

The violent atmosphere is also supported by the behavioural mode of processes as an outlet for the psychological tension Jack and his tribe are now experiencing over the situation. Jack features as Behaver in two significant behavioural process-verbs, i.e. 'was yelling' (1) and 'began screaming' (20a). The tribe, too, undergoes four behavioural processes. At clause (10b) the tribe, upon the falling of the boulder, react to this event by the behavioural verb 'shrieked' denoting its absolute excitement. Clause (26b) also reveals the

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tribe's tensed behaviour through the behavioural process-verb 'screaming' in a way resembling Jack 'like the Chief' in which this Circumstance of comparison symbolically suggests Jack as the inspiring-figure. The remaining two behavioural processes are (28a & 36) expressed in 'swarmed' and 'returned' respectively. The former reveals the uncontrolled way their action of moving is carried out; the latter postmodified by the circumstantial expression 'noisily' makes apparent their psychological turbulence. These behavioural processes combined together with the other transitivity processes, particularly those of the material variant, illustrate in a way the exercising of power, and in another, aggression over the other group of boys. This impression is also enhanced by the very lack of mental representations; and it is no surprise for cruelties to eliminate any sense of cognitive or affective involvement. In fact, the narrator does not mention their mental state explicitly as directed processes but rather expresses it in the nominal style. Therefore, we can notice two nominalised mental processes, 'intention' (3 & 24) and 'hatred' (6a) which are of the desiderative and emotive types respectively, and both are negatively charged. And as a rule of thumb, nominalisation renders mental states more permanent, determinate and hostile. Only in two verbal expressions does Jack appear as Sayer, 'spoke to him' (37) and 'said no more' (42). Though the verbal processes are rare, the verbal process-verb 'spoke' assumes the Sayer to be one who has power and that is further modified by the circumstance 'angrily' reflecting the Sayer's state of mind. The verbal process 'said no more' at clause (42) is hypothetical which means his authority is now efficient which entails no effort. Jack is aware of Roger's awed way of responding which is manifest in his hesitation to complete his answer. This is expressive by the hyphen used, so Jack prefers not to comment but turns towards Samneric. The significant verbal realisation of Jack is presented through the behavioural process 'began screaming' (20a) which is followed by six consecutive sentences in their direct speech mode. As regards the relational processes, there are four in the passage.

These are: (2a, 18, 23 & 47). At clause (2a), we find a relational process in which 'they' stands for the savages' act as the Carrier of the Attribute in the indefinite nominal group 'a solid mass of menace'. Experientially, the nature of such attributive relational clauses is to designate a particular description to the first participant, 'they'. And in this context 'they' has been defined with ominous quality presenting them, at the same time, as one group acting out of solidified menace. At clause (18), there is a relational process that features a zero nominalisation of the nominal group 'the silence'. The nature of nominalisation is to lay some sort of emphasis and impersonalisation on the entity being described. Here 'the silence' and 'complete' function as Carrier and Attribute respectively in an attributive relational clause. By ascribing the Attribute 'complete' to the Carrier 'the silence' endows the Carrier significance resulting from the murderous scene as being cruel, yet permanent. Being an abstract and impersonal way of expression, the grammatical metaphor removes the actual process experientially from the real participants causing a stunning, dumbfounded even hostile atmosphere. Seen in the same light, the writer at the relational clause (47) expresses a material process of 'prodding' in an impersonal and nominalised way with the Actor being implicit. The Carrier, 'the prodding' has been assigned the Attribute 'rhythmic' that suggests a constant nature of the process. Therefore, a sense of hatred is to be aroused in the minds of the reader. The same is true at clause (51), where the nominalised behavioural process 'yelling' takes the role of a Carrier. As mentioned above clause (23) is a relational clause with the process verb 'am' and 'I', meaning Jack, as the Carrier and 'Chief' as the Attribute assigned to him. In other words, it characterises Jack as to what he is now. By using this attributive relational type of structure Jack emphasises his new, controlling role at this new phase on the island.

To the violence-charged scene rendered by the characteristic use of the transitivity processes (material, behavioural and relational), the same tendency of depersonalisation and

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

With regards to the transitivity patterns of Ralph, Piggy and Samneric reveal their inability to initiate, to intervene, to encounter the forces that maintain the sheer oppression of those transformed individuals. Ralph's helplessness is depicted in clauses (1a, 10a, 26, 29,

31a, 33 & 33a). Experientially speaking, these are material processes of the middle type, that is, they construe happenings and not actions. Besides they are one participant clauses (i.e. intransitive); they do not extend to or affect human or nonhuman participants, only the main participant is the affected one by the process, in this case the affected Actor.

Amid screaming and yelling of the savages, Ralph appears helpless as apparent in the middle clause (1a). Although he is an Actor of the process, there is no Goal specified but a Scope, a reflexive pronoun 'himself'. He is unable to communicate in the wilderness of the other group. And the Circumstance of Duration 'no longer' inserted in the clausal structure makes impossible his endeavour. The second incident is described as the rock bounds across the neck. He appears as Actor of the Scope material process-verb 'flung' (10a), but this is an attempt to avoid being crushed by the bounding rock. The affected of the process is again a Scope represented by the reflexive pronoun 'himself'. The action leads to his lying down on earth as the resulting Attribute 'flat' confirms. As the assault takes a violent turn by the murder of Piggy, Ralph's powerlessness begins dramatically. Witnessing the savage assassination of his close friend Piggy, he starts losing control of himself. Shocked, he finds himself speechless despite his unrealised try. To make this helplessness clear and effectual, he is referred meronymically to his 'lips' (19). And it is his part of body, the 'lips', that takes the participant role of a Sayer of the verbal process-verb 'formed'. This representation, by reference to the lips as the syntactic Subject, endows potentiality to act independently and consequently demote further his effectuality. As the controlling counterparts continue their savagery, Ralph suffers. Now the material process choices he is forced to select are those which are clearly enough decisions to disengage, to save his life. Being a witness as well as a member of that group, Ralph becomes the second victim. Jack appoints himself chief and feels the otherness of Ralph. Then he flings his spear at Ralph. Ralph gets hit and is 'stumbled' (26). Ergatively, he is the Medium, the affected participant of the process. The

helpless situation he is unwillingly in is reinforced by the rankshifted mental clause (26a) prescribed by the perceptive verb 'feeling'. In spite of his skin being cut off by the spear, the feeling which he has experienced is not of a physical agony, but of an internal one. This mental anguish is made bolstered explicitly by the coordinating correlative conjunctive 'not-but'. Reaching this point, Ralph flees. The action of fleeing is portrayed at clause (29). The actional process is that of the middle material type in which he appears the afflicted one by the two process-verbs 'turned' and 'ran'. Stylistically, it seems that for every powerless event there is a reflection for his psychological state. The focus pans away and presents Ralph undergoing two mental operations (31 & 31a): 'obeyed' and 'did not know' respectively followed by a relation alone (31b), i.e. 'possessed'. The mental process-clause 'He obeyed an instinct,' what instinct? It is the instinct of fear, which he now believes he 'possessed' that first caused the killing of Simon and then developed to be the controlling urge within the savages. Up against the causal power, he continues his fleeing as the clause (31c) makes clear by the choice of another middle material process 'swerved' in an attempt to avoid getting hit by the spears. The focus again pans away to present Ralph as processing a mental process of the perceptive type. The workings of such mental processes interposing the involuntary running away sit the fact ahead as to the cause of 'what make(s) things break up' (LoF: 157). In the same vein, the narrator keeps presenting Ralph as a Senser of a mental process; this times a perceptive one. At clause (32), Ralph, amid showering of spears, is still able to perceive the reality of his helplessness. This is reflected by the Phenomenon 'the headless body of the saw,' the desire to kill. After seeing the slain sow, he regains himself and makes a quick move. Still this action is of the middle type (32a), in which he remains the affected Actor of the material process. Finally, he resolves to run towards the forest. Even though this decision is rendered helpless again through the choice of the middle, yet marked material process (33), and more particularly by the use of present in present which is often a

pretty clear indicator that the action is superventive and involuntary. The clause could have been written, following immediately clause (32a), as 'and then crashed through the foliage and small boughs', but this would endorse Ralph with a sense of control and the reported action would appear satisfactory. Thus, the last endeavour is given a separate sentence to imply that Ralph found himself in the process of crashing through the leaves and branches. This impression is also reinforced in clause (33a). Indeed his unplanned attempt to flee and disappear ends in a passive clause 'and was hidden by the forest', to say it the other way, it is the forest, as indicated by the 'by-agentive phrase' that takes the process of hiding him. For, if we reconstruct its active voice clause, the result would be 'the forest hid Ralph.'

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

The rock has struck Piggy dead and he is presented as lifeless. This is illustrated by the embedded, unrealised verbal process (12) 'saying nothing' and further modified by the circumstantial elements 'with no time' and 'for even a grunt.' He only undergoes events out of his consciousness. This is reflected by the preponderance of the middle ergative structures. The ergative verb (12a) 'travelled' with its negative associations sends him to 'the air sideways'. The action at (12b) ranges over the same structure 'turning over'. Then, he 'fell

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forty feet'. The continuity of the middle material processes 'fell' (14) suggests his complete passivity; this sentence intensifies a great deal the harsh falling of Piggy. To hammer home the point more forcefully, the three words feature alliterative coordination through the fricative /f/ sound that semantically impersonates the long falling. The middle material verb (14a) 'landed' describes now the after-long falling 'across the square red rock in the sea.' At (15, 15a & 16) Piggy, now is no longer referred to by his name, but by reference to parts of his body, i.e. 'his head' (15), 'stuff' (15a) and 'Piggy's arms and legs' (16). It is the final moments which are particularly prevailing in these sentences. Piggy's life no more figures as a participant in its own right. The material verbs used at these respective clauses 'his head opened' (15), 'stuff came out' (15a) emphasise Piggy's deadly moments on the one hand and on the other the enormity of Roger's action. Abruptly, the reader comes across a relational process of the attributive type (15b) that reveals the spilling of his blood as the relational process-verb 'turned' and the Attribute 'red' describes. To put a final dramatic ending to this cruelty, Golding abandons the previously deployed transitivity processes and features the last deadly moment with a behavioural process (16). The reference to Piggy's death could have stopped at the relational clause (15a) where 'red' symbolising his blood would have been fairly sufficient and convincing too of his death. But the author still has a lot to say. He preferably chooses to end with a behavioural process of the physiological type aiming at describing Piggy's last reactive, involuntary motor movement. The impression of this internal reaction is semantically achieved by the behavioural verb 'twitch' and the immediacy of the process is reinforced by the Circumstance of Manner 'a bit' signalling the immediate submission. The sentence does not stop at this. The brutal murder lends itself to a comparison. The writer ironically equates the body's twitching with that of killing a pig by the use of the circumstantial Adjunct of Comparison 'like a pig' and more elaborated in the hypotactic clause (16a) 'after it has been killed'. In this simile, Piggy is seen as the pig

suffering the pain of killing. The murder incident takes us back to the question Piggy asked rhetorically 'what can he (Jack) do more than he has?' (p. 194). If it needs an answer, the immediate, possible one would be 'nothing.' For the positive rhetorical questions have the force of strong assertions (Rodger 1982: 123-161). Despite the irrefutable assumptions of such questions, this goes against Golding's belief, a belief that man can do more than that. And Piggy's question that was not supported verbally is now brutally refuted; it is answered yet unheard but seen.

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

Up to this point, I have been discussing Ralph, Piggy and Samneric's passivity, failures and impotence although as participants in the process they are referred to at times as

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

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

Declarative being prevalent in the above text, the examination of Subject selection asserts further on the emergence of the controlling group's point of view. The majority of

Subject positions are assigned to Jack, Roger, the tribe, instruments, and natural forces and nominal groups, that have the semantic role of Subject reflecting their attitudes, all of which stand as antagonist to the other inert group.

Jack alone has the most references as Subject (including proper names, pronominal and definite description) among his peers. He is referred to as Jack three times at (1, 2 & 20) and two times as second person pronoun 'he' at (22 & 24), and two times as a first-person pronoun 'I' at (21b & 23). Strikingly enough, the end of the confrontation, on five occasions, he is alluded to as 'the Chief' at (34, 37, 42, 45 & 46). The same reference 'the Chief' exists three times (23, 26b & 50) sprouting in other grammatical positions. This new title, unlike its preceding occurrences of the novel, gains a special significance. The abrupt use of the 'Chief' with the capital 'C' seems to have an allegorical meaning. It is a reflector for the moment of complete transformation in terms of feelings, attitudes and above all power, rather than a mere representation of Jack. In addition to presenting Jack as the topic in all his clauses, his perspective turns dominant. This is not the only case. When Jack is the Subject, Ralph or the other boys are relegated to the background, to speak systemic to the Residue. They either feature as objects or Goals or taking over circumstantial roles. This illustrates as well as strengthens the constitution of their ideology as one direction. Roger appears as a proper name in the Subject position five times at (7, 36a, 39, 50 & 52), and one time as 'I' (42). The 'tribe' is referred to as such three times at (10b, 26b & 36) in the place of Subject, and the same occurs seven times at other syntactic positions, and twice by third person plural 'they' (2a & 3a). The use of the pronominal 'they' in context reveals a bond of unity and closeness and is emphasised by the attitudinal nominal group 'a solid mass of menace'. The last reference is by the definite description 'the anonymous devil's faces' (28a). In Appraisal terms, the aforementioned description can be defined as the interpersonal or narratorial 'judgement'; the attitudinal voice towards the savage group in which it is discontented with.

The instruments used as weapons are referred to six times as 'the monstrous red thing' (10), 'the rock' (11 & 13), 'the point' (20), 'another spare' (27), 'one' (27b) and 'the spears' (31d). They are used in the Subject and thematic positions; they further emphasise, by implication, their role. The nominal groups, being the syntactic Subject, occur six time 'the intention of a charge' (3), 'the storm of sound' (6), 'the silence' (18), 'a great noise' (30), 'the hangman's horror' (41) and 'the prodding' (47). The lexicalised groups of their actions support the subject matter of the controlling group as the more unified the more dominant. These roles are exploited by the writer to underline once more the action performed as being determinate and violent. Contrastively, the role of lexicalised nominals is absent in Ralph's group. The last Subject position is reserved for the natural forces. They have the occurrences as such three times as 'the sea' (17), 'the water' (17a) and by 'it' (17b).

In contrast, there are stylistic pointers which signal Ralph and his boys' defeated will to achieve the aims they have come for in the face of the savage group. This impression can be seen in view of the type of references they have been given. Ralph appears as a proper name and in the Subject slot five times as many as Roger, i.e. (1a, 4, 8, 26 & 29), but eight times as a pronominal reference 'he' (8a, 9, 10a, 31, 31a, 31b, 32 & 33). The latter five occur towards the end of his lame escape, which imply his diminished perspective. Unlike Jack towards the end of the attacks he regains a new perspective. The Subject position at clause (19) is filled not with his personal name but with a part of his body 'Ralph' lips' in which Ralph stands as defining 'lips'. While Ralph remains holding the Subject position in all his clauses, no reference to the other group is being mentioned as featuring either as objects or Complements. And when there is one, the Subject and object conflate, which further aggravates his dilemma to compete the other forces. Piggy, on the other hand, is presented three times as a proper name (5), (12) and (14) whereas the remaining references to him in the Subject and thematic position are no more than his body parts. This supports that the

topic or subject of the narrative is no longer about Piggy, but his fragmentary parts of body 'his head' (15), 'stuff' (15a), 'Piggy's arms and legs' (16), and 'the body of Piggy' (17) in a passive voice. In the latter two, Piggy stands as a premodifier and postmodifier respectively and not as the central Subject. In the same vein, Samneric occupy the Subject position only three times, a description 'the twins' (28), as proper names 'Sam' (48) and 'Samneric' (51a).

For the interrogative and imperative Mood, there are four questions and three commands. Neither refers to Ralph or any other participants. They are mainly associated with Jack who now sees in himself the power over others. As far as questions are concerned, they are realised by Wh-interrogatives (39, 46, 46b & 46c). Taking (39) first, Jack practises control over Roger. He questions his being away from the cliff. The question introduced by the Adjunct 'why' demands circumstantial information from Roger. Roger, violating the maxim of relevance, responds in a way that shows his great awe to Jack. Instead of providing causal explanation, he responds 'I just came down-.' Note the use of the Mood Adjunct 'just' that signifies immediacy. Here Roger tries to justify for the meaning of his utterance, the justification which appears as urgent and immediate, yet terrified as indicated by the means of hyphen at the end of his utterance. The dilemma to his descending the hill is made aggravated at clause (41) that immediately follows his response. The nominalised 'horror' modified by the 'hangman' puts Roger in a pure state of horror and so intense to paralyse his justification. While mistreating the twins in retaliation, he speaks up three inquisitive questions non-stop. And by the consecutive nature of the questions, he breaks the mode of speech functions. The interlocutors are not given a chance to take part in the communicative event. If this means something it means Jack's assumption of power over others. These questions are at (46, 46b & 46c), all of which are introduced by 'what'. These questions could have been asked using 'why' as in 'why did you come with spears?' or 'why didn't you join my tribe?', but this would have added a circumstantial element of reason to his

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questions and so a different proposition; the thing which he is not seeking. Further by this structure he would have granted them the opportunity to defend themselves. He deprives them from this right. Besides, my rewordings have the function of a material process in which the twins will feature as Actors in both processes, and 'with spear' as a circumstantial Adjunct of Means in the first, and 'the tribe' as a Goal in the second. Depriving them from the right of justification, he instead frames his question in a manner of accusation by the benefit of mental process, and even contempt indicated by the Expletive marker 'eh' which enacts his current attitude. The use of the mental process in the interrogative Mood serve this purpose 'what do you mean by. . .?' in which the twins stand as Senser and 'what' for the Phenomenon. It is this 'Phenomenon' which he wants the twins to respond to and which, as it seems to be from Jack's perspective, has no value. The valuelessness is made explicit first at the first question (46) 'what do you mean by it, eh?' where the indefinite pronoun 'it' stands in cataphoric relation with 'by coming with spears' in the following question (46b). These series of no-feedback-required questions is a new marker of his attitude, i.e. being of penchant for torturing. What results immediately after his contemptuous interrogation is a stylistically powerful language that describes the tedious, contrived and wicked action 'the prodding became rhythmic'. (47).

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

According to Halliday and Matthiessen (2004: 1470), modality refers to 'these intermediate degrees between the positive and negative poles.' Toolan concurs with the

previous scholars and maintains that modality 'denotes the linguistic means available for qualifying any claim or commitment (one makes) in language' or in narrative fiction. (1998: 46). Although there are six cases of modalised propositions, only four of which are of importance for they add an interpersonal element to the meaning of the text. These are 'could' (1a), 'will' (21b), 'got' (43) and 'lemme' (44). At clause (1a) the modal operator 'could' is inserted to the verbal group 'could no longer make himself heard' to express the degree of the probability of the activity. As the finite modal operator 'could' stands low in the system of modality, it minimises the force of the proposition. Thus, along with the negative Mood Adjunct 'no longer', it presents Ralph as unable to get the other boys listen to him. At (21b) the finite modal element 'will' is employed to express again the degree of probability, yet, this time of high modality. Therefore, the use of 'will' in the clause 'that's what you *will* get!' is indicative of Jack's determination over the proposition 'killing'. Presenting his intentions as such, he not only emphasises his certainty, but also sets Ralph as the next victim as denoted by the second person singular pronoun 'you'. The remaining two kinds of modality (43 & 44) express the powerful and the powerless respectively. The clause (43) 'you got to join the tribe' is structurally declarative; yet semantically the modulated element 'got to' grants it the force of a command. Jack expresses the attitude through the modal operator 'got to' which enjoys a high degree of obligation. Hence, the quality of his statement sounds more like a warning of a thoroughly frightening kind. This impression extends to clause (44) where a terrified voice is heard. The choice of the low modulated operator 'lemme' meaning 'let me' weakens the speaker's demand *vis-à-vis* Jack's strong assumption about their joining the tribe. Both the clauses function as commands, but the difference is clearly one of power. Other ways of introducing evaluative judgments can be seen in a variety of grammatical structures. Nominal groups in the text play a vital role entailing the narrator's imposed presupposition over the events. In the following nominal

groups 'a solid mass of menace' (2a), 'the intention of a charge' (3), 'an incantation of hatred' (6), 'the monstrous red thing' (10), 'a glancing blow' (11), 'the anonymous devil's faces' (28a), and 'a nameless authority' (52a). At (2a, 3 & 6), 'menace', 'intention' and 'hatred' respectively express narratorial antipathy as the nouns ameliorate negative associations. At (2a) 'solid', (10) 'monstrous', (11) 'glancing', (28a) 'anonymous devil', and 'nameless' (52a) there are adjectives which Halliday and Matthiessen call interpersonal or 'attitudinal epithets'. They evaluate, from the writer's point of view, the head nouns in each group in a way reflecting his dislike and contempt. In the same vein, the 'wildly' (20a), 'viciously' (24) and 'fiercely' (46a) all the same have a depreciating judgement over the savage group's actions as being cruel and inhuman.

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

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

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. . . and his spear was ready' could result in a highly active involvement in the scene, and similarly a more controlling action with a logical connection. The verb is active and the circumstantial element is that of Manner/Means attributed by 'ready'. Likewise, the second paraphrase displays interlocked actions. But this is not the intended proposition. The combination of a finite followed by non-finite progressive has the benefit of anchoring the state of depression and hopelessness. The verbless clause at (4a) serves the same purpose. In fact the device of presenting an unattached verbless clause in the background is to reflect or create two realities which seem to be unrelated. Besides the ellipted coordinator 'and' renders the experiential, psychological effect more immense. Piggy appears at clause (5) as the Subject, but not in thematic position. Piggy, though Subject, occurs in the rhematic position. The textual position has been markedly given to a Circumstance of place, 'by him.' This role of marking a Circumstance has two propositions to reveal. First, it endows Ralph with an important status among his group; second, it discloses the fact that Piggy can not act alone without being attached to Ralph and so connotes his socially vulnerable position. The Theme at (6) and (6a) is realised by a nominal group denoting an abstract entity that stresses their tensed psychological condition. This time it is 'the storm of sound'. Off the forming of a charge, their sudden reaction to it has become a material and insistent reality. This is reflected in the metaphorical expression, i.e. 'The storm of sound beat at them'. This is material metaphorisation of a behavioural process where an abstract noun has taken over the role of Actor instead of the real human participants. Therefore, this characteristic, figurative rendering of the behaviour process, stresses a great deal the degree of loathing they have developed against the other boys. The behavioural process-verbs such as, 'shout', 'scream', 'boo', 'clamour', etc.), if used with the third-person plural pronoun 'they' as an Actor, would have a less expressive force as the activity of such processes will be in the rhematic position. Unlike the original sentence the activity is thematised. At (6a) 'an incantation of hatred'

which is punctuated by a comma from the clause (6) postmodifies the whole sentence. This clause could have been modified by an adverb of Manner that expresses their abhorring attitudes without the use of such a staccato construction. More strikingly is the fact that such a structure, separated from the main clause by a comma, is iconic as it syntactically ejects how discontentedly and emotionally the narrator is detached from the savage group's behaviour. At clause (7), we find a Circumstance of location 'high overhead' occupying the thematic position. This is a marked Theme which features a background image of the scene. This feature of positioning such locative Adjunct in the initial position is also a stylistic device as it imposes a source of apprehension whose effects enforce' the reader's response to prepare for a new turn in the confrontation.

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

The clauses (11-17d) build the third paragraph. This paragraph is particularly essential for it chronicles Piggy's death. There are eleven Themes, six of which are

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

gulp in Piggy's body. Then, the trailing clauses, (17b & 17c), iconically impersonate the back and forth of the sea-waves. Thus, placing the simple main clause (17d) at the end of this series of clauses, the syntactic structure helps to portray the sudden disappearance of the body.

Paragraphs four, five, six, seven and eight portray the consequences of the aftermath. The first clause takes 'this time' as its marked Theme in a relational process. An existential clause like 'there was complete silence' with 'there' as Theme would have been possible yet less foregrounded. With 'this time' we can read the narrator's pathetic involvement as the demonstrative deictic 'this' suggests his proximity to the narrated event. Moreover, the demonstrative 'this' with its comparative force sets 'silence' in comparison to other silences that were a matter of complying rules; 'this time the silence' is shocking forcing itself upon the characters. 'Ralph's lips' appears as Theme at clause (19). Shocked and frustrated by the unspeakable crime, Ralph's lips are unable to pass any 'sound'. The shift of agency to part of body is a telling way of expressing Ralph's most shocking moments where his lips acts alone even though the enormity of the scene left the verbal attempt unreleased. The Circumstance of Manner 'suddenly' is placed in the marked position at clause (20). By Thematising the adverb 'suddenly', the reader is invited to ponder over the proposition of the clause. This fronted topic reflects how Jack was mentally and physically prepared for the crime to be executed. The Theme 'see' at clause (21) seeks Ralph's contemplating over the blood-shed scene and so he should acts accordingly. Clause (21a) features an identifying relational clause with 'that' as the Identifier Carrier in a thematic position which stands as a message for Ralph, and an Identifier Attribute that is a rankshifted clause where Ralph occupies part of this rhematic position. Jack appears as Theme in the first-person pronoun 'I' at clause (21b), stressing on killing Ralph. The existential process with the dummy Subject 'there' at (21c) takes the thematic position in a negative sentence to confirm Ralph's hopeless and

defeated position as too late to regain his power. At clause (21d) Jack makes reference to 'the conch' as the Theme that is in the passive voice to emphasise that what made Ralph a chief is now 'gone'. At clause (22), the Theme, a third-person singular pronoun 'he' refers to Jack to display him as obsessed with something he is compelled to reveal. This is evident in the abrupt action realised by the material process-verb 'ran forward' and supported by the behavioural process-verb 'stooping'. At (23) 'I' takes over the thematic position in Jack's utterance. The 'I' is not only a syntactic Theme, but also a psychological theme for what follows the starting point of his message is the introduction of himself as chief in a situation he feels now under his grip. In addition to Jack's psychic condition at this moment of mounting excitement, he feels the urgency to exercise his power, to dominate and take full control; so he turns to exercise his power, the killing power over Ralph. His determinedly killing disposition is discussed in the following telltale sentences.

Paragraph nine starts with clause (24) to (33a). There are fourteen Themes: two interpersonal and the remaining are topical. Ralph appears as topical Theme five times, Jack one time but the instruments occur three times as Theme, the tribe or savages two times and there is one occurrence as Theme for a nominalisation and the twins. Clause (24) contains three Themes: two interpersonal and one topical. Jack is in the topical thematic position. This topic displays Jack as an active, wilful character intending to kill Ralph 'he hurled his spear at Ralph'. But Jack, being textualised as the topical Theme, is premodified by two marked interpersonal Themes, 'viciously' and 'with full intention'. This foregrounding of the attitudinal Themes exposes forcefully the narrator's assertions to the inhumane, deadly acting of Jack. Both Themes are Adjuncts of Manner which help intensify not only the content of the Rheme but also signal the final stage of humanity. Jack, wilful in his actions, signals the intense development which makes clear the surfacing of his evil at its extremity. At clause (25), we come across a thematic shifting or 'thematic progression' (Eggins 1994: 303 and

Bloor & Bloor 1995:89). The 'spear' which occurs in the rhematic position of the preceding clause is promoted to occupy the thematic position of the new clause. The 'point' which stands in metonymic relation with the 'spear' now is made the point of departure. Cohesively, the new Theme informs the continued proposition of the extreme violence. Similarly, we are prepared for a more dreadful action and this is what the rhematic content reveals. Ralph is badly hurt; his skin is torn even cut off 'the point tore the skin and flesh over Ralph's ribs, then sheared off and fell in the water.' The additive conjunctives 'then' and 'and' along with the elliptical reference to the shredded flesh after the second verbal group 'sheared off' reinforces the immediacy of the tearing action. The lexically loaded violent verbs also contribute to the same impression; though 'tore' and 'sheared off' cohesively appear as synonymous; the latter is more negatively used confirming the cutting of his flesh. Clause (26) presents Ralph as Theme yet in his lame running, the result of being so badly injured that 'he stumbled'. The dependent clause 'feeling not pain but panic' is hypotactic enhancing the description of Ralph's sudden mental agony. Here is a case of FID by virtue of which the reader experiences the vulnerability of Ralph in this particular situation with vivid immediacy of his feelings (Leech and Short 1981: 344). It is through the insertion of the non-finite progressive clause that captures this sudden tension. This mental reflection is further augmented by the use of the emphatic 'not-but' correlative structure which has the writer's evaluative assertion of the experience. Clause (26a), paratactically linked with the preceding clause, features two Themes, textual and topical - the textual Theme represented by the additive conjunctive 'and' and the topical Theme, being 'the tribe'. Keeping in motion the violent proposition, 'another spear' further elaborated by the nominal group 'a bent one' (27) and 'one' meaning 'spear' (27b) take over the thematic position. The hypotactic elaborate clause at (27a) 'where Roger was' implies that this 'one' has been thrust upon Ralph. In their helpless situation, 'the twins' is presented, at clause (28), as the Theme

of this the relational clause. The continuing clause (28a) takes as its Theme 'the anonymous devil's faces'. The use of meronymic description 'faces' rather than a holonymic one 'they' is a narratorial distancing. By employing 'face' the writer seems to intend to devalue their status as complete human beings. And the grotesque epithets premodifying the head word 'faces' also contribute to the apparently dehumanised participants. Ralph, at clause (29), features as Theme in which the proposition of his struggle to escape is rhematised 'turned and ran'. To further add a level of abstraction and impersonalisation with a view to imposing a more dreadful atmosphere, and a nominalised verbal activity takes over as Theme 'a great noise'. The Theme of 'noise' is again compared to the 'sea gulls' so as to make it even tighter. At the initiating clause (31), Ralph features as Theme to further enhance his mental reckonings 'obeyed an instinct', followed by a hypotactic clause 'that he did not know' as if to create a cheerless, sardonic tone to convey the author's own views on the nature of man; and blaming Ralph for this ignorance. Ralph continues to be the Theme of another sentence at clause (32) in which 'the headless body of the sow' takes the rhematic position. Clauses (33 & 33a) features Ralph as the Theme and subject who runs away to escape the inevitable onslaught, and finally disappears in the forest.

The clauses from (34) to (49) form another important move in the development of Jack's point of view. At clauses (34, 37 & 45), the Theme now takes a new turn in which the starting point for the proposition is granted to Jack in his new title 'the Chief'. The occurrences of the new Theme have the proposition that Jack is now the primal, controlling figure as the rhematic content illustrates his power 'stopped by the pig, turned and held up his hands' (34 & 34a), 'spoke to him angrily' (37), and 'snatched one of the few spears (. . .) and poked Sam in the ribs' (45). Other Themes are reserved for 'the tribe' (36) presenting them as returning noisily to the rock in obedience to Jack's orders, 'Roger' (39), 'I' (Roger) (40) featuring him looking in awe at Jack. At clause (41) the Theme is given to a nominalised

abstract phenomenon 'the hangman's horror' metaphorising Roger's fear in front of Jack. Again the grammatical metaphor takes over thematic position. The material verb 'poke' at clause (45a) is reiterated as Theme through nominalisation by virtue of the fact that now the activity of poking is rendered unendurable. Sam features as Theme at clause (48) in which the rhematic content displays a helpless character 'Sam yelled.'

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

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

The following excerpts are taken from the last chapter, Cry of the Hunters. The whole chapter is a record of Ralph's heightened attempts to save his life from the hunting savages. In a way it furthers the description of Ralph's helplessness in the face of the deadly pursuers. Escaped from the imminent death, Ralph becomes the pig that has to be hunted. The savages set to pursue him with all the means they have - they roll rocks over the forest; they burn the forest in order to smoke him out; they chase him. The savages being dehumanised and divorced from their civility, Ralph no longer can make out which is which 'He had glimpsed one of them, striped brown, black, and red, and had judged that it was Bill. But really,

thought Ralph, this was not Bill. This was a savage whose image refused to blend with that ancient picture of a boy in shorts and shirt' (p. 208), 'Another figure, an unrecognizable one, appeared' (p. 209). Such distancing devices also find their way in other expressions that contribute in creating a sense of impersonalisation, for example, 'someone', 'figure', 'some', 'savage', 'savages', 'smallish savage'.

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

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

So far I have been listing those sentences in which Ralph is the solo, affected participant; the middle material processes in which he features as an Actor. The effective type of material processes assigned to Ralph are not absent in the narrative either. This type

of process supports his helpless position. Ralph's use of effective material processes either

extends to Scope or Range as participants as illustrated in the following examples:

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

Or in which the effective material processes affect either his body parts or, inanimate objects

in a way revealing his desperation, his worn out self, and his confused state of mind:

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

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

the existential process:

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

The behavioural processes work side by side to the disclosure of his helpless moments:

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

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

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

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

> he saw something standing in the center.
> He saw something red that turned over slowly as a mill wheel.
> he saw that the stick was sharpened at both ends.
> He saw a shelter burst into flames and the fire flapped at his right.
> he saw that a great heaviness of smoke lay between the island and the sun.
>
> He heard a cry and a flurry from the rock.
> he heard legs moving in the long grass.
> he heard a voice-Jack's voice, but hushed.
> he heard Jack's voice from the top.
> He heard a curious trickling sound and then a louder crepitation as if someone were unwrapping great sheets of cellophane.
> He heard a savage say 'No!' in a shocked voice.

Ralph felt a chunk of meat pushed against him.
He felt the point of his spear with his thumb.
He felt with his hands and found cool, delicate fronds backed against the thicket.

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

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

He yearned for a bed and sheets.

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

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

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

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

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Ralph *could* make out a familiar rhythm.

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

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

.

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

felt his isolation *bitterly*.
moaned *faintly*.
thinking *miserably*.
running *desperately* fast.
Dumbly, Ralph shook his head.
Ralph looked at him *dumbly*.
Ralph stirred *restlessly*.
pushed his hair back *irritably*.

His hair was full of dirt and tapped *like the tendrils of a creeper*.
The breaking of the conch and the deaths of Piggy and Simon lay over the island *like a vapor*.
Ralph put his head down on his forearms and accepted this new fact *like a wound*.sped away again, till his chest was *like fire*.
At that sound he shied *like a horse*.

The bruised flesh was inches in diameter over his right ribs, *with a swollen and bloody scar*.
He peered *with elaborate caution*.
He visualized its probable progress *with agonizing clearness*.
Ralph was running *with the swiftness of fear*.
he would awaken *with hands clawing at him*.
He felt the point of his spear with his thumb and grinned *without amusement*.
He peered *with elaborate caution*.
he stayed there for a moment *with his calves quivering*.

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

A nearer *cry* stood him on his feet.
A single cry quickened his heart-beat.
A sick fear and rage swept him.
A spasm of *terror* set him shaking .
Little prickles of sensation ran up and down his back.
Words could not express the dull pain of these things.

> his feeling of triumph faded.
> if the horrors of the supernatural emerged one could at least mix with
> .humans for the time being.
> the fatal unreasoning knowledge came to him again.
> the ambushing *fears* of the deep night were coming on.
> but then *fear* and *loneliness* goaded him.

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

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

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

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

In these cases, instead of using adverbial phrases such as 'cautiously', 'fearfully' or

'swiftly' to postmodify the action verbs, nominalised adverbs are utilised to convey and enhance the effects of the causal circumstances. Other nominalised expressions are: 'screamed, *a scream of fright and anger and desperation*', 'grinned *without* amusement' '*sleep* came and hurled him down a dark interior slope', 'He forgot his *wounds*, his *hunger* and *thirst*, and became *fear*; hopeless *fear* on flying feet' and 'Tired though he was, he could not relax and fall into a well of *sleep*'.

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

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

The lexico-grammatical analysis:

If we place this passage under the lexico-grammatical microscope with a view to underpinning how efficient Ralph's actions are we can clearly notice Ralph's helpless and desperate self. Ralph appears as an Actor and Theme of the initiating clause (1). In this clause Ralph features as an Actor of a middle material process-verb 'flung' in which he acts upon 'himself', the Scope of the process. This reactive response is more tempered by the

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

The narrative runs this time with an initiating existential clause (2) 'there was a shout from beyond the thicket'. The common feature of such processes is the use of nominalisation. Here we have a nominalised verbal process 'shout' as the Existent by virtue of which the activity of shouting is construed as concrete and inimical rather than a mere momentary activity. The continuing clause (2a) features two Themes, i.e. structural and topical. The first Theme is the conjunctive 'and then' which has an enhancing function on the second clause

for it indicates the temporal relationship between the action of shouting of the initiating clause and the action of the continuing one. Ralph is the topical Theme and Subject of this enhancing clause. Here Ralph is presented as Actor of a middle material process 'was running' in his fearful reaction to the 'shout'. Note also the use of present in present which enforces the impression of fear that struck Ralph. The effect, which such tense form imposes, captures the tension which Ralph is experiencing. If we imagine this clause with a simple past 'ran', the impression we extract from interpreting the meaning of the new tense would be something like this: Ralph is volitional in his action and that running is a completed activity, rather than the present in present which extends the activity in time and suggests the reality of his incomplete action. The tension is further reinforced by the qualifying circumstantial Adjunct of Manner 'with the swiftness of fear.' If we compare this with a proposed construction like 'fearfully', the original would appear more expressive of Ralph's present state, and consequentially, sensational to the reader.

While continuing with Ralph's responsive action to the imminent threat coming from the shout, the narrative progresses with Ralph as Theme and Actor of material processes of the middle type viz. 'came to a pig-run' (3), 'followed it' (3a), 'swerved off' (3b), 'sped away' (4a), 'flung himself' (5), 'waited for a moment' (5a), and 'passed his tongues' all of which vividly describe his urge to save his life. In all these actions Ralph occupies the thematic and Subject position, and in essence he is semantically the affected one. His coming to a pig-run, following it or swerving off are not responsive to his own will but rather an unwittingly reflexive action that stand as responses to those threatening his life. At clauses (4 & 6a), there are two mental processes 'guessed' and 'heard' respectively, both of which involve his cognitive and perceptive workings to the current event. The hypotactic relational clause (4b) 'till his chest was like fire' is introduced by the conjunctive 'till' to convey the resulting state of this exhausting running. Then, 'his chest' features as Carrier and the

Attribute represented by the Circumstance of comparison in which 'his chest' is equated with the fire captures the intensity of his fleeing, in a way conveying the physical fatigue he has suffered. Textually, the whole passage is linked paratactically with two hypotactic clauses. As the paratactic chains record Ralph's immediate actions, they also choreograph the breathless condition Ralph is undergoing and the hypotactic clause at (5b) trailed to the end depicts his bringing back his breath to normal.

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

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

> (1) The cries, suddenly nearer, jerked him up. (2) He could see a striped savage moving hastily out of a green tangle, (2a) and coming toward the mat where he hid, (2b) a savage who carried a spear. (3) Ralph gripped his fingers into the earth. (4) Be ready now, in case.
> (5) Ralph fumbled to hold his spear (5a) so that it was point foremost; (5b) and now he saw (5c) that the stick was sharpened at both ends.
> (6) The savage stopped fifteen yards away and uttered his cry.
> (7) Perhaps he can hear my heart over the noises of the fire. (8) Don't scream. (9) Get ready.
> (. . .)
> (10) A herd of pigs came squealing out of the greenery behind the savage and rushed away into the forest. (11) Birds were screaming, mice shrieking, (11a) and a little hopping thing came under the mat and cowered.
> (12) Five yards away the savage stopped, standing right by the thicket, and cried out. (12a) Ralph drew his feet up and crouched. (13) The stake was in his hands, (13a) the stake sharpened at both ends, (13b) the stake that vibrated so wildly, (13c) that grew long, short, light, heavy, light again.
> (14) The ululation spread from shore to shore. (15) The savage knelt down by the edge of the thicket, (15a) and there were lights flickering in the forest behind him. (16) You could see a knee disturb the mould. (17) Now the other. (18) Two hands. (19) A spear.
> (20) A face.
> (21) The savage peered into the obscurity beneath the thicket. (22)

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

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

(26) Don't scream.

(27) You'll get back.

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

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

The lexico-grammatical analysis:

A lexico-grammatical analysis of the above passage reveals that the sentences are predominantly paratactic, linked by the conjunctives 'and', 'and then' and 'then' which is the mode associated with expression of dynamic, in this context, violent action. All clauses are rendered in active construction which further supports the said impression. The analysis supports the stylistic continuities of Ralph's mental and physical sufferings. The transitivity processes deployed above present further Ralph in the role of Actor or Senser who is semantically and potentially the victimised participant. At clauses (2, 2a & 2b), Ralph

features as Theme and Senser of an extended perceptive mental process in reaction to 'the cries' at clause (1). The sensed Phenomenon is not a simple and single one, but a complex set of macrophenomenal acts represented by the non-finite clauses and a relative clause 'a striped savage moving hastily', 'coming toward the mat' and 'who carried a spear'. Ralph perceives these activities not as facts, but as concrete actions. Still this internalised process is one of a highly troubled experience. The Phenomenon suggests Ralph having little control over what he perceives as the non-finite progressive clauses imply their sudden actions. This clause complex could have been rendered as 'he saw a striped savage, who moved . . .,' yet this would feature Ralph as an active chronicler of his surroundings. Note the low modal operator 'could' that weakens the process of seeing as an active Senser. This is a long clause complex starting from the primary clause (2) and extending to four consecutive embedded clauses (2a, 2b, 2c, & 2d) which iconically portray Ralph's slow and careful handling of the current situation. His recognition of the savage with a spear comes in the last, embedded clause as his final perception of the Phenomenon. The two clauses (2 & 2a) are linked with the additive conjunctive 'and' helping to form sequence between the two action, but the last one (2b) is left out without any logical conjunctive enhancing Ralph's sudden knowledge of the spear. This has a mesmeric effect upon himself. This is what the clause (3) has to say. He features as an Actor doing an act upon himself in reaction to the appearance of a savage with a spear in search of him 'Ralph gripped his fingers into the earth.' The clauses (4, 7, 8, 9, 17, 18, 19, 20, 26, 27, 28, 29 & 30) mark a frequent shift in the style of narration. These clauses are rendered in Free Indirect Discourse that helps offer a more serious, unspoken narrative. This narrative device appeals to sharing of the deepest of Ralph's thoughts. It is only with Ralph that Golding is interpersonally close giving lucid descriptions to all his thoughts. Nowhere in this ultimate chapter does he appear giving any hint to the savages' mental reflections. This interpersonal closeness is marked by a number of linguistic features - the

imperative Mood, the use of the first personal deictic 'you', the insertion of Mood Adjuncts, the use of present tense. Clause (4) is a relational process which serves to keep Ralph's attention mentally in check of the imminent situation. This is also supported by the imperative Mood. This imperative clause is highly symbolic to Ralph's attentive state of mind as he himself remains both the addressor and the addressee as well as the implied Carrier for which the Attribute has been characterised 'be ready, in case.' Note also the use of the circumstantial Adjunct of condition 'in case' which intensifies the content of the relational clause. Yet such attentiveness of mind does attenuate his material actions as illustrated in clause (5). In this primary clause Ralph features as an Actor in a material process but with a process-verb 'fumble' which suggests the absolute uneasiness of his action 'fumbled to hold his spear.' The secondary clause (5a) is a relational process in which the 'spear' stands as Carrier of the process and 'point foremost' as Attribute. A hypothetical structure such as 'he held his spear point foremost' would have a different interpretation as it renders the static nature of the relational process to a more dynamic one. Furthermore, the lexical item 'held' would indicate cause-and-effect relationship whereas the original sentence appears as having a natural temporal order.

Another feature worthy of exploration is the conjunctive 'so that' introducing the second clause. Such a conjunctive serves either a purposive or resultative meaning. The intended relation in this sentence is one of resultative, the result of the fumbling process. The second continuing, enhancing clause (5b) is a mental process featuring Ralph as Senser of the perceptive process-verb 'saw' with a rank-shifted metaphenomenon expressing a fact, i.e. 'the stick was sharpened at both ends.' In the preceding paragraph, Ralph is told that Roger has sharpened a stick at both ends and since then Ralph can not make out the purpose of sharpening both ends: 'What did it mean? A stick sharpened at both ends. What was there in that?' (p. 217). His inability to decode the mystery of what is meant by a stick that has been

sharpened at both ends is still not solved and so the mystery remains a perceptive mental process of seeing and not a cognitive process of knowing. A similar sentence of the difficulty of comprehending the surroundings occurs in *The Inheritors*: '(t)he stick grew shorter and shorter at both ends' as 'the man drew the bow.' Had Ralph known the purpose of sharpening both ends of a stick, clauses (5 & 5a) would have been granted a more dynamic wording. By the very nature of mental processes, they function as Free Indirect Discourse. Hence, the clause is intended as an interpersonal expression of the narrator's sympathy with Ralph's inability to understand the reality of sharpening the stick. Being an enhancing clause, the textual Theme 'and now' is promoted over the more expected temporal conjunctive 'and then' for the reported is a past event. Here the deictic '(and) now' does not merely suggest a temporal sequence, but also a narratorial sympathy and proximity with the character in his mental failure to grasp the meaning of such a two-end sharpened stick. The savage, having approached Ralph's hidden place, at clause (7) ranges over the same atmosphere of Ralph's uneasiness. Again, he features as Senser of a mental process of the perceptive process-verb 'can hear.' This mental process is rendered in FID revealing Ralph's mesmerising fear. In this sensory perception, Ralph is presented interpersonally as expressing his probability of being heard through the use of the modal operator 'can' rather than 'could.' And with the present simple tense, it helps emphasise his observation as generally true. Note also the use of Mood Adjunct 'perhaps' in the thematic position which further adds a modalising element to the clause of the expected probability. It is through these sensory perceptions 'see' and 'hear' that Ralph's actions are guided. Clauses (8 & 9) are a negated behavioural process 'Don't scream' and a relational one 'Get ready' respectively. Again, these clauses are structured in the imperative mood where he remains the implied addressor and the addressee as well as the implied Carrier of the relational process. All these reflect Ralph's urgent call to any expected confrontation with the savage who is only five miles away from him.

The narration shifts to describe the chaotic atmosphere of the surroundings. The clauses (10, 11 & 11a) feature 'A herd of pigs' and 'mice' and, 'Birds' and 'a little hopping thing' in thematic positions. The pigs and birds at (10 & 11) are Behavers of the behavioural process-verbs 'came squealing' and 'shrieking' and 'were screaming' respectively. The introduction of these new participants, with their panicky behaviour, into the narrative prefigures the unbridled advent of the remaining savages. The clause (11a) features again 'a little hopping thing' Behaver of the behavioural process-verbs 'came' and 'cowered'. Significant is the nominal group 'a little hopping thing'. Here Golding tends to use circumlocution to designate this small animal without naming it. This stylistic strategy is known as 'underlexicalisation' where the use of the indefinite noun 'thing' is a clear sign of the petering out of Ralph's lack of focus; Ralph can not recognise what type of animal has come and cowered.

Clause (12) features back 'the savage' as the Actor and Behaver of the material verb-process 'stopped', immediately followed by a behavioural verb-process 'standing', and again Behaver of the behavioural process-verb 'cried out'. The first non-finite progressive behavioural process 'standing' punctuated off the material process-verb 'stopped' is psychologically motivated to be suspicious of the savage's awareness of where Ralph is to be found. The second behavioural action 'cried out,' which is paratactically, linked by the additive, temporal conjunctive 'and,' makes explicit his knowledge of Ralph's hidden place. In the same vein, the marked Theme 'Five yards away' tells of the possibility of locating Ralph. Clause (13) renders Ralph as an Actor performing a reactive action upon himself as illustrated by the middle material process 'drew his feet up and crouched.' Clauses (13, 13a, 13b & 13c) initiate a shift of focus away from Ralph's forced material action to a rendering of his disorientedly mental processing of the object called 'stick'. The object 'stake' takes the thematic position three times providing the centre of his complex mental activity. The

concerned clauses range over relational processes, to material, and back to relational. The first relational clause is circumstantially attributive locating the stick 'in his hands'; the second is an attributive relational process describing the stick as 'sharpened at both ends'; then a material process where the stick is seen 'vibrated', and finally back to an attributive process defining the stick as 'grew long, short, light, heavy, light.' The description of his confused mind processing of the stick lends itself to a number of linguistic elements. The complexity occurs first in the syntactic arrangements starting with two main clauses (13 & 13a) and then followed by two embedded relative clauses (13b & 13c) both of which are introduced by the relative, elaborating element 'that'. The trailing of these rankshifted clauses is meaningful in that they reflect Ralph's confused mental elaboration over the object. Still Ralph's complexity of conceptualising emerges in the heavy, repeated use of opposite, attributive adjectives in the last clause 'long, short, light, heavy, light,' which iconically portrays his confused order in describing the stick; this impression is intensified further by the circumstantial Adjunct of Manner 'again'. Note also the use of the verb 'vibrated' at clause (13b) which is symbolic of the blurring of the mind.

Nominalisation is a frequent deployment in this excerpt and we have come across one at clause (1) 'the cries'. This one and many others still to come are transformations of behavioural processes which are constructed as such to emphasise the heightened atmosphere of chasing. In other words, nominalisations being charged with behavioural content emphasise the tensed psychological nature of the savages developing and accumulating overtones of rage and violence. At clause (14) there is a nominalisation standing as Theme and Subject. This clause along with clause (1) is metaphorically marked as 'the cries' and 'the ululation' function as Actors of a material process-verbs 'jerked him up' and 'spread' respectively. When such nominalised behavioural verbs act as Actors, the Behavers and the behavioural processes get to be assimilated. So the real, human Actors remain unidentified

which endorse the text with three significant contributions - they add an air of impersonality, a tone of immense hostility, and a permanent action. An imaginary sentence like 'the savages ululated or cried out' would give a sense of ephemeral action where the original sentence enjoys a sense of continuity. This impression of lasting duration is emphasised by the circumstantial Adjunct of space 'from shore to shore.' Clause (15) continues to present 'the savage' as Theme and Subject of a material process-verb 'knelt down' in his step by step inspection. Clause (15a) codes an existential process with two Themes: A textual Theme presented by the additive, temporal conjunctive 'and', and a topical one 'there'. The Existent of this process is 'lights' which further acts as an Actor in the material process-verb 'flickering'. This emphasises, by implication, Ralph's confused state as the lexical item 'flickering' would suggest the bleary eyes thus. Clauses (16, 17, 18, 19 & 20) build up the same pattern as (4, 7, 8 & 9) in which Ralph's inner mental reflections dominate. Clause (16) is a declarative structure encoding an interpersonal Theme 'you'. From the interpersonal perspective such a linguistic use merges two voices in the narrative, the character's and the narrator's, and so reveals a narratorial involvement. In both cases, 'you' refers to Ralph as a Senser of the perceptive mental process: 'could see' and a sensed Phenomenon represented by 'a knee disturb the mould'. This mental reflection conveys Ralph's futile attempts to watch their movements. He perceives 'a knee' which meronymically refers to a savage. He is so hidden that he can not see the full body. The use of the subjective modal operator 'could' minimises his sensory attempt of seeing. Clauses (17, 18, 19 & 20) are verbless sentences all of which occupy the topical position. Note also the textual Theme 'now' giving a sense of immediate involvement of Ralph. Such accumulated string of verbless sentences with a finite verb gives the impression of Ralph's fear and heightened state which he undergoes in the process of watching. Though Ralph is not mentioned as using his sensory perception of seeing as the savage approaches, it adds a further complexity of his mental turmoil. What

these sentences convey is the mental perception of the following: first he sees 'the other', then he sees 'two hands', then 'a spear' and it is only when the savage is close he sees 'a face.'

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

reference 'the obscurity' in clause (21); this close synonym stays on the same topic of darkness. The continuing clause (23a) presents two Themes - a Structural one presented by the additive temporal conjunctive 'and', and a topical Theme 'the savage' in which the latter features as an Actor of a material process-verb: 'wrinkled up his face', and Senser of the cognitive mental process: 'trying to decipher' and Phenomenon 'darkness', which stands as the resulting effect of the relational process (23).

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

seen' in which Ralph stands as the sensed and addressed Phenomenon 'you'. Clause (29) is a marked relational process where 'he', the Carrier of the process characterised by the Attribute 'sure', strengthens the action of the earlier process. Clause (30) 'a stick' takes the role of Actor in the material process-verb 'sharpened' as the sure sign of assaulting.

So far the narrative was predominantly a register of events and impressions. In contrast, the analysis of the remaining section of the narrative shows a welter of violent activities in the savages' final chase for Ralph. Ralph, being discovered, is presented as Behaver reflecting his reactive psychological reflection illustrated by the behavioural process-verb 'screamed'. The ranged Attributes intensify Ralph's uncontrolled reaction, 'a scream of fright and anger and desperation' which are organised in paratactic relation. And the double use of 'and' contributes to give the impression that those mixed, inner emotions 'fright and anger and desperation' are experienced exactly in the same time with the same force. Frenzied Ralph's organs 'his legs' take over the thematic role and Actor at clause (32) showing an uncontrolled reflex action 'his legs straightened.' Clause (32a) continues to describe Ralph's behavioural tension metaphorically via the nominalised behavioural process 'scream.' Granting 'the screams' the thematic position and Carrier of the process and characterizing it by the Attributes 'continuous and foaming' renders Ralph's behavioural state more touching. Clause (33) presents Ralph in his hasty actions to escape the imminent death. He features as the Actor of the middle material process-verbs 'shot forward', 'burst the thicket' describing his action as mere endeavours to run away to nowhere. This impression of desperate runaway has its iconic representation in the syntactic arrangement. The clauses are built up in a paratactically asyndetic sequence ranging over two material processes 'shot forward' and 'burst the thicket' reflecting his urgent attempt, to a relational one of the circumstantial type 'was in the open' denoting his sudden, unpredictable plunge to the open sea. The sentence continues at (33a) with two behavioural processes 'screaming' and

'snarling' showing his non-stop tension which is reflected in these two non-finite progressives; the linguistic device that reveals Ralph's ongoing frenzied verbal behaviour. These behavioural actions are immediately followed by an attitudinal or interpersonal epithet 'bloody', merging both a narratorial and character's judgement   about the savages. Amid his desperate running, he is presented as an Actor of an effective material process (34) 'swung the stick' where clause (34a) presents the performed action as effective yet not in a causal relationship but of a temporal one. The third continuing clause continues at (34b) with the adversative conjunctive 'but' as the textual theme. Textualising 'but' serves to devalue Ralph's action of tumbling the savage over, and the existential process 'there were others coming toward him' in which 'others' stands as the Existent of the process which supports the textual Theme. Note also the non-finite progressive behavioural verb 'crying out' at the end of the sentence. Positioning the non-finite progressive verbs helps to signal their continuing thrilling impulse for the man-hunt. At clause (35), Ralph features back as the Actor of the middle material process 'swerved'. The secondary clause that is hypotactically linked by the conjunctive 'as' with the primary one renders 'a spear' as an Actor of the material process, 'flew' that went past due to Ralph's sudden swerving and enhancing the violent escalation. The second primary clause is introduced by the complex conjunctive 'and then' as the textual Theme to further continue Ralph's desperate struggle. This is shown by the ellipted third-person pronoun 'he' and the Attribute 'silent' that describes his concentrated state and via the middle material-process verb 'running' punctuated off from the whole sentence to assert his determined state to save his life. A sentence like 'and then (he) ran silently' would be less meaningful if the intentions are to present his predicament as strained and weary than 'and then (he) was silent, running'. The reason is due to the fact that the non-finite progressive tense in 'running' injects a hasty and uncalculating action. The narrative shifts the transitivity role to the environment as an Actor implying its hostility

parallel to those of the savages. The objects as illustrated at Clauses (36a) 'the roar of the forest' and (36b) 'a tall bush' indulge in a welter of aggressive activities. Featuring these as Actors of material verbs 'rose to thunder' and 'burst' respectively, it metaphorically gives them a sense of animacy. These verbs with their violent loaded associations increase the startling and threatening atmosphere. Clause (37) continues Ralph's struggling to escape his death. He is presented as an Actor of another middle material process 'swung' followed by another material process verb 'running' in a non-finite progressive. The circumstantial Adjunct of Manner 'desperately' premodifying another circumstantial Adjunct 'fast' is an indication of his extreme inert state. Clauses (37a & 37b) build up on the same impression of the environment acting violently. The Actors 'heat' in the circumstantial group and 'the fire' metaphorically further contribute to the vigorous, violent atmosphere Ralph is going through as the former 'beating on his left' and the latter 'racing forward like a tide', both of which are linked by the additive conjunctive 'and' that heightens the situation. Clause (38) is a nominalised behavioural process 'the ululation'. As discussed earlier at clause (12), such linguistic technique serves two functions: it renders the abstract more concrete and permanent, and it serves to add a further level of impersonalisation thus hostility. Such clause encodes metaphorically 'the ululation' as the Actor in the chase as illustrated by the circumstantial Adjunct of space 'behind him'. This nominalised process is further elaborated by other attributive nominal groups at the end of the sentence. These are 'cries' and 'call', the first is premodified by 'short' and 'sharp', the second premodified by 'sighting'. Clause (39) features 'A brown figure' as an Actor of the material process-verb 'showed up'. The thematic nominal group 'a brown figure, deserves further interpretation as it encodes an interpersonal meaning. The use of the unspecific deictic article 'a' along with an indefinite description 'figure' endorses a narratorial detachment, an indication of antipathy toward the action and behaviour of the savage group. This is not the only case. Such descriptions emphasise the

boys' loss of identity. They are confined to vague descriptions, that is, washing away all the human characteristics leaving an impression of dehumanised creatures. Earlier we have come across such indefinite descriptions: 'a striped savage' (p. 2), 'a savage' (p. 2b), 'the savage' (pp. 6, 12, 15, 21, 23a, 34a), 'behind the savage' (p. 10), 'the other' (p. 17), 'others' (p. 34b). At other times they are referred meronymically to their parts of body, such as 'a knee' (p. 16), 'two hands' (p. 18), 'a face' (p. 20). Other cases found in the chapter are worthy of reference the following are a few randomly chosen - indefinite descriptions: 'a savage' (p. 108), 'a smallish savage' (p. 222), 'a savage striped red and white' (p. 222), 'another figure, unrecognizable one' (p. 209), 'an outlaw tribe' (p. 212), 'a dark circle' (p. 212),; others without any deictic determiners: 'savages' (p. 211), 'savages' (p. 212), 'figures' (p, 220); 'the hunters' (p. 208), 'the next savage' (p. 218), 'the savage' (218), 'the wounded savage' twice on (p. 221), 'these painted savages' (p. 209), 'the invisible group' (p. 221), 'the group of painted boys' (p. 229), 'The two that remained seemed nothing more than a dark extension of the rock'(p. 212); parts of their body - 'the footsteps' (p. 216), 'legs' (p. 218), 'the legs of a savage' (p. 218), 'voices' (p. 212), 'voices' (p. 217) 'angry voices' (p. 217), and 'the voices' (p. 217), 'a babble of voices' (p. 221), 'a single voice' (p. 221) and (p. 222), 'a voice' (p. 222); or by the indefinite pronoun: 'someone' (p. 216), 'someone' twice on (p. 217), 'someone' (p. 219), twice on (pp. 221, 222, 225), 'some' twice on (p. 219), 'one of them, striped brown, black and red' (p. 208), 'one of them' (p. 229), 'tiny tots some of them, brown with the distended bellies of small savages' (p. 229); or via the common noun: 'the tribe' (pp. 209, 210, 211, 212, 212, 216, 217, 220). Not mentioning the many recurrences of the third-person plural pronoun 'they' which indicates to none in particular.

This strategy of referring to the savages works together with nominalising the vocal violence to endorse the text with a tone of impersonalisation. Other examples of nominalisation are spread all over the text: 'Cries of panic' (p. 217), 'the cries' (p. 224, 226),

'a cry and a flurry' (p. 215) 'the cry' twice on (p. 218), 'that high, bird-like cry' (p. 219), 'another double cry' (p. 222), 'a single cry' (p. 223), 'a nearer cry' (p. 224), 'a noise' (p. 212, 218); 'an ululation' (p. 218), 'the ululation' (p. 222), 'the ululation of the pursuers' (p. 222), '(shrill and inevitable. . .) the ululation' (p. 223), 'the ululations' (p. 224), 'scribbled ululations' (p. 225); 'sounds' (p. 212), 'the sound' (p. 218, 219), 'a curious trickling sound' (p. 222), 'that sound' (p. 223), 'a sound' (p. 225); 'a fierce argument was going on' (p. 221).

'The savages', at clause (40), appears as the third-person plural pronoun 'they' and features both as Actor in of the material process-verb 'were . . . running', and Behaver of the behavioural process-verb 'crying out'. Ralph having been sighted, their chasing action is now one of a more intense hostility, as made clear by the use of present in present that shows their immediate immersion at the moment of sighting Ralph. This impression is also strengthened by the Circumstance of Manner 'madly'. Along with that much of the hostility conjured up rests on the recurrence of the indefinite pronoun 'all'. Ralph is presented as a Senser of the perceptive mental process, 'could hear' at clause (41), and the sensed is a macrophenomenon reflecting the frenzied action of the savages 'them crashing in the undergrowth.' Notice the weak modal operator 'could', which is employed to presuppose Ralph's mental declining. Clause (41a) is a circumstantial relational clause. It features 'the hot, bright thunder of the fire' as Carrier and the Attribute 'on the left' as the marked Theme. Notice 'the fire' at clause (37b) which is the given information, becomes the new one in this clause to give it a new focus as to the violent atmosphere which Ralph has to go through. And this time 'the fire' is premodified by 'the hot, bright thunder' intensifying the act of the fire. The narrative takes a significant point at (42). This Clause offers the reader the most epiphanic moments in his struggle for life. It presents Ralph in the role of Senser of the cognitive mental process-verb 'forgot'. The sensed Phenomena which Ralph no longer remembers are surprisingly 'his wounds, his hunger, and thirst'. These experiences are no

longer of importance. What is of more concern now is rendered as a more inherent quality, i.e. 'fear', rather than the momentary bruises or the need for food and water. This impression is emphasised by the attributive process-verb 'became' (42a) where the sensed Phenomena at the earlier clause act as Carrier for the Attribute 'fear'. Clause (42b), punctuated off by a semicolon, starts another relational clause but with a zero relational process-verb. The Attribute 'fear' in the earlier clause becomes the Carrier 'hopeless fear' in this clause and attributed metaphorically to the Circumstance of Manner 'on flying feet'. Through nominalising the emotive mental verb 'fear' to signify an inherent state, Ralph is reduced metaphorically to act as 'flying feet'. The deletion of the copula verb 'was' from the clause (42b) serves a point. The elliptical verb helps no interval between them. Besides, the participle 'running' accompanied by the double locative prepositional group 'through the forest toward the open beach' help create a sense of hurriedness. Still cohesively, the language also launches into alliteration. The words 'fear (. . .) flies feet' all have the initial sound /f/. In phonetic terms, this is a fricative sound that is 'produced when the airflow is forced through a narrow opening in the vocal tract so that noise produced by friction is created' (Akmajian 2001: 75) and this forced puff of air contributes to mimic the noise of a hasty escape through the dense and arching fronds of the trees. The clause complex (43, 43a & 43b) catches up with a new Subject and Theme. It is 'Spots' which metaphorically features as Actor of the material process-verb: 'jumped' and 'expanded' and 'passed'. This new Theme is symptomatic of Ralph's loss or failure of vision in this long chase. Ralph's physical declining continues described at clause (44). In this marked relational process-verb 'was getting', 'someone's legs' functions as Carrier with the Attribute 'tired' describing the current physical state of Ralph. But notice the marked Theme of Circumstance of place 'below him' and the Subject 'someone's legs'. Here we sense a narratorial voice reflecting its great empathy and involvement with the protagonist's fatigued state. This clause (44a) with

its textual Theme 'and' serves to add a temporal sequence to the earlier clause and a topical theme 'the desperate ululation'. This continuing clause with 'the desperate ululation' as Actor further worsens Ralph's both mental and physical state. This is stressed by the material process-verb 'advanced' and amplified by the circumstantial Adjunct of comparison 'like a jagged fringe of menace'. The circumstantial relational process 'almost overhead' is suggestive of their being too close to Ralph which requires further physical efforts from Ralph to avoid being captured. Clause (45) features, in what the ergative model calls, as Medium that is the participant affected by the process-verb 'stumbled' further worsening his attempts to run away. As with most of other cases above, the continuing clause linked paratactically by the additive conjunctive 'and' stands as the critical portion extending on the earlier clause. The nominalised behavioural process 'cry' takes over the thematic position and Actor of the material process-verbs 'pursued' and 'rose' reflecting their sudden and accelerating action upon Ralph's stumbling. This impression is also strengthened by the Circumstance of Manner 'even higher'. Amid the violent atmosphere, Ralph features as a Senser of a perceptive mental process 'saw' with a macrophenomenal 'a shelter burst into flames' (46). This internalised picture forms Ralph's worldview; the shelter that meant a lot to him; the domestic world he aspired to construct is now destroyed. The fire that has burnt the shelter features back as Actor of a material process-verb 'flapped' (46a) in a way suggesting the danger that engulfs Ralph at every direction. At clause (46b), there is an existential process with 'the glitter of water' as Existent and at the same time an extended, sensed Phenomenon of the earlier clause. The clause complex (47 & 47a) begins with the textual Theme 'then' (47). Its temporal and enhancing function signals the key moment in which the protagonist is rendered as completely passive and submissive. This sentence launches a circumstantial relational process as the primary clause 'he was down'. Another clausal paraphrase like 'then he fell down' would suggest a momentary enforcing state and

similarly an expected raising of himself. But what the experiential system grants this relational process is another interpretation. Here we have 'he' meaning Ralph standing as Carrier of the relational process and his critical state is designated by the Attribute 'down' which is expressive of Ralph's motionless state rather than a developing activity. So such a clause is one of a surrendering condition rather than an enforcing one. Reading on, Ralph features as Actor of material processes in non-finite progressive tense, which are a key indication of his helplessness: 'rolling', 'crouching' and 'trying to cry'; the first and the second verbs postmodified by a Circumstance of Manner amplifying a great deal his powerless self: the Adjunct of Manner 'over and over', and the Adjunct of purpose 'for mercy' respectively. Moreover, the Adjunct of means, 'with arm' features as an Actor of the process-verb 'ward off'. This reduction to his body parts to act not upon other external participants but to protect Ralph is another sign of his inert condition. Notice the elliptical reflexive pronoun 'himself' that complicates further his resulted, critical state.

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

Style and Content
of *Pincher Martin* (1956)

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

     Golding says in an interview with Baker (1982: 130-170) that Pincher, though literally and physically dead, has refused to accept death. Moreover, all the heroic events are nothing but a timeless, imaginary construct created out of his egotistic soul that drives him to resist the harsh reality of death. From both angles of the refutation of accepting death and the imaginary survival that is the product of his obsessive-compulsive urge would be the point for departure in the analysis of this novel. In fact, the language of the novel serves two significant purposes: Firstly, at certain stages particularly Pincher's first day survival, the

linguistic choice serves to communicate the theme of a helpless even a dead Pincher. Secondly, it supports, at several points of the narrative, the theme of a controlling Pincher. Therefore, Pincher's helplessness *vis-à-vis* his active attempts of survival will be examined from the lexico-grammar's perspective to find out what linguistic patterns are prominent in his made-up survival. The analysis will also cover the writer's linguistic hints at the imaginary struggle of Pincher Martin. That is to say, the theme of survival will be analysed to see how Pincher copes with it in the light of the confronting rejection of death

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

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

The lexico-grammatical analysis:

What the lexico-grammar of the above excerpt has to say about this is that it is a paragraph of a dead man. The clause complex at (1 & 1a) features two Themes- a textual Theme represented by the adversative conjunctive 'but' and extends on the incomplete cry "Moth---"; the second Theme is a topical one 'the man' and features as a Carrier of the

relational process-verb 'lay' and the first Attribute 'suspended' which emphasises his motionless state amid the violent uprising of the water and this is illustrated metaphorically by the Circumstance of place 'behind the whole commotion.' Here, the use of the relational process renders Pincher in a static picture rather than any dynamic attempt towards survival as the preceding lines have shown his energetic attempts 'he was struggling in every direction', 'he fought in what might have been the right direction' or 'He hutched his body towards the place where air had been'. This relational process further emphasises his helplessness in facing the erupting waters. Waters surround and hinder all his survival attempts and lead to his complete submission to death 'water came in to fill its place-burning water, hard in the throat and mouth as stones that hurt',' Water thrust in, down, without mercy', 'But water reclaimed him and spun so that knowledge of where the air might be was erased completely,' 'Then for a moment there was air like a cold mask against his face', 'and water mixed, dragged down into his body like gravel. Muscles, nerves and blood, struggling lungs, a machine in the head, they worked for one moment in an ancient pattern.' His powerlessness is also implied at clause (1a) by the second Attribute 'detached' which supports his fading unconsciousness as he no longer feels his body 'detached from his jerking body' that acts spasmodically in his final downing moments as illustrated by the progressive participle adjective 'jerking' where the non-finite modifier a sense of incompleteness. The clause complex (2, 2a, 2b & 2c) features an interpersonal Theme introduced twice by the modal operator 'could'. The passivity of Pincher is now interpersonally emphasised. The fact that he is passively surrendering to the overwhelming waters is made clear by the linguistic structure of the clause - the first low modal operator 'could' and secondly the adverbial clause 'could (. . .) have controlled (. . .), have been fashioned to fit (. . .) would have worn (. . .)', both of which minimise the proposal made. In fact, this conditional use renders the proposal as untrue. The reason is that such structure semantically implies that Pincher has

died and no longer lives up to the time of narrating. In the continuing clause (2a), Pincher is reduced to 'a face' standing in meronymic relation with 'the man' in the earlier clause. This feature of using body parts is consistent in this paragraph and the many ones ahead in the novel. The elaborating hypotactic clause (2b) continues to build up the same impression of his complete helplessness. In this relational clause, Pincher is further demoted as illustrated by the use of the indefinite deictic pronoun 'it' which is encoded as Carrier of the relational process-verb 'lay'. The retrieved Attribute 'suspended' from clause (1) deepens the motionlessness of his body. The fact of his drowning moments is hinted at metaphorically by the circumstantial element of place 'between life and death'. The metaphorical expression at clause (2c) describes Pincher's face, as 'that face would have worn a snarl'. A congruent paraphrase like, 'he would have snarled' would explicitly express his vocal response and so reinforces a great deal his lifelessness. Note also the distal deictic 'that' premodifying the 'face'. The argument is further denied at clause (3). The first Theme is a textual one 'but', and with its adversative function extends its refutation to any possible presupposition of intended survival attempts, as has been the case in the preceding texts. The second is a topical one 'the real jaw'. The thematic position from now on is reserved for his body organs building up the climactic conclusions and bringing his survival attempts to an end. Promoting his body parts as the starting point for the proposition as well as the syntactic Subject is to stress the fact that he is detached from his body responses. In this initiating clause the Theme and the syntactic Subject 'the real jaw' undergoes, in ergative terms, the role of Medium and in the passive voice, that is the patient, the affected participant as indicated by the physiological behavioural process-verb 'was contorted' which is intensified through the circumstantial element of place 'down'. This is further amplified by the resulted Attribute 'distant' designating the jaw as being twisted downwards and so left open, a signal only of an unconscious or half conscious man leading to his complete drowning. The continuing clause

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(3a), with its implicit temporal and causal sequence, features again another body organ as the syntactic Subject in thematic position. This time it is 'the mouth' in the role of Medium and again in a passive structure and, the middle material process-verb 'was slopped' and attributed the adjective 'full' to further stress his dead reflexes in which the mouth is filled with water without any conscious reactive response. A new Theme, 'the green tracer' is introduced at clause (4). This new Theme first occurs in the preceding paragraph 'and green sparks flew out from the centre like tracer.' The progression of such a Theme from the rhematic content to the thematic position is to give it importance as the starting point of the new proposition. The new Theme 'the green tracer' is postmodified by an embedded hypotactic clause 'that flew from the centre'. The head noun of the prepositional group 'centre' implies metaphorically his urging consciousness. In Pincher's dying moments, this new Theme features as Actor of the material process-verb 'began to spin into a disc'. Metaphorically, this describes the reviving moments of the ego's urge, which drives Martin to illusory existence. At the clause complex (5 & 5a), the body organ features back as syntactic Subject and in thematic position. It is 'the throat' and in the role of Medium. This is another behavioural process 'vomited (. . .) drew it in again' which further complicates the continuous state of the drowning Pincher. This transitivity process further builds up the same sense of detached, helpless Pincher as it reflects the bodily reactive responses to consuming large quantities of water. Notice the postmodifying Circumstance of place 'at such a distance from the snarling man' which helps emphasise the mental distance between 'the throat' and Pincher. Preserving the thematic and Subject position for his body parts 'face', 'jaw', 'mouth' and 'throat' is symptomatic of their independence and consequently an impression of a shattered body is created. Note also the use of the definite article 'the' in 'the real jaw', 'the mouth' and 'the throat' instead of the more predictable and personalised possessive pronoun 'his' as, for example, 'his jaw', 'his mouth' or 'his throat'. The usage of such a

definite determiner is utilised to further stress the remote relationship between the battered body organs and Pincher. This style injects as well an interpersonal tone of antipathy. Other identical examples occurring in the immediately preceding texts are 'the lips came together and parted, the tongue arched, the brain lit a neon track' (ibid: 8). The remaining clauses bring the whole paragraph to an end in Pincher's sufferings. At clause (6), 'the hard lumps of water' features as Actor of the material process-verb 'hurt' negated by the mood Adjunct 'no longer' which reveals Pincher as lacking any sense of reaction or resistance to further impending danger. The following clauses (7, 8 & 8a) are existential processes. The first two end Pincher's drowning scene 'There was a kind of truce, observation of body' (7) 'There was no face' (8). These clauses need further exploration. In fact, clause (7) is a representation of mental activity as it can roughly mean 'he accepted his destiny and observed his body going down'. However, this would grant Pincher a more conscious involvement and present him as heroic enough to pass such decisions. Therefore, the very nature of existential processes is to induce the Existents 'a kind of truce, observation of body' as forced results without Pincher's volition. The second existential clause (8), with its Existent 'no face', captures the disappearance of the last human part to be drawn. This is in fact another mental reflection from the narrator's point of view, i.e. a kind of endorsement of his death. However, the last existential clause (8a) comes as a surprise. The textual Theme introduced by the adversative conjunctive 'but' stands as counter-expectancy to all the earlier propositions of his death. This existential clause introduces a new Existent 'a snarl'. This 'snarl' has nothing to do with 'the snarling man' (5). Note too the use of the indefinite deictic 'a' which adds a tone of impersonalisation. This new 'snarl' is not a cry of pain but of anger. It is Pincher's inner will or consciousness that has fired it off. This impression has its support in the proceeding texts in which this rhematic 'snarl' persists predominantly in thematic position and syntactic Subject on his first day. The insisting will for survival lurks and then compels

Martin to resist death. A powerful will for a rebirth and a new existence, persist throughout the novel. The following are some instances of the insistence for life, which will be called as the 'dark centre', his ego:

> The snarl thought words to itself. They were not articulate, but they were there in a luminous way as a realisation. Of course. My lifebelt. (p. 9)
>
> The snarl came back with a picture of heavy seaboots and he began to move his legs. (p. 10)
>
> The snarl came back but now it had a face to use and air for the throat. (p. 10)
>
> The snarl endured. He thought. The thoughts were laborious, disconnected but vital. (p. 14)
>
> The snarl fixed itself, worked on the wooden face till the upper lip was lifted and the chattering teeth bared (p. 15)
>
> the snarl wrestled with his stiff muscles (p. 36)

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

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

The lexico-grammatical options the text utilises to support the theme of a helpless Pincher work in parallel with the theme of the quasi-controlling Pincher. Taking first the

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

> His body let loose its panic and his mouth strained open (p. 7)
> while his distant body stilled itself and relaxed. (p. 9)
> His mouth slopped full (p. 10)
> until his heart was staggering in his body like a wounded man (p. 11)
> His head and neck and shoulders were out of the water now
> for long intervals. (p. 12)
> His head fell forward. (p. 12)
> His chattering teeth came together and the flesh of his face twisted.
> (p. 13)
> His legs below him were not cold so much as pressed, squeezed
> mercilessly by the sea (p. 13)
> The back of his neck began to hurt (p. 13)
> and his face dipped in the water. (p. 14)
> His body lifted and fell gently. (p. 14)
> The slow fire of his belly, banked up to endure, was invaded. (p. 17)
> His head fell on his chest and the stuff slopped weakly, peristently over his
> face. (p.17)
> His legs slowed and stopped (p. 16)
> and his arms began to heave water out of the way. (p. 19)
> His mouth was needlessly open and his eyes (p. 22)
> His hand crawled round' above his head. (p. 26)
> and his heart began to race again. (p. 27)
> His teeth came together and ground. (p. 27)
> His shoulder lifted a little. (p. 28)
> His back was edging into the angle . (p. 28)
> His mouth had fallen open again. (p. 28)
> His mouth shut then opened. (p. 29)
> His eyes closed again (p. 29)
> His head shook. (p. 30)
> His left leg swung and thumped. (p. 33)
> His knees straightened slowly (p. 35)
> His whole body slid down (p. 35)
> his body flattened a little in the funnel. (p. 38)
> His right arm rose (p. 39)

His left arm stretched away along the trench (p. 40)

his eyelashes caught in the film. (p. 40)

His face set in a look of agony. (p. 66)

His body yielded to the shivers (p. 67)

His right hip was blue as though someone had laid a hand dipped in paint on it. (p. 73)

His jaws moved (p. 75)

His eyes hurt and water ran round them. (p. 79)

The knuckles of his hands whitened. (p. 80)

When his hand had submerged to the knuckles his finger-tip met slime and slid. (p. 97)

his body shook. (p. 105)

Then his ears began to fill with the phantom buzzing planes. (p. 110)

His waist was on the rock between his hands (p. 110)

His head sank between his knees (p. 125)

His arms ached (p. 128)

His hand fell open. (p. 128)

but his backside seemed to fare no better. (p. 131)

His hands and skin felt lumpy. (p. 140)

and his body burned. (p. 141)

His cheek against the uniquely hard rock, his mouth open (p. 142)

and his teeth chattered. (p. 142)

only his feet were swollen and sore. (p. 143)

His legs before him were covered with white blotches. (p. 159)

The lower half of his face moved round the mouth till the teeth were bare. (p. 163)

His jaws clenched, his chin sank. (p. 164)

as his right arm, twisted back. (p. 168)

His feet were being bastinadoed. (p. 171)

and his hands were by his chest. (p. 182)

His mouth was open in astonishment and terror. (p. 183)

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

autonomous participants acting in ways he cannot control. To substantiate the notion of

Pincher's powerlessness, I quote some examples of the middle ergative structures:

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

As far as the middle ergative construction and its significance concerning his made-

up struggle are concerned, the above examples reveal that his body parts are acting and

reacting spontaneously without Pincher's volition. The middle ergative structure dominates

the description of events that have occurred unfavorably to the protagonist. His body or parts

of his body take on the role of the affected participant, i.e. Medium. In other words, Pincher's

body or parts of it seem to have a life and spontaneity of their own, indicating thus the utter

loss of self-control. It appears plausible that in this presentation of events, Golding arranges

Pincher's linguistic choice in such a way that his control over his precarious situation is made to appear as what Halliday (1968) calls 'superventive'. Later on in the development of narrative, his control over the situation and environment will tend at times to increase gradually as we come to his following days of struggle. On account of this, it is convincing that when Golding describes Pincher's lack of control and power through this linguistic pattern, he tends to create the impression of distance, and hence the notion of fractured body is emphasised. He does this, as mentioned earlier, by giving the thematic prominence to his body parts. They stand as the starting point of such ergatively-constructed clauses, and the rhematic contents predicate this vulnerability. The nature of middle ergative structure is the fact that the action presented is not explicit as to whether it is internally, or externally caused. (Halliday and Matthiessen 2004: 282-292). Accordingly, in this set of ergative clauses, the Agency is shifted at this stage to an abstract phenomenon, presumably beyond Pincher's control to attach causal relationship. Hence, this ambiguity reflects Pincher's mental feebleness to conceptualise his surrounding and hence reacts voluntarily.

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

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

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

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

> He shut his mouth (p. 10)
> It (mouth) (. . .) shut for the air and against the water. (p. 10)
>
> His mouth (. . .) opened (p. 29)
> he opened his mouth (p. 37)
>
> He opened his eyes (p. 44)
> His eyes opened wider (p. 58)
>
> His eyes closed again (p. 29)
> He opened and closed his eye (p. 43)
>
> he could close fingers on it (p. 21-22)
> His fingers closed over the limpet. (p. 39)
>
> He shook himself free of the worms on his skin (p. 112)
> and felt how his body shook. (p. 105)

His head shook (p. 30)
He shook his head irritably (p, 78)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

He got his hands up and plucked at the toggles of his duffle (p. 159)
His claws plucked at the tatters and pulled them away (p. 193)

Still selections from the system of transitivity continue to establish the theme of a dazed survivor fighting abstractly to confirm a realty, which actually does not exist. At the first stage of his struggle for survival, Pincher is portrayed in action. However, the achievement of the action is rendered implicit. The following examples are illustrative:

> He got his right leg across his left thigh and heaved with sodden hands.
> (p. 10)
> He heaved over in the sea (p. 21)
>
> when he pushed he could feel the wooden tips shifting the invisible pebbles.
> (p. 26)
> He lifted the dents in his face away from the pebbles that had made them and
> pushed with his knees. (p. 27)
> He pushed with feet (p. 28)
>
> He (. . .) pulled with hands. (p. 28)
> Fingers closed on the blunted edge of the depression. Pulled. (p. 35)
> the hand went back to the higher limpet and pulled. (p. 39)
> He raised the broken suitcase to the wall (. . .) pulled and (. . .) (p. 61)
>
> He thrust and thrust (his tongue) (p. 59)

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

> (1) His right arm rose, (1a) seized. (2) He pulled with both arms, (2a)
> thrust with both legs (p. 39)

The linguistic realisation of seizing, pulling, and thrusting at clauses (1a, 2 & 2a) respectively, though semantically appears as effective, are not directed at any participants; that is, no Goal is being specified. Thus, they act as middle material processes or better configured experientially as psychological behavioural processes. Although the processes of seizing, pulling and thrusting can be inferred as having to do with holding the hand, and lifting and pushing himself, they are not made explicit. The clause complex (1 & 1a) features paratactic structure but the relation between the respective clauses is made unclear by the absence of conjunctive of whatsoever kind, not even a temporal one. Syntactically his right arm features as the Actor of the first material process-verb 'rose' and lucidly too of the second material verb 'seized'. The ambiguity is made even stronger via two crucial linguistic elements: (1) the elliptic coreferential subject whose insertion would have reduced the ambiguity of the relation between the two processes; (2) the absence of conjunctive even the temporal ones. The particular syntactic structure with a one-word clause only punctuated by a comma has the function of slowing down the tone of the immediacy of the action. Moreover, the absence of the Goal of the process further anchors the insistence of consciousness towards action, i.e. movement, at this stage of the struggle. Another instance having the same impression appears on page 58 'His lips contracted down round his tongue, sucked.' The clause complex (2 & 2a) is also constructed in the same way towards the establishment of the theme of dazed or dreamlike struggle. At this clause complex, Pincher is the Actor of the material process, yet, no Goals exist as to the unfolding of the material process-verbs 'pull' and 'thrust'. What he pulled and thrust remains unmentioned. This choice of linguistically unrealised participants governs the type of circumstance to be used. Note the presence of the circumstantial elements of means 'with both arms' and 'with both legs' rather than the more expected circumstances of place 'he pulled (himself up)' and 'he thrust (himself into the

crack)'. Thus, clauses lacking such circumstantial Adjuncts of place are only a signal of circumnavigating his illusion that leads to nowhere. Hence, due to the deliberate use of a supposedly effective material clause that does not extend to another participant, i.e. Goal, as well as the absence of the necessary spatial circumstances, the proposition of Pincher's role as an active participant becomes weak. Other instances in the absence of locational phrases are quoted here 'For a while the eyes looked, received impressions without seeing them.' (p. 32), 'His head ground against rock and turned' (p. 42), 'Slowly he turned (. . .)' (p. 46) and 'The dark centre of the head turned (. . .) (p. 54). Another device of importance, which leads to convey imaginary events hence, an illustration of the insubstantiality of the thing being equated, is the repeated use of the Circumstance of comparison 'as if'. The hypothetical nature of the event which is narrated or depicted with 'as if', 'She had gone as if a hand had reached up that vertical mile and snatched her down in one motion' (p. 18), 'The sense of depth caught him and he drew his dead feet up to his belly as if to detach them from the whole ocean' (p. 19), 'He heaved over in the sea and saw how each swell dipped for a moment, flung up a white hand of foam then disappeared as if the rock had swallowed it' (p. 21), 'He had to twist them out as if he were breaking bones away from their tendons, screwing them out of the joints' (p. 74).

The achievement of active material processes is seen later in the development of the narrative when Pincher fancies himself of the false reality as being alive and struggling against the perilous situation. This active representation makes choice of the lexico-grammatical resources which present Pincher as a controlling participant via the use of the material processes. The material processes above, which do not actualise the Goal participant, retrieve themselves in a syntactically explicit and complete structure. This has the function of elaborating and specifying experientially and circumstantially on the actions that is performed. The following instances are illustrative of this point:

He (. . .) heaved himself up (p. 33)
He (. . .) heaved himself up. (p. 42)
He heaved himself round (p. 126)
He heaved himself up on hands and knees. (p. 169)
He heaved himself on his hands and knees. (p. 169)
He heaved himself out amid water that swirled to his knees (p. 191)

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

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

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

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

The clauses mentioned above stand in marked contrast with the previous ones where they neither project the role of Goal nor extend to provide circumstantial information of place. Here, Pincher is presented more as an Actor of a seemingly or pseudo-effective material processes. As a result, Pincher's actions appear directional; they extend to include the missing participant (i.e. the Goal) in those transitive processes that have been used intransitively. What is more interesting in these material processes is the frequent use of the reflexive deictic 'himself'. Here the use of the reflexive pronoun 'himself' as the Goal of these material processes stands, from Pincher's point of view, as the potential target in the struggle. Such use expresses two significant implications. First, it has the effect of endorsing the separateness between the Actor and the acted upon, hence between Pincher and his body.

The other implication is suggestive of an external participant, i.e. the inner will that invokes action as a means for survival. These processes could have been worded experientially in middle material processes such as 'he rose' instead of 'he heaved himself up'. However, the effect of the original renderings is frequently an impression of dynamic activity, which is, in fact, the result of the compelling centre. Add to that, the recurrent use of utilising the reflexive pronoun 'himself' reflects the insistence of his consciousness for materialising his existence. By virtue of this stylistic device, Golding lends Pincher presence throughout. This potent force can be seen in the more semantically vigorous lexical items used to portray his physical attempts for survival, 'heave', 'haul', 'pull', 'seize', etc. This pattern also extends to include other transitivity processes, that is, the mental processes such as 'He reminded himself seriously that this was the day' (p. 116) where the third-person pronoun 'he' stands as the Agent of this cognitive process and 'himself' as the enforced Senser. The same linguistic pattern applies to the body parts as in 'He turned his head sideways again' where an alternative transitivity choice could fashion him simply in a middle clause as 'He turned sideways again'.

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

> But water reclaimed him and spun (p. 7)
> The air stiffened them (head, neck and shoulders) (p. 12)
> the whole wet immensity seemed to squeeze his body (p. 12-13)
> The snarl fixed itself, worked on the wooden face (p. 15)

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

The following is a representative excerpt of the sea as an Actor functioning in

material processes. In fact, this is significant for two remarkable reasons. First, it describes

Pincher's utter passivity and second, it implies the deceased is being received ironic farewell from the sea in a moment of figurative burial:

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

Here the sea acts metaphorically both as Actor in seven material process-verbs and as Behaver in two behavioural processes. The first material process-verb 'played' (1) is negated by the Mood Adjunct 'no longer', which signifies once again the comeback in dealing with the drowning Pincher. The second material process 'stayed' (2) with the Goal 'its wild movement' expresses the determined violence of the sea. The clause complex (2a & 2b) contains the material process-verbs 'held' and 'carried' with 'him' as the Goal of both processes which in a way suggest a burial performance upon a dead body. This impression is supported by the Circumstance of Manner at both clauses (2a) 'gently' and (2b) 'with delicate and careful motion' as well as in the circumstantial Adjunct of comparison 'like a retriever with a bird' at the most former clause (2b). Golding presents the concrete nominal group 'hard thing' at clause (3) as Actor in another metaphorical material process-verb 'touched' with Pincher in the participant role of Goal. Of course, this is not the natural way of describing a physical observation. The normal rendering for such an experience would be 'he felt something hard touching his feet and knees', where 'he' features Pincher as Senser of a perceptive mental process-verb 'felt' and a sensed Phenomenon 'hard things'. Yet, this is not the intended experiential interpretation as it grants Pincher a completely conscious sensation. Therefore, the original sentence is much more contributing to the theme of Pincher's passivity. Moreover, the object 'hard things' which is presumably a circumlocution of a more specific object foregrounds the dazed mind of the survivor. Clause (4) features again 'the sea' as Actor of the material process-verb 'laid (. . .) down' and again the

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possessive deictic 'him' as the Goal of the step-wise burial process. The second material verb 'retreated' portrays the step back performed right after the first action 'laid him down'. The existential process at clause (5) repeats the concrete nominal group 'hard things' as Existent. The shift from 'hard things' as Actor of a material process to an Existent in an existential process is to distance the battering-out survivor from any mental experience. The last clause complex (6, 7 & 8) concludes the final burial moment. Featuring again 'the sea' as Actor of the material process-verb 'came back' and more significantly Behaver of the behavioural process-verbs (7 & 8) respectively, 'fawned' and 'licked' signal the intimate farewell the sea is showing. The characterisation of this event, with its slightly ironic sense is made manifest through the lexical items 'fawn' and 'lick'. Both these words imply the last kiss, which stands cohesively with 'retriever' meaning 'dog' that conveys the writer's judgment of a dead one.

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

> (shoulders) were fastened in front under the oilskin and duffle.(p. 9)
> He was lying suspended in the water (p. 10)
> He began to be frightened again-not with animal panic but with deep
> fear of death in isolation (p. 10)
> They (legs) were no longer flesh, but had been transformed to some
> other substance, petrified and comfortable. (p. 14)
> the upper lip was lifted (p. 15)
> his body was lifted in it. (p.15)
> (he) was thrust sideways (p. 22)
> it (his body) was exhausted, (p. 27)
> his right arm was stretched above him. (p. 35)
> The nearer he lowered his body to the pebbles the harder he was
> struck (p. 36)
> He fell on all fours and was hidden in a green heap (p. 36)
> He came to the narrowest part and was shoved through. (p. 37)
> His hand came back, was inundated, (p. 38)
> The body was lifted a few inches (p. 38)
> His right arm was bent under his body and his wrist doubled (p. 40)
> he became a man who was thrust deep into a crevice in barren rock. (p. 56)
> He was astonished (p. 65)
> The right elbow was swollen (p. 73)
> His right eye was fogged (p. 73)
> The fogged side of his right eye was pulled slightly as he ate. (p. 75)

he was panic-stricken at the memory. (p. 110)
He was jerked out of this state by a harsh scream. (p. 126)
Then he was suddenly seized with a terrible loathing for lobsters (p. 131)
At once he was refrigerated. (p. 141)
The tip was swollen, (p. 168)
the hair was stuck with blood (p. 170)

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

Pincher and Body parts:

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

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

Theme with or without the definite determiner 'the', where the possessive deictic 'his' is

more appropriate or, the use of such similar expressions as 'the man', all of which imprint an

interpersonal tone of antipathy towards the protagonist, i.e. Pincher Martin . For example,

> the lips came together and parted (p. 8)
> the tongue arched (p. 8)
> the brain lit a neon track (p. 8)
> But the real jaw was contorted down and distant (p. 8)
> the mouth was slopped full' (p. 8)
> The throat at such a distance from the snarling man vomited
> water (p. 8)
> When he thought of the mile he arched in the water face
> twisted (p. 18)
> He found the hand and worked: the wrist. (p. 26)
> (he) feel the wooden tips (p. 26)
> He pushed with feet, pulled with hands. (p. 28)
> He took a thigh in both hands (p. 28)
> the body scrambled, crouched, the hand flicked out of the
> oilskin pocket and grabbed rock. The eyes stared and did not
> blink. (p. 32)
> The hand let go, came down to the knee and lifted that part of
> the leg. (p. 39)
> his legs in different worlds, neck twisted. (p. 40)
> When the body drew near to a possible shelter the head still
> moved from side to 'side (p. 45)
> Now and then a shudder came up out of the crack (p. 46)
> and there the shudders were beaten (p. 48)
> and a patch of galactic whiteness that he knew vaguely
> was a hand connected to him. (p. 49)
> legs straddled, arms out for balance. (p. 54)
> he raised an arm (p. 57)
> He stood there, heart thumping (p. 59)
>
> He stopped, put a hand to his forehead (p. 61)
> he let the palm fall back on his knee. (p. 62)
> The feet had been so thoroughly sodden that they seemed
> to have lost their shape. (p. 73)
> he stood with toes (p. 74)
> In the sunlight and absence of cold the whole could be
> inspected not only with eyes but with understanding. (p. 77)
> He went on hands and knees to the edge and looked down. (p. 85)
> He heaved over and lay face downwards in the crevice, (p. 90)
> Gripping the lifebelt in two hands, with face lifted, eyes staring
> straight ahead down the gloomy tunnel (p. 90-91)
> he thumped rock with lifted knees (p. 149)
> hands clawing. (p. 192)
>
> But the man lay suspended behind the whole commotion (p. 8)
> A picture steadied and the man regarded it (p. 8)
> A weight pressed on him and the man (p. 38)
> The man moved sideways up the slope of the roof. (p. 39)

> The man lay, huddled in his crevice, left cheek pillowed on black
> oilskin (p. 47)
> The man was inside two crevices. (p. 48)
> Inside, the man was aware of a kind of fit that seized
> his body. (p. 64)
> There was still the silent indisputable, creature that sat
> at the centre of things (p. 93)

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

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

The same structural pattern, i.e. the existential process, is at several times in the narrative is a clear pointer to constructing the illusory steps of the central character to perceive and conceptualise his surroundings. It also hints at the protagonist's growing

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

(a)

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

(b)

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

(c)

  Then for a moment there was air like a cold mask against
  his face (p. 7)

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

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

An example from the first set (a) like 'there was sunlight on a rock,' could have been rendered as 'he saw sunlight on a rock'. The latter paraphrase of a mental process of seeing features Pincher a Senser that expresses a conscious participant. Another example from set (2) is 'There came a thud from the bottom of the angle.' This sentence could have had a mental paraphrase of hearing like 'he heard a thud from the bottom of the angle.' But, this would have given him a natural, conscious response to the aural stimuli of the surroundings. The writer presents this structure 'there was a dull fire in his feet' in the last set, instead of a mental process like 'he felt dull fire in his feet' or a relational process equivalent like 'he had heat lumps on the side of his face'. The former hypothetical sentence casts Pincher with a natural, immediate reaction to any external stimulus and the latter experientially relates the

Possessed Attribute 'heat lumps' to the Possessor Carrier 'he'. In fact, it is not the writer's intention to introduce a full-minded character into the text. What matters for Golding at this stage of the narrative is how to allude to the dazed mind in its preliminary, constructive stages towards the illusory survival.

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

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

Had Golding wanted to present Pincher as a dead one, he could have structured this

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

Nominalisation is a frequently employed device in Golding's fiction and I have previously discussed the significance of this linguistic function in detail on pages (162-165). Golding exploits the strategy of nominalisation masterfully and employs this device in the various syntactic positions. It may act as a Subject or Object. It may also function as Actor or Scope in metaphorical expressions; it can function as Existent in an existential process and an Attribute in a relational one. As mentioned earlier, existential processes have the effect of conveying at times Pincher's helplessness and at some other times his growing awareness, and so does the employment of nominals. In the examples below, the same structural pattern of existential processes continues to work towards depicting and constructing the tone of the

half-conscious Martin. Nominalising processes and qualities are still one way towards abstracting Martin's world. The following existential processes have a distancing implication (Thompson 2004: 105) both from the internal and external worlds. By dissociating the drowning man from the sensation and the dynamic events around him, the language appears to serve not a hopeless man but one who is regaining his consciousness at one end and one who is controlling his surrounding at the other end:

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

A general impression one can derive from the above examples and the ones below is that these existential processes serve a significant development in the narrative. The implication behind such a structure is that Pincher is growing conscious. To the impersonal tone created by this structure, the absence of the Experiencer contributes to deflect the attention from Pincher, the Experiencer and to put the emphasis on the experienced, i.e. the Existents. In these examples the emphasis is laid upon the visual perception, i.e. 'darkness', 'redness', 'blackness', 'whiteness' and 'brightness'. This is Pincher's strategy in his illusory survival attempts. There is no denying the fact that this structure helps give a picture of a revitalizing marine. More significantly, this structure is used to denote Pincher's taming to his surroundings so as to turn them supportive in his struggle. The impression these nominalised qualities make is the fact that the cause of these visual perceptions is now made implicit. Let us consider the first nominal 'darkness' as it is the most frequently used in the narrative. The nominal 'darkness' refers to Pincher's inner evil nature. Because he is unwilling to face his own reality, he turns it into an abstraction. Further, by doing so, he uses this existential structure to distance himself from the real experience, and so turns it into an ocular proof of his being alive. The same is true of the second nominal 'redness', which at

the abstract level is associative of the turbines' blaze. Removing the sensation from the phenomenon it characterises leads to both dropping the cause of the nominalised event and abstracting the phenomenon being described. Hence, lessening the risks Pincher might encounter. The nominal 'blackness' is used interchangeably with that of 'darkness'. The same is also true of the nominal 'greyness' in 'the greyness thickened into a darkness in which the few birds and the splashes of their dung were visible as the patches of foam were visible on the water' (PM: 47). The last two nominals 'whiteness' and 'brightness' share the common feature of light. Pincher, as a counter-attack, to the existing phenomenon of 'darkness' creates 'whiteness' and 'brightness' which later will stand for light and sunlight.

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

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

The metaphorically marked sentence above 'the hardnesses under his cheek began to insist' could have a congruent paraphrase like 'he felt hard stones (pebbles) against his cheek' or even in a more marked choice 'his cheek felt the hard stone'. In the metaphorical choice of the nominal style, the tactile quality is stripped off from the perception of the object and launches into the clause as an autonomous, independent something. The argument is this: the technique is frequently used to reflect Pincher's dazed mind as to how things are

perceived. When he comes to touch something, feels something, hears something or sees something, the immediate and overarching impression of that thing precedes as well as prevails over the recognition of the phenomenon.

Other examples of the nominal style are: 'A familiar feeling, a heaviness round the heart, a reservoir which any moment might flood the eyes now and for so long, strangers to weeping' (p. 181), 'The chocolate stung with a piercing sweetness, momentary and agonizing, and was gone' (p. 83), 'He made a dream calculation to see whether increasing ease would overtake tiredness' (p. 128), 'Yet this solidity was terrible and apocalyptic after the world of inconstant wetness' (p. 22), 'He discounted the hoarseness as of a recovering from a cold or a bout of violent shouting' (pp. 78-79), 'there was a depression' (p. 35), 'There was an irregularity in the eye sockets' (p. 141), 'There was a new kind of coldness over his body' (p. 26), 'There was a feeling of deep sickness further down the tunnel' (p. 167), 'There was illness of the body, effect of exposure. '(p. 162), 'There was solitude and hope deferred' (p. 162). The nominals used here 'coldness', 'illness', 'feeling', 'sickness', 'pressure' and 'silence' contribute to the creation of an abstract world. Some are used with the unspecified deictic 'a' which further intensifies the relatively remote sensation. Golding could have written, for example, 'he was cold all over his body', 'he was food-poisoned' or 'he was ill'. The impersonal tone the original clauses have is now lost by the insertion of the third-person pronoun 'he' which forces a personal feeling into the text. Besides, the employment of the attributive relational processes to feature the personal deictic 'he' as Carrier of the following Attributes 'cold', 'ill', 'solitary', 'sick', or 'silent' serve to describe a fully conscious Pincher with permanent states and qualities. Consequently, the propositions of these made-up presentations promote to the level of reality, which Golding shuns to inject. This is also true in similar structures with nominal groups such as 'smears and patches', 'a small fire', 'dull fire', 'little fire', 'bruises', 'friction' or 'lumps' as Existents. These

examples do not dissociate Pincher from experience, they only soften the way Pincher

receives them as he attempts, gradually, to fabricate his surviving myth.

The theme of the shattered body prevailing in the text is supported by the use of the

attributive relational processes. Relational processes contribute to categorise the physical

state of Pincher Martin as well as his body parts. This means they set up predominantly

relations of being something as in 'his body was no longer obedient', being somewhere as in

'the head was somewhere', or possessing something as in 'You've had a fit'. In an attributive

clause, the two participants are Carrier and Attribute whose function is to classify and

describe. The relational processes of attribution employed here further characterise Pincher

as to his physical condition and so ascribe meaning to his ineffectuality, thus offering an

additional level of static activity of the body organs over which Pincher has no control. Most

important of these are those intensive processes that endorse the sense of the broken and dead

body:

> They (his legs) were no longer flesh (p. 14)
> his body was no longer obedient (p.21)
> His mouth was needlessly open and his eyes (p. 23)
> His hands were poor (p.33)
> His feet were selective in a curious way. (p. 34)
> His legs were straight and stiff and his eyes were shut. (p.38)
> The fingers were half-bent. (p.43)
> His eyes were open and unfocused. (p. 45)
> His flesh seemed to be a compound of aches and stiffnesses. (p. 57)
> his hands were broken. (p. 62)
> His mouth was open (p. 67)
> His right hip was blue as though someone had laid a hand dipped in paint on it. (p. 73)
> The right elbow was swollen and stiff (p. 73)
> His right eye was fogged and that cheek was hot and stiff. (p. 73)
> One big toe was blue and black with bruise and drying blood. (p. 73)
> His mouth was open again. (p. 80)
> His hands and skin felt lumpy. (p. 134)
> the cheek was dry. (p. 141)
> his eyes unfocused (p. 141)
> his feet were swollen and sore. (p. 143)
> The tip was swollen (p. 168)
> The fingers were bitten. (p. 169)

Experientially the above set of intensive relational processes is symptomatic of the disintegration as well as the malfunctioning of his body parts. The preference of this type of relational processes with adjectives at times and participles at other times as Attribute contribute to the impression of the helplessness in the survivor's struggle for life. Apparently, the role of Carrier in the examples above is restricted to the body parts and what descriptions are attributed to them stress the fact of the deterioration of Pincher physically. Some relational processes are characteristic of his uncontrollability over his body: 'the mouth was needlessly open and the eyes', 'His feet were selective in a curious way', 'His eyes were open', 'His mouth was open', and, 'His mouth was open again'. In such clauses, Pincher could have been presented actively, as Actor of material processes: for example, 'he opened his mouth and eyes', 'he moved his feet selectively', 'he opened his eyes' but such paraphrases would prove a relative effectuality over his body. In contrast, the narrated sentences actually express stretched uncontrolled movements of his body parts. Note too the premodifying Circumstance of Manner 'needlessly' which confirms the same observation, i.e. the ungovernabilty of his body organs. Notice the use of the spatial demonstrative deictic 'that' in 'that cheek was hot and stiff'. A fact to be pointed out here is that such use of distal determiner has the function of expressing states as remote phenomena from Pincher as well as an interpersonal marker of the writer's antipathy towards the protagonist. Other examples of distancing demonstratives are used to distance the protagonist from reality as well as to show the author's certitude of Pincher's death. 'Could he have controlled the nerves of his face (. . .) that face would have worn a snarl' (p. 8), 'It was bound by the tapes under that arm and that' (p. 9) 'The hand let go, came down to the knee and lifted that part of the leg' (p. 39).

Close in meaning are the passivised relational processes, which have the linguistic function of foregrounding a state rather than a process. This is achieved by the deletion of the

'by-agentive phrase' as in 'his feet were swollen'. To this impression, another explanation may be very relevant. It, as a rule of thumb, stresses his dazed mind as to the causers of the process. The type of processes illustrating this impression is: 'his eyes were shut', 'The fingers were half-bent', 'His eyes were (. . .) unfocused', 'his hands were broken', 'The right elbow was swollen', 'His right eye was fogged', 'The tip was swollen' and 'The fingers were bitten'.

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

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

He stood still (p. 73)
He (. . .) then lay down again. (p. 75)
He stood sweating (p. 80)
He sat for a while, silent (p. 84)
He lay very still. (p. 86)
He lay on his back (p. 87)
He lay and meditated the sluggishness of his bowels. (p. 88)

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

manifest in his early struggle turns united later as illustrated in these relational processes, 'But he and his voice were one' (p. 193), and 'His mouth and he were one' (p. 193). Notice the foregrounding of the Circumstance of Manner 'instantly' and 'immediately' in the earlier sentences. Fronting such adverbial words has the advantage of underlining the urging of his 'centre' for immediate response towards disheartening signs of his reality.

Another linguistic feature, which Golding skillfully employs to further deepen Pincher's helplessness, is the manipulation of tense system. The nature of events in a narrative is so often expressed by the simple past where the relation between a character and his experience is made explicit. The events realised in the finite form of the verb and in simple past are illustrative of the sequential arrangements of events particularly if such events are linked by temporal, causal, purposive conjunctives. The sudden interruption in tense or absence or weak elements of conjunctives conveys a sense of troubled and passive character. This is what Golding invests to portray the helplessness of Pincher Martin. Most significant of such tense is the use of present in present that captures Pincher's absolute lack of control over his own actions and his body parts. Here I quote some random cases of the progressive structure where the impression of powerlessness is most apparent: 'His teeth were chattering again' (p. 13), 'The part of his body that had not been invaded and wholly subdued by the sea was jerking intermittently' (p. 14), 'His body was jumping and shuddering beneath the sodden clothing.' (p. 64). Other progressive clauses are introduced by the conjunctives, 'till', 'until', 'then', and 'and' whose function is merely to make temporal sequence rather than cause and effect relationship. Hence, the lack of conscious control 'until his heart was staggering in his body like a wounded man' (p.11) 'Then he was jerking and splashing· and looking up' (p. 15) 'then he was floating up and seeing dimly the black top of the next swell' (p. 15) 'till he was lying lower in the water' (p. 16) 'Then he was blubbering and shuddering' (p. 18) and 'and his heart was thrusting the sluggish blood painfully round

his body' (p. 20). In view of such finite progressive form, the meaning of events is presented as involuntary, arguably beyond Pincher's control. Another linguistic aspect which contributes to the spasmodic behaviour is the absence of circumstantial elements in which 'he' features as Actor as in 'Then he was jerking and splashing and looking up' which render the character as being driven to act convulsively. In other words, if a theme of a controlling survivor were to be promoted, then clauses like, 'he jerked himself up, splashing through the waves (. . .)' would have depicted a relatively more active character than 'he was jerking (. . .).' The latter gets across a sudden, involuntary action describing a helpless survivor where Pincher finds himself doing abrupt actions, apparently in response to subconscious convulsions. In this context, therefore, my alternative clause would appear more a theme of a controlling survivor where he is acting voluntarily. In addition, as there is no reference to circumstantial information in such progressive clauses, this strengthens the impressions of the inert and forced action. And when a clause provides such information, it surely worsens the action performed as in 'till he was lying lower in the water.'

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

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

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

His body let loose its panic and his mouth strained open
till the hinges of his jaw hurt (p. 7)
while his distant body stilled itself and relaxed (p. 9)
His mouth slopped full (p. 10)

His head and neck and shoulders were out of the water now
for long intervals. (p. 12)
His head fell forward. (p. 12)
His body lifted and fell gently (p. 14)
His mouth was needlessly open and his eyes (p. 22)
His shoulder lifted a little. (p. 28)
His mouth shut then opened. (p. 29)
His hands were poor, sodden stuff against their wet
projections. (p. 33)
His whole body slid down (p. 35)
His whole body began to shiver. (p. 43)
His mouth was still open, the jaw fallen sideways. (p. 46)
His flesh seemed to be a compound of aches and stiffnesses. (p. 57)
His lips contracted down round his tongue, sucked. (p. 58)
His body was jumping and shuddering beneath the sodden
clothing.'(p. 64)
His head sank between his knees. (p. 125)

Clause (1) features a 'His voice' Medium of the behavioural process 'died', and clause (1a) introduces a textual Theme 'and'- with its temporal function it extends further on the dilemma of the dazed persona. The other is a topical Theme, 'his face' featuring Medium of a behavioural process 'untwisted'. The two finite verbs 'died' and 'untwisted' with their passive denotation as to the struggling Pincher emphasise the unconscious state of his mind. For the lexical meaning of 'died' in this context stresses the complete inactivity of his verbal faculty. In the same vein, the lexical item 'untwisted' stamps his loss of facial expressions as a reactive response to any external pressure. This passivity is manifest more explicitly in the relational process at (2). Here, Pincher is encoded as a Carrier and features in the third-person singular deictic 'He' of the behavioural process-verb 'lay', which expresses rather a static activity. The circumstantial Adjunct of Manner further supports this impression 'slackly', which emphasises the uncontrolled, loose floating of his body. The other instances of the static verb 'lay' do occur in the neighbouring co-text. The following are some instances, 'He lay shaking for a while' (p. 12), 'He stopped and lay wallowing' (p. 16),'(. .) long after the body lay motionless in the water' (p. 16), '(The slow fire of his belly (. . .) was invaded)', 'It lay defenceless in the middle of the clothing and sodden body' (p. 17) and 'At that, he stopped too, and lay in the water' (p. 20).

Another linguistic feature contributing to the same effect is the use of enhancing non-finite progressive hypotactic clause (2a) 'allowing the swell to do what it would'. A secondary clause like this could have been written as 'and allowed the swell to do what it would' but this rendering grants this clause a temporal and resulting activity on Pincher's part. Interestingly the non-finite progressive along with the common rule of an absent conjunctive strips Pincher of his volition. The body parts feature back at clause (3), 'His teeth' as Medium of a behavioural process-verb 'were chattering' furthering his uncontrolled behaviour. Note too the use of the present in present tense 'were chattering' which is expressive of the teeth instinctively and involuntarily responding to the cold without Pincher being mindful to them. Rather such reactions take place without his consciousness being attentive to them. To support this view, other identical cases taken from the surrounding co-text are quoted here: '(. . .) and the green tracer was flickering and spinning' (p. 10), 'His hands were glimmering patches in the water. . .'(p. 15), '(. . .) and his heart was thrusting the sluggish blood painfully round his body' (p. 20). The continuing clause (3a) codes three Themes - a structural Theme 'and' with its additive, extending function substantiating the fact of his shattered body. The topical progressing Theme 'this vibration' featuring as Actor of a material process-verb 'would spread' implying the all-embracing impact upon his body as further strengthened by fronting the Mood Adjunct 'sometimes' implying the repeated action upon Pincher. This helplessness is made clear by the enhancing hypotactic clause (3b), introduced by the resultative conjunctive 'till' in 'till it included his whole body.' His fragmented, uncontrolled body continues to be assigned the role of Subject as well as the thematic prominence in the clause following it (4). In this case, it is his limbs that continue building up the same effect of the split between the dazed Pincher and his body organs. Here we come across 'His leg' featuring as Carrier of the negated attributive relational process 'were not' and an Attribute 'cold' further amplified by the Circumstance of Manner 'so

much'. Pincher's legs no longer feel the coldness of the sea. The more intolerable harm comes from the sea as indicative by the by-agentive phrase 'by the sea' at clause (4a). This is also illustrated by the enhancing embedded clause of Manner emphasising the occurrence of a more violent experience, 'as pressed, squeezed mercilessly by the sea'. In this secondary clause, the material process-verbs 'pressed' and 'squeezed' with their hostile connotations as well as the circumstantial Adjunct of Manner 'mercilessly' endorse the antipathetic attitude of the environment. The impression that Pincher's limbs are to suffer the sea's intentional pernicious action is sustained by the enhancing hypotactic clause of result (4b) introduced by the conjunctive 'so that'. In addition, the harsh experience is further made bolstered explicitly by the coordinating correlative conjunctive 'not- but' in 'not a response to temperature but to weight'. This extends to the embedded elaborating clause (4c) introduced by the conjunctive 'that' where the material process-verbs 'would crush and burst them' in 'that would crush and burst them' manifest the sea's eruption. The running motif towards establishing the divorce between his centre and his body organs lends itself even to the minor linguistic details. Notice the disrupted postmodifying circumstantial element of place 'below him' which figuratively portrays the concrete distance between the organ and the supposed holder of it. Such cases of result clauses are ubiquitous in the same way as the earlier example (4a) that will continue to be employed throughout. I shall quote a few examples where the environment stands inimical to Pincher's attempts of survival: 'But water reclaimed him and spun so that knowledge of where the air might be was erased completely' (p. 7) 'but there was another crest to take him, lift him so that he could see the last one just dimming out of the circle' (p. 17) 'A gull screamed with him so that he came back into himself, leaned his forehead against the rock and waited for his heart to steady' (p. 33) 'He found holds in the angle and the sea exploded, thrust him up so that now his effort was to stay down and under control' (p. 37) 'As long as he went forward the wind was satisfied but

if he stopped for a moment's caution it thrust his unbalanced body down so that he scraped and hit' (p. 42) 'The rock was negative. It confined his body so that here and there the shudders were beaten; not soothed but forced inward' (p. 48), 'The cold squeezed as the water had done in the open sea, so that he was panic-stricken at the memory' (p. 110), 'There was a sudden plop in the water by the farthest of the three rocks, so that he sprang round' (p. 113), 'There were projections in the wall of the tunnel so that though it was more nearly a well than a tunnel he could still climb' (p. 145). The third-person pronoun 'He' features at clause (5) as Theme and Actor in the material process-verb 'searched for' and Goal represented by 'place', but such an action is devalued in the continuing extending clause (5a). Two Themes introduce this clause. The Structural one represented by the adversative conjunctive 'but' extends on the proposition of the earlier clause of his searching for a place to put his hands and so the continuing clause challenges the effectiveness of his proposed action. This is made clear in the existential clause introduced by the topical Theme 'there' in 'but there was nowhere that kept the ache out of them' in a way revealing the knocked out body parts. Clause (6) presents a new Theme. This time it is 'The back of his neck' featuring Actor of the material process-verb 'began to hurt'. This new representation of body parts as active participant is particularly remarkable as to the acute condition of his current state where the dynamic finite verb complex 'began to hurt' implies the immediate effect upon the battered body. The immediacy of this new, direct experience is still of another type as illustrated by the enhancing correlative conjunctive 'not-but' in 'and that not gradually but with a sudden stab of pain'. Note too the lexically violent word 'stab' used metaphorically in the circumstantial Adjunct of Manner 'with a sudden stab of pain'. The hypotactic clause (6a) introduced by the enhancing conjunctive 'so that' continues to reveal his utter helplessness in this sudden, severe fit of pain 'so that holding his chin away from his chest was impossible'. The hypothetical material process 'holding his chin away from his chest', as

suggested by the non-finite progressive tense 'holding', stands as Carrier in the attributive

relational process which further emphasises his motionless body as defined by the Attribute

'impossible'. Clause (7) with its additive textual Theme 'but' extends on describing his

helplessness as a submissive body. And the topical Theme represented by the syntactic

Subject 'this', anaphorically referring to the 'sudden stab of pain', stands as Actor of the

effective material process 'put' enforcing the Goal 'his face' to be immersed in the sea. In the

secondary behavioural clause, Pincher is the syntactic Subject, yet virtually he is potentially

the affected participant. He is the Behaver of the behavioural process-verb 'sucked' in which

Pincher submissively undergoes this process of sucking via the unpredictable organ as clearly

illustrated by the Circumstance of place 'into his nose' reflecting his involuntarily reactive

response. A Circumstance of Manner postmodifies this involuntary response: 'with a snoring

noise' and, more significantly by a nominalised behavioural process 'a choke'. The latter

linguistic device needs to be further explored. A clause such as this could have been written

as 'he sucked it into his nose and choked with a snoring noise'. However, this sentence

strikes a cause-and-effect sequence and hence a conscious or at least half-conscious

experiencer. Thus sweeping the nominalised process to the end of the sentence expunges any

alert sense to this experience and similarly the response will appear as a self-generated

process. As common as with the above hypotactic clauses introduced by the enhancing

conjunctive 'so that', so does this clause (7a). This adverbial clause of cause, with its

purposive and resultative interpretation, renders Pincher in a helpless condition unable to

make any advance in his made-up survival. Clause (8) features Pincher in a third-person

singular pronoun 'He' in the role of Behaver of two behavioural process-verbs 'spat' and

'endured' with its Ranged participant 'pain'. Pincher is encoded as Actor of an effective

material process 'wedged' at sentence (9) where he acts upon his body parts. It is the Goal

participant 'his hands' that is used for the sake of supporting his head to remain erect as

illustrated by the Circumstance of place 'between his lifebelt and his chin'. The action does

nothing more than disclosing his battered body parts. For such a sentence could have been

worded as 'he lifted his head' but the original clause confirms the unresponsiveness of his

head and this supports the complete passivity of the most important body part on the one

hand, and on the other asserts the previous transitivity processes 'His voice died', 'his face

untwisted' (1a). Further, the continuing relational clause (9a) with its marked Theme 'for a

swell or two' describes the very short period of his control over himself. The continuing

extending clause (9b) introduced by the textual Theme, the temporal, adversative conjunctive

'but then' continues to serve as a contrary turning point in his efforts emphasising Pincher's

helplessness to persist his search for relief. This (9b) features 'the pain' Actor of the material

process-verb 'returned' amplifying the inherent attack of his battered physical condition.

Clause (10) features back the third-person singular pronoun 'He' Actor of a material process

performing an action upon himself 'let his hands fall'. Note that the main lexical content lies

in the non-finite verb 'fall', which supports the lifelessness of his hands. And the continuing

extending clause (10a) with its temporal, additive conjunctive 'and', features back his

uncontrolled, battered body parts, 'his face' Medium of the middle material process-verb:

'dipped in the water'. Clause (11) features back the third personal singular deictic 'He',

Carrier of the circumstantial relational process 'lay' which further emphasises his static,

motionless condition. Note too the use of the non-finite enhancing hypotactic clause

progressive 'forcing his head against the pain' which undercuts any Agentive role by the

protagonist for any planned attempts for recollecting himself in the swirling waves, and so is

presented as lethargic even helpless. The main and dynamic action in its non-finite form,

'forcing.' is relegated to the rhematic position in a way diminishing its value. This is also

supported by the Circumstance of place 'against the pain' in which the prepositional element

'against' spatially signifies a solid dimension but here we have a metaphorical dimension 'his

pain'. The linguistic function of such non-finite progressive verbal forms merits further elaboration for its recurrence in all the narrative. The semantic nature of such a tense form is the fact that, when embedded, it attenuates any sense of relation between a non-finite progressive clause and the primary one to which it relates. The lack of such relation is due to the fact of the absence of conjunctive that links both propositions by virtue of their temporal, causal, resultative relations; consequently, the impression created is the unintentional, involuntary action. In a word, the activity is presented as just happening without any conscious act by the concerned participant. In support of this strategic employment, there are considerable examples of such non-finite progressive clauses in the surrounding narrative. To substantiate this argument, I shall quote a few cases: 'he saw himself touching the surface of the sea' (p. 9), 'He lay shaking for a while' (p. 12), 'He stopped shouting' (p. 12), 'He stopped and lay wallowing' (p. 16), 'He hung still in his belt, feeling the cold search his belly with its fingers (p. 17), 'He began to rotate in the water again, peering blearily at the midst' (p. 18), 'He began to swim again, feeling suddenly the desperate exhaustion of his body' (pp-20-21). Other examples of such linguistic device present Pincher in a daze of his surrounding: 'He felt a weight pulling him down' (p. 10), 'There was also the noise of the idiot stuff, whispering, folding on itself, tripped ripples running tinkling by the ear like miniatures of surf on a flat beach' (p. 19), 'There was green force round him, growing in strength to rob, there was mist and glitter over him; there was a redness pulsing in front of his eyes' (p. 21), 'There were hard things touching his face and chest, the side of his forehead' (p. 22), and, 'The pebbles were close to his face, pressing against his cheek and jaw' (p. 25). The most expressive cases of non-finite progressive clauses are those, which exclude the tense-particle: 'jaw lying slack' (p. 34), 'the knife swinging free (p. 37), 'Feet descending the ladder.' (p. 185).

The impression of his bewildered states finds its way into the careful lexical choice that features him unable to recognise and conceptualise effectively the nature of things. This is achieved through the stylistic technique of underlexicalisation, 'weight', 'the noise of idiot stuff', 'green force', 'mist and glitter', 'redness' and 'hard things'. The secondary hypotactic clause (11a) introduced by the structural conjunctive 'so that' enhances the purpose of the effort of lying back. Yet the second conditional conjunctive 'if' with its hypothetical characteristic interpersonally presents the proposition as untrue: 'so that his eyes if they had been open would have been looking at the sky.' The attributive relational clause (12) features 'The pressure', Carrier, postmodified by a prepositional group 'on his legs', and 'bearable' as Attribute characterising the physical state of his legs as eventually thriving. However, what assertion is made in this clause is revaluated in the following sentence. This sentence (13), which is another attributive relational process, bears the causative relation with the earlier clause. Here the Carrier of this process is assigned to the progressing Theme, 'They', which stands anaphorically to 'his legs' in the preceding clause and the Attribute 'flesh' but the ascribing process is negated by the Mood Adjunct 'no longer' that eliminates any possible connection between the proposed Carrier and the attributed entity. The coordinated circumstantial relational process (13a) 'had been transformed' in which the Carrier remains 'they', meaning his legs, and the circumstantial Attribute 'to some other substance' further postmodified by other Attributes 'petrified and comfortable' further supports this proposition. This impression is strengthened by the stretched correlative conjunctive 'no longer-but'. The causal relation between the sentences (12 & 13) is not made explicit, although Golding could have phrased a hypotactic clause with the conjunctive 'because' to form a clause complex, as 'the pressure on his legs was bearable now because his legs were no longer flesh (. . .)' But this emphasises two points: First, it would background the causal clause and second, it would grant Pincher the ability to reason and judge his current physical

condition. Clause (14) continues to stay on the same message of the battered body, the Theme of the fragmented body parts. 'The part of his body' is encoded Medium of the middle material process: 'was jerking' and this involuntary experience is magnified by the Circumstance of Manner 'intermittently' which emphasises the intense, sporadic attacks over his body. Note too the use of present in the present tense that works together with the similar, involuntary experience 'His teeth were chattering again' at clause (3) as well as with other linguistic features that flags the unconsciousness of the protagonist.

The rest of the clauses take a new turn in the narrative from describing the passive, powerless Pincher to the more determined Pincher for survival, yet not in physical reality but in abstract reflection of his egoistical will to not to accept death. The clause (15) stands out with its new, marked Theme, the 'Eternity' signifying his urgent obsession amid the threatening signs of his death. In this reversed existential process, the dummy Subject 'there' is pushed to the rhematic position so as to highlight the proposition of 'Eternity' and to give it a prominent status in relation to Pincher's egoistical urge to survive, as against God's will. Moreover, the embedded passive structure 'to be examined and experienced' is the ultimate concern of Pincher in this self-fabricated survival. Note too the embedded clause 'inseparable from pain' which places his second anxiety. However, the organic pain is not at all the prime pressure for it does not occupy Pincher's first obsession; therefore, it is moved to the rhematic position. Martin's indomitable will against the crushing reality is materialised in the following narrative. Clause (16) launches 'The snarl' Actor of the material process-verb 'endured' which lexically asserts the determined will of his inner urge. Clause (17) features a third-person singular pronoun 'He' Senser of a cognitive mental process 'thought'. Clause (18) progresses the earlier mental process 'thought' as Theme, 'The thoughts'. By assigning 'The thoughts' a thematic position in an attributive relational process a sense of insistence is promoted. 'The thoughts' features as a Carrier of the mentioned Attributes 'laborious,

disconnected but vital' and what these chosen words denote is the compelling, determined will. The clauses (19, 20, 21, 22, 23, 24, 25, 26 & 27) are in fact the sensed Phenomena of the earlier cognitive process 'He thought' (17). Ideationally, the nature of mental processes involves two inherent participants in expanding clauses - a Senser and a Phenomenon. Thus, the clause (17) seems to have broken the rule. Possible wordings for the string of the short, simple clause (19 & 27) would then be, for example, 'he thought that soon it would be daylight', 'he thought he must move', 'he thought he should see wreckage' or 'he thought he wouldn't die/couldn't die', or 'his life was precious'. These proposed sentences lose a great deal of the intended meaning of the original ones. Because in structuring them as such, the projected propositions are projected as free indirect discourse (FID) in the slot of Phenomenon, which in experiential terms, refers to the non-active participant. Therefore, Golding manipulates the language to suit his purpose more powerfully. Consequently, the free indirect discourse of these juxtaposed clauses coming one after the other does not only reflect but also more significantly imitate the uneasiness of the thoughts as well as create an impression of their immediacy and insistence propelling as discharge of his resistance and bitterness to accepting death. Talking of free indirect discourse, the whole novel stands as the best example of streams of consciousness upon discovering that his seaboots are still on. Back to these short clauses, clause (19) features a relational meteorological process 'will be' with 'it' as Carrier and topical Theme, and an Attribute, 'daylight'. It is meteorological in that it has to do with weather. Pincher tacitly fears darkness and looks forward to daylight to hearten himself up. Note too the marked interpersonal Theme represented by the Mood Adjunct 'Presently' which further strengthens the proposition for his own reassurance. Clause (20) features a first-person singular pronoun 'I', Theme and Subject of the new proposition. It is Actor of a material process-verb 'must move'. This planned action verb 'move' reveals the ultimate obsession to prove he is not dead. Therefore, the movement of

his body is the first to be worked on. The Circumstantial element of place 'from one point to another' illustrates this obsession. Moreover, the modulated proposition, via the subjective modal operator 'must', the highest point in the system of obligation, conveys his tenacious grip for life. The idea of moving is yet to be supported by an optical illusion and this is what clause (21) has to say - the matrix relational clause '(It is) Enough (. . .)' and the embedded mental process of perception 'to see' stresses a great deal the will's determination to engage more sensory perceptions. Clause (22) recounts the same proposition as that of clause (19) where the repetition strikes the insistent mode of the thoughts. Clause (23) assigns again the first personal singular deictic 'I' the thematic and Subject position. It is also a Senser of the modulated perceptive mental process 'shall see', and Phenomenon 'wreckage' where the median modal operator 'shall' contributes to the same assertion of previous proposition, that is, he is alive. Clauses (24 & 25) repeat the Theme and Subject of clauses (20 & 23), that is, the first personal singular deictic 'I'. In the former, the proposal of the possibility of dying is made explicit by the negative mood of this declarative clause as well as by the median modal operator 'will'. However, the latter clause (25) presents a stronger assertion for the same proposal. The high subjective modal operator 'can't' has the function of denying emphatically any possibility of dying. A recurrent feature at clauses (20, 23, 24 & 25) that needs comment on is the thematised first-person singular pronoun 'I'. In fact, the repetition of such a pronoun forms the opinion of his self-assertion of his existence. Similarly, the 'I' as the Theme and the syntactic Subject constitutes an index of the importance of the proposal he is making; in other words, the thematic content reveals his self-centredness; he cannot stop thinking of himself. Clauses (26 & 27) are separate fragmented sentences framing the utter belief in the value of his life. The first clause (26) with the mood Adjunct 'Not' as the interpersonal Theme and 'me' as the topical Theme emphasises his absolute rejection of death. The truncated clause (27) is an attributive relational process, in which the implied

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Carrier remains either 'my life' or 'I', with the Attribute 'Precious' making a complete proposition of how he values his life.

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

This is another passage representative of Pincher's fabricated survival. The lexico-grammar of the text contributes to delude the reader into seeing a hero wrestling for life amid the ocean. The clause (1) features a textual Theme 'Then' and a topical one 'he'. The former, having the function of temporal and enhancing relation with the preceding text, suggests his subliminal reaction to the imminent fear of drowning as his eyes 'opened'. The topical Theme features 'he' as the Behaver of the behavioural process-verbs 'was jerking, splashing' and 'looking up' all of which point up to the compelling urgency to remain afloat. This impression finds its way as well in the use of present in present tense, which conveys the frantic reaction to the terror of drowning. The recurrence of the additive conjunctive, 'and' to conjoin the processes also, sustains the impression of the chaotic response to the fear of death. Clause (2) is an existential process. This process with its dummy Subject 'There' removes the experiencer from the phenomenon experienced because the real participant is

dropped from the clause. Therefore, the impression created is the protagonist's wavering mind as to what actually exists. This existential clause, in fact, expresses a mental process 'he noticed a difference (. . .)' with its sensed Phenomenon 'a difference in the texture of the darkness' but the original clause rules out any attentive mind. Therefore, the Existent, 'a difference in the texture of the darkness' appears as remote and less apparent from the experiencer. Note too the circumlocutory nominal group, 'a difference in the texture of the darkness' where the head noun is nothing but imprecise and indeterminate as to the nature of the darkness. This stylistic device further foregrounds the same tone of his sensory failure to conceptualise the surrounding. The continuing clause (3) is another existential process extending on the same impression of his dazed mind. Here again we find a pair of Existent 'smears and patches' that further complicate the dilemma of his indeterminate stage in his made-up struggle. Clause (4) features the third-person singular pronoun 'he' as Theme and Senser of a cognitive mental process: 'remembered' and an embedded clause as Phenomenon 'how to use his sight' in a rhematic position as to his unfamiliarity of the use of such sensory faculty. Even though this mental activity does not last long as illustrated by the marked topical Theme, this is the Circumstance of extent 'For a moment' which has the implication of the instant mental activity. This is not the only case the distant experience of the earlier Existent 'patches' (3) is now moulded together with 'the eyeballs' aggravating the battered perception of the protagonist. Note too the fronted enhancing hypotactic clause 'and before he remembered how to use his sight' that helps build the tension as to what the protagonist is threatened to experience. And this new, inseparable experience is revealed via the circumstantial relational process (4a) in which the Carrier stands as 'the patches' of the behavioural verb 'lay' which suggests its permanent effect, and the circumstantial Attribute 'on the eyeballs'. That is to say, the experience is no longer an external phenomenon but an internal sensation, which he has to suffer. The intensity of the new experience also lends

itself to a comparison as illustrated by 'as close as the darkness had been' and this 'darkness' makes even worse Pincher's endeavours to recollect his consciousness. Clause (5) codes again the third-person singular pronoun 'he' as Theme and Subject of the mental process verb 'firmed' and of the Phenomenon 'the use of his eyes' reflecting his insistent mental desire to use the forgotten sense of sight and in a way to recollect, stepwise, his shattered body organs. The pressing desire for operating the eyes is made explicit through the textual Theme 'Then', the temporal conjunctive enhancing on the meaning of the earlier clause. Reading on, the continuing relational clause (5a) and the embedded clause (5b) lead to a somewhat questionable relationship between the Subject constructed by the third-person singular pronoun 'he' in the second coordinated clause and the respective possessive pronouns 'his head' and 'his skull'. In fact, the metaphorical representation of this initiating paratactic clause invites an interpretation of another participant other than the physical Pincher. It is his inner will or consciousness that stands as the directing force for his survival. This impression is further supported by the use of the Circumstance of place where the prepositions 'inside' and 'through' imply the physical existence of the Carrier of the relational process-verb 'was' as well as the Behaver of the behavioural process-verb 'looking'. Note the remarkably chosen lexical items 'the arches of his skull' that cohesively work to the establishment of a relatively dead person. The possibility of his dying moments also finds its way in the frequent lexical choice of disorientation that fails to explain his dynamic surroundings 'the random formations' as well as the coordination of 'dim light and mist' emphasise that all contribute to his lack of perception and similarly support the dazed even battered-out mind. The clause complex (6 & 6a) stays on the same proposition of Pincher's feebleness. Clause (6) features 'he' as a Behaver of the behavioural process-verbs 'blinked' and 'squinted' both of which illustrate Pincher's fading consciousness. Clause (6a) is a relational process where the Carrier 'they' anaphorically has the reference 'the random

formations of dim light and mist' at clause (5b) and the Attribute 'there' postmodified by the prepositional group 'outside him' to further assert his debility to bring into focus the blurred 'dim light and mist'. Moreover, in the marked hypotactic clause (6), the textual Theme features the adversative conjunctive 'however' to touch upon the insistent disposition to try all the possible attempts in his fantasy struggle. The clause complex (7 & 7a) features again the third-person singular pronoun 'he' Behaver of a behavioural process 'bent' and the Range is nothing but his body parts 'his head'. The same clause encodes Senser of a perceptive mental process 'saw' where the Phenomenon is interrupted by an embedded clause 'fainter than an afterimage' in a way depreciating its effectiveness where the lexical content of the comparative adverb 'fainter' contributes, with the other linguistic choices above, to the motif of the dazed mind. Not any less, the partly sensed Phenomenon 'the scalloped and changing shape of a swell' works in the same way as the previous examples that support the theme of the disoriented Pincher. The enhancing hypotactic clause (7a) ranges over the same impression of his powerlessness. It features two Themes - a marked topical one 'his body', the Medium of the passive material effective process 'was lifted' and a textual one introduced by the enhancing hypotactic conjunctive 'as'. This clause allows the reader to see how his body is fully surrendered and uncontrolled. The adverbial hypotactic clause, introduced by 'as' is used not to add a simultaneity of the activity but also a sense of detachment between the body and the protagonist. In fact, the temporal conjunctive 'as' is used a signal of submission reflected in the lifting of the involuntary body in the swell. Clause (8) features 'he' as an Actor of a pseudo-effective material process 'caught' with a Scope: entity 'the inconstant outline'. This clause, though on the face of it appears as a material process, experientially expresses a mental process 'he saw the inconstant outline'. However, this would endow him with a conscious sensory perception with a processed Phenomenon as the affected participant. However, the Scope: entity 'the inconstant outline'

is significantly relevant to Pincher's state of mind. In such Scope process, the Actor is viewed as the affected participant for the fact that Scope: entity exists independently of the process of 'catching'. Another point that merits comment is the double association of the lexical verb 'caught'. First, the lexical association of momentariness, which the verb conveys, emphasises the instant of his dazed mind's recovery. Secondly, the other association of the verb has a metaphorical sense of compelling insistence upon which he can grab and prove he is alive. The tenacity of clinging to life is made obvious in the lucid style of the continuing clause (8a). This enhancing clause introduced by its structural Theme 'then' does not only develop a temporal connection, but also does play down the causative relationship between the two coordinated clauses. That is why the second coordinated clause seems to be the product of the earlier one. Incidentally, causal conjunctives such as 'so', 'because' or even 'as' would be more appropriate to relate the meaning of clauses in a more logical manner rather than simple temporal linearity. Therefore, the result is Pincher's inability of realising a logical sequence of cause and effect, and hence the impression of the involuntary action is promoted. In this clause, 'he' is encoded Actor of the unmarked material process-verb 'was floating up' as well as Senser of the marked perceptive mental process: '(was) seeing'. The unmarked material verb 'was floating up', in its present in present form, is indicative of the automatic lifting up and so he is caught 'floating up'. A controlled performance would be a material process with the marked simple past 'he floated up. . .' The marked perceptive process '(was) seeing' is reflective of the current mode of the drowning man. Yet this sensory perception is still suppressed of its full faculty as illustrated by the Circumstance of Manner 'dimly' that supports the continuing dazed mind. This adverb along with other careful choice of words 'inconstant outline' and 'black top' supports the theme of half-unconscious survivor. The hypotactically-linked clause (8b) furthers the theme of inactive Pincher. With the structural Theme 'as' as well as the topical Theme 'it',

anaphorically refers to 'swell', this clause enhances the full control of the sea over Pincher where he is relegated to the Rhematic position, in a prepositional group 'towards him' and so the affected one by this material process: 'swept'. Clause (9) is remarkably interesting. This clause though on the face of it appears as an effective material process 'began to make' with 'he' as Actor and 'swimming motions' as a Goal, is nevertheless another type of effective material processes. In fact, this is a pseudo-effective material process featuring a dummy verb '(began) to make' and a Scope: process 'swimming motions'. The semantic difference between a material process with a Goal and another with a Scope is the fact that in the former the process directly affects a Goal whereas in the latter it does not and so the latter usually cannot be sensibly probed with 'do to or do with'. Halliday and Matthiessen (2004: 193) assert that such Scope process-verbs are 'lexically empty' and the actual process 'is expressed only by the noun functioning as Scope.' Examples of such Scope processes are 'have a bath', 'do some work', 'make a mistake' or 'take rest'. Therefore, the dummy verb 'began to make' as well as the nominalised Scope process 'swimming motions' can be conflated into one single process as 'he swam' or more accurately 'he motioned', but this typical rendering would grant him a more dynamic activity. Consequently, in this clause 'He began to make swimming motions', process + Scope realises the main action as if it were an entity and accordingly it loses its dynamicity for the semantic content of the process-verb lies in the Scope process.   Similarly and experientially, such a process is treated as pseudo-effective or middle because there is only an Actor but no Goal specified. In view of this, such a linguistic manoeuvre, which adds a seemingly dynamic mood to the text where it actually does not, contributes to establishing the theme of a fantasy and imaginary struggle. The same pattern is repeatedly met:

> He began to make vague climbing motions in the water (p. 12)
> He made swimming movements again without thought (p. 18)
> He moved his four limbs in close and began to make swimming
> movements (pp. 26-27),

> He made quacking sounds with his mouth. (p. 30)
> He put his head down and made sucking noises. (p. 60)
> He made no distinction between green and red. (p. 75),
> He thought fiercely, then made three scratches on the rock with his
> knife (p. 106)
> His head made a tiny bobbing motion each time heart beat (p. 126).
> He made a dream calculation to see whether increasing ease would
> overtake tiredness and found that it would not. (p. 128)
> he (. . .) did the calculation out loud (p. 128)
> He made a snorting sound. (p. 194)

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

The identifying relational process at clause (10) features 'His hands' as the Identified Carrier assigned the Attribute 'glimmering patches' that stands as the identifier. This relational process of identification gives an access to the hidden perception and so discloses the abstract reality that Pincher is admitting to. Thus, symbolically it offers a projection of mental activity, which Pincher experiences. More specifically, his sensory perception is expressed as such to give it a durable and unchanging character and thus downplay his conscious control as illustrated by the nominal group 'glimmering patches' where the premodifier 'glimmering' is suggestive of his fainting mind, and the Head noun which pronounces the no-longer recognition of his limbs as they are reduced to mere 'patches'. In addition, that sense of detachment is created via the Circumstance of place 'in the water'. The continuing clause (10a) features what Halliday and Matthiessen (2004: 656) call 'grammatical metaphor' or nominalisation. The nature of nominalisation is the conversion of verbs and adjectives into nouns. Here we have a deverbal noun that is an action verb realised

as a noun. In this metaphorical construction, the nominalised material process 'movement' appears in thematic position and performs the role of Subject and Actor of the material process-verb 'broke up' and a Goal 'the stony weight of his legs', instead of the congruent structure 'he moved the stony weight of his legs' or 'he broke up the stony weights of his legs'. In fact, these and the author's clause are not synonymous and all have different semantic contents. My clauses are much more of an agentive and voluntary character whereas the original one, with the agentive role indicated by the possessive pronoun 'his', dissociates Pincher from the seemingly purposeful activity as the real causer of breaking up of 'the stony weight of his legs'. Thus, the implication is the fact that the achieved process is the result of an internally willed drive. This clause illustrates a great deal the false proposition of the earlier clause (9) where the nominalisation of 'motion' in 'he began to make swimming motions' renders the process itself as rehearsals. And in keeping with the image of a dying consciousness, note the way 'his legs' are premodified, 'the stony weight': this nominal group if it conveys something it does speak of a paralysed body. To 'stony' other near synonyms are recurrent to add cohesion to the text: 'The snarl fixed itself, worked on the wooden face' (p. 15), 'she may be lying down there below my wooden feet' (p. 18), 'when he pushed he could; feel the wooden tips (fingers) shifting the invisible pebbles' (p. 26), 'and the snarl wrestled with his stiff muscles.' (36), 'His legs were straight and stiff' (38), 'The snarl behind the stiff face felt the limpet as a pain in the crook of the knee.' (39), 'My fingers might be made of wood.' (p. 41) or 'he drew his dead feet up to his belly' (p. 19), 'He went to the wall perched himself absurdly high up with his bony rump the top, of a shelf.' (p. 70), 'Signalman with a wooden face' (p. 102) 'He glanced sideways along the twitching water, down at his skeleton legs and knees' (p. 196-197).

Clause (11) features another verbal nominalisation. This mental clause in which Pincher would act as Senser is expressed metaphorically as a material process. The

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

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

The last clause features an effective material process 'moved' where the Actor is 'they' standing in an anaphoric relationship with 'movements' of the second earlier clause 'and he thought movements again' and the Goal is the personal pronoun deictic 'him' which can easily be retrieved from the co-text as referring to 'he' meaning Pincher. Apparently, Pincher is the acted-upon participant and the one affected by the material process-verb 'moved' while

the agentive role of moving is assigned to the 'movement', the inherent participant in all the preceding clauses of movement (9, 10a & 12) and the ones ahead. The implication of the above material clause is the fact that there is an external participant other than Pincher; in this case, it is his internal driving force.

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

consequentially. Note when Pincher is in mastery over his actions, the relation between processes is made explicit through the more causative word 'unscrew' in 'He unscrewed the mouth of the tit, let the air out and climbed down the rock.' (p. 113).

Even though, these two effective processes are subsided by the mere temporal conjunctive 'till' of the hypotactic clause (15a) instead of the enhancing causal conjunctive 'so'. Note the use of present in present 'was laying' that renders the resulted activity as merely spontaneous instead of the marked past tense 'lay. Clause (16) features again 'He' Actor of a middle material process 'began to swim'. A sentence like 'he swam again' would be much more convincing to describe a dynamic activity. Because in the original verbal group complex, 'to swim' is governed and so lessened by the function and content of the Finite verb 'began'. Clause (17) continues nominalising the behavioural process-verb 'breathe'. This material clause with 'His breathing' as Actor of the process-verb 'laboured' where semantically such lexis connotes the very insistent determination for breath. At clause (18) the frequent personal pronoun deictic 'He' features as Behaver of a behavioural process-verb 'stared' modified by a Circumstance of place 'out of his arches' signifying that the process of staring is the projection of the inside of the 'skull' rather than from the eyes themselves and so contributes to the same theme of inner-willed power. Further, this process is modified by the coordinated Circumstances of Manner 'intently and painfully' both of which emphasise the inherent experiences - the insistent will as well as the worn out body. In the following clause complex (19 & 19a), Pincher disappears and is presented only in a metaphorical way via his limbs in the thematic and Subject position. The clause complex features 'His legs' and 'his arms' as the Subject and Theme with a view of establishing a narrative continuity of fragmented Pincher. The initiating clause features 'His legs' Medium of the middle material processes: 'slowed' and 'stopped' and, at the continuing clause 'his arms' again Medium of the middle material process 'fell'. In fact, by effacing Pincher and

allowing his body parts to act in the action proposed, Golding strategically transfers the

Agency to an abstract participant, presumably beyond control. The primary clause (20)

repeats the same pattern of clause (9) but in this clause, the action is only mentally realised.

In this clause, Pincher, through the repeatedly metaphorical structure, is referred to as 'His

mind'. This passivity is supported in the secondary enhancing hypotactic clause introduced

by the temporal conjunctive 'long after'. Here, this attributive process, with its inactive

relational verb 'lay' features 'the body' as the Carrier of the Attribute 'motionless'. Other

similar cases of clause (20) are: 'His mind made swimming movements.' (p. 16) and 'He

began to think swimming motions' (p. 21), 'He thought movements that did not happen' (p.

22) and 'he thought the movements again' (p. 22).

To the end of the first day, Pincher is introduced as one being aware of his body

organs. This is a reflection of his inner consciousness towards his troubled body via the

narrative technique of free indirect discourse. The following excerpt illustrates the point:

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

What we can immediately notice in this passage is the surprising recurrences of the

possessive pronoun 'my' in 'My head' (2), 'my neck' (2a), 'My legs' (3), 'My thighs' and

'my legs' (4), 'My right toes' and 'my leg' (5), 'My hand' and 'my ribs' (6) and 'My

fingers' (7) and, 'my hand' (8). In other words, this seems to be a paragraph about

recognition of his body parts. The overwhelming presence of 'my' contributes to the fact

that Pincher at this point of narrative feels the extreme association of his body organs. This

bodily amalgamation is not recognised only partly but also covers all his body - 'head, neck,

legs, thighs, toes, hand, ribs, and fingers'. Textually the organisation of the paragraph

features his body parts as the thematic starting point, which makes it clear that Pincher is now considering these themes as being the centre of his attention. Stylistically, this is done by the use of passive voice in most cases for two significant reasons. The first one has already been mentioned as making the body parts stand out thematically and so it is the focus of the attention, which is underlined by the repeated use of the possessive pronoun 'my'. The second one is to hide and obscure the real Agent or Actor of the process and so the focus is laid upon the state of body parts. Although such Themes efface Pincher from the overt role of participant, he manages to remain in focus and also substantiates his domination over his body parts through the recurrent use of the possessive pronoun 'my' in all the occurrences. Another linguistic feature that contributes to the impression of a relatively conscious Pincher is the logical reasoning along with his efforts to comprehend the circumstances of the current situation. This is supported by the use of conjunctives that indicate relations of cause and effect. At the clause complex (4 & 4a), Pincher presents himself as being capable of finding out the causes to the problem of the hurting thighs. This is shown through the conjunctive 'because' that relates the hurting legs of the primary clause to the weight of his legs being pushed to the wall of the secondary one. The other example is at the clause complex (6 & 6a) where the continuing clause introduced by the interpersonal conjunctive 'that is why' is rendered circumstantially dependent on the primary one (6).

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

> (1) The chill and the exhaustion spoke to him clearly. (2) Give up, they said, (3) lie still. (4) Give up the thought of return, (4a) the thought of living. (5) Break up, (6) leave go (. . .) (7) What have you to lose? (8) There is nothing here but torture. (9) Give up. (10) Leave go. (p. 45).

In terms of obligation, the modulation of these imperative structures at clauses (2, 3, 5, 6, 9 & 10) implies the existence of two participants, i.e. the speaker who is grammatically unrealised and the unmentioned participant as the listener. Both participants refer to one and only one participant. In other words, Martin's centre is the addressor and the addressee in all the imperative clauses above. This strategy functions as a method of disrupting the urgency of the will in its struggle to accept death as a certain and destined phenomenon. Thus, this use of the imperative mood signals the centre's dwindling determination 'Give up', 'lie still', 'Break up', etc. Notice that the existential process (8), with its coordinated structure, worsens Martin's condition 'there is nothing here but torture'. This text also features another transitivity evidence as to the oscillating consciousness. This is the metaphorical representation of his helplessness (1). This clause encodes two co-participants 'the chill and the exhaustion' as the Sayer of the verbal process-verb 'spoke' in which Martin stands as the Receiver. The strategy of metaphorising a more expected sentence like 'he was tired and cold' is one way of presenting Martin as a more helpless protagonist. The conjunctive system is also found affected in moments of despair. The conjunctives come heavy and thick which reflect the troubled mind, 'He remained facing the brightness not because it was of any use to him but because it was a difference that broke the uniformity of the circle and because it looked a little warmer than anywhere else' (p. 18).

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

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

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

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

(19) He spoke out loud in a voice that was at once flat and throaty.

(20) "I am beginning to sweat."

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

(28) He got up, (28a) put the second stone laboriously on the third and the first on the second. (29) The three stones measured nearly two feet from top to bottom. (30) He sat down (30a) and leaned back against them. (31) The horizon was empty, the scab gentle, the sun a token. (32) A sea-gull was drifting over the water a stone's throw from the rock, (32a) and now the bird was rounded, white and harmless. (33) He covered his aching eye with one hand to rest it (33a) but the effort of holding a hand up was too much (33b) and he let the palm fall back on his knee. (34) He ignored his eye and tried to think.

(35) "Food?"

(36) He got to his feet (36a) and climbed down over the trenches. (37) At the lower end were cliffs a few feet high (37a) and beyond them separate rocks broke the surface. (38) He ignored these for the moment (38a) because they were inaccessible. (39) The cliffs were very rough. (40) They were covered with a crust of tiny barnacles(40a) that had welded their limy secretions into an extended colony (40b) that dipped down in the water as deep (40c) as his better eye could see. (41) There were yellowish limpets and coloured sea-snails drying and drawn in against the rock. (42) Each limpet sat in the hollow its foot had worn. (43) There were clusters of blue mussels too, with green webs of weed caught over them. (44) He looked back up the side of the rock -under the water-hole (44a) for he could see the roof slab projecting like a diving-board-(44b) and saw how the mussels had triumphed over the whole wall. (45) Beneath a defined line the rock was blue with them. (46) He lowered himself carefully (46a) and inspected the cliff. (47) Under water the harvest of food was even thicker (47a) for the mussels were bigger down there (47b) and water-snails were crawling over them. (48) And among the limpets, the mussels, the snails and barnacles, dotted like sucked sweets, were the red blobs of jelly, the anemones. (49) Under water they opened their mouths in a circle of petals but up by his face, (49a) waiting for the increase of the tide (49b) they were pursed up and slumped like breasts (49c) when the milk has been drawn from them.

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(50) Hunger contracted under his clothes like a pair of hands. (51) But as he hung there, (51a) his mouth watering,(51b) a lump rose in his throat (51c) as if he were very sad. (52) He hung on the creamy wall (52a) and listened to the washing of water, the minute ticks and whispers (52b) that came from this abundant, but not quite vegetable, life. (53) He felt at his waist, produced the lanyard, (53a) swung it (53b) and caught the knife with his free hand. (54) He put the blade against his mouth, (54a) gripped with his teeth (54b) and pulled the haft away from it. (55) He put the point under a limpet (55a) and it contracted down (55b) so that he felt its muscular strength (55c) as he turned the blade. (56) He dropped the knife to the length of the lanyard (56a) and caught the limpet (56b) as it fell. (57) He turned the limpet over in his hand (57a) and peered into the broad end. (58) He saw an oval brown foot drawn in, drawn back, shutting out the light.

(59) "Bloody hell."

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

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

(74) "You can't give up."

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

(81) He muttered.

(82) "Must. Must."

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

(94a) and he knocked these in (94b) where the big stones did not fit (94c) until the top one no longer rocked (94d) when he touched it. (95) He put one last stone on the others, one big as his head.

(96) Three feet.

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

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

(109) "Bloody hell!"

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

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

(122) "You won't get me!"

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

In this passage, the lexico-grammatical choice is dominated by the frequent use of material processes. This dynamic representation of Pincher can be seen in the following clauses: (1), (1a), (2), (4), (4a), (5a), (6), (6a), (6b), (7), (7a), (9), (11), (11a), (13a), (14), (14a), (14b) and (14c), (16a), (17), (17a), (22a), (22c), (23), (24), (28), (28a), (33), (33b), (36), (36a), (46), (51), (52), (53a), (53b), (54), (54a), (54b), (55), and (55c), (56), (56a), (57), (57a), (60), (63), (63a), (65), (66), (67), (67a), (68), (70), (71), (75), (78a), (79), (79a), (7b), (83), (88), (88a), (89), (90a), (91b), (91c), (92), (92a), (93), (93a), (93b), and (94a), (95),

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(101), (101a), (102a), (103), (103a), (104), (105), (107), (111), (111a), (111b), (111c), (112), (112a), (112b), (113), (116), (116b), (117), (117a), (120), (120a), and (123). Out of the 154 transitivity processes, ninety-eight are material processes: Pincher appears transitively effectively as the Actor of sixty-seven processes. Here, the effective material choice extends to include another participant in the unfolding of the processes. The new participant, which is the Goal, is the 'environment' upon which Pincher acts. The shift in the description of his activities as being goal-directed demonstrates his determined will to set his struggle as real. Note too the dominance of the third-person singular pronoun 'he' in the thematic and Subject position, which gives more the following finite clause a sense of volitional action

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

In these effective material processes, the unfolded participants, the Goals, are things; in other words, they are dominantly parts of the environment which is indicative of the growing conscious determination to confront the reality of death. Particularly notable are the dynamic verbs used to describe Pincher's action 'pull', 'drop', 'lift', 'carry', 'dump', 'lug', drag', 'chisel', 'knock' 'tear away', etc. Such given verbs express purposeful activity of a conscious, determined character.

As mentioned above, Pincher's determination to keep his consciousness alert in defiance to the inevitability of death has been reflected experientially through the preponderance of material processes. He stands as the Actor of the processes particularly those of the effective type. This is not the whole story in Pincher's extraordinary will to survive. An action, which requires minimal effort and can be done with much ease, is presented as involving great labours and effort. This impression is best noticed at clauses (88) 'he took his eyes away from this' and (102) 'he turned his one and a half eyes down to them'. These two clauses could have alternatives like a middle material process, 'he turned away from this' and a behavioral process 'he looked with one and a half eyes down to them'. But these renderings would lose the energetic peculiarity of the original ones. Other similar examples are also found:

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

The structure of these clauses serves illusively to indicate Pincher's struggle towards an imaginary dynamic action. On the face of these clauses, they look like material processes of the effective type. A closer look reveals that these clauses do not fulfill the experiential measure of the effective process. In fact, most of these clauses are renderings of the middle material processes as well as other transitivity processes. The unfolded participant is nothing but a Range that does not get promoted to Goal. If we consider some of the examples above, we notice that 'He worked his way down' is a metaphorical paraphrase of the middle

material process 'he went down'. And if we look at this clause 'He bent his face into a grin', it congruently describes a behavioural process 'he grinned'. In addition, the material process 'he made no distinction can have its mental process equivalent 'he could not distinguish'.

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

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

These examples feature another significant point. The clause 'He got his right leg across his left thigh' is striking in its details. A clause like 'he got his leg/one of his legs across his thigh' would be sufficient to convey the effort he is making. The details here are utilised to convey Pincher's very self-reassuring test for his mental capabilities. This manner of description lends additional credibility to the fabricated propositions. The more detailed the description, the more self-assured he is. This takes us to a more expressive example of minute description. The stretch of clauses from 15 to 28 features another perfect example of Pincher in keeping his consciousness observant. The portion starts with clause (15) 'Then

there were two rocks on the high part, one with a trace of blood'. Then, after a string of nine clauses, clause (21) reads 'He found a third stone'. Again, after a chain of fifteen clauses, by when the reader would have forgotten which rock is on which, he resumes his task and (28a) reads, 'He (. . .) put the second stone laboriously on the third and the first on the second. (29) The three stones measured nearly two feet from top to bottom.' The passage is still rich of such examples, 'left ear' (27), 'Two feet, six inches', 'He (. . .) caught the knife with his free hand' (53b) 'He pressed the top with the flat of the blade (66), and 'left hand' (115). Other instances from the surrounding text are as follows:

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

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

> He let his body uncoil and lie limply. (p. 10)
> He let his hands fall away and his face dipped in the water. (12-13)
> He took his eyes (. . .) made them examine the water. (p. 28)
> He let his eyes close (p. 28)
> and he made the teeth click. (p. 38)
> He let the left side of his face fall on an oilskinned
> sleeve (46)
> He willed the fingers to close (56)
> He made himself examine the empty sea in each quarter. (p. 137)

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he deliberately (. . .) made his mouth do as he bid. (p. 172)
He made the body go down from the Look-out to the crevice. (p. 175)
He went to Food Cliff and gathered mussels, made his mouth receive them. (p. 175)
He made the lobster mime eating but the sensations in the mouth were not the same (p. 176)
He (. . .) and made it (his body) kneel down. (p. 176)
He made the exterior face turn into the wind (p. 179)
the centre made its body walk--a young body. (p. 181)
He made his sight creep out and look at his clothed body. (p. 186)
It made the body wriggle back out of the hole (p. 199)

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

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

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

There are also a few examples of the behavioural process. The most important of these occurs at clause (20). This type of behavioural process is of importance for Pincher. The clause, 'I am beginning to sweat', features the behavioural process-verb 'am beginning to sweat' which is a sign of life.

Towards the third day of his survival, Pincher's 'ravenous ego' becomes more insistent. Now the centre generates a set of instructions to crystallise his illusory survival. The following passage, taken from chapter six, is a direct projection of Pincher's thought, or rather the centre's projections:

> (1) "The end to be desired is rescue. (2) For that, the bare minimum necessary is survival. (3) I must keep this body going. (4) I must give it drink and food and shelter. (5) When I do that it does not matter if the job is well done or not (5a) so long as it is done at all. (6) So long as the thread of life is unbroken it will connect a future with the past for all this ghastly interlude. (7) Point one.
> (8) "Point two. (9) I must expect to fall sick. (10) I cannot expose the body to this hardship and expect the poor beast to behave as if it were in clover. (11) I must watch for signs of sickness and doctor myself.
> (12) "Point three. (13) I must watch my mind. (14) I must not let madness steal up on me and take me by surprise. (15) Already-I must expect hallucinations. (16) That is the real battle. (17) That is why I shall talk out loud for all the blotting-paper. (18) In normal life to talk out loud is a sign of insanity. (19) Here it is proof of identity.
> (20) "Point four. (21) I must help myself to be rescued. (22) I cannot do anything but be visible. (23) I have not even a stick to hoist a shirt on. (24) But one will come within sight of this rock without turning a pair of binoculars on it. (25) If they see the rock they will see this dwarf I have made. (26) They will know that someone built the dwarf and they will come and take me off. (27) All I have to do is to live and wait. (28) I must keep my grip on rea1ity. (pp. 81-82)

The atmosphere of Pincher's fragmentary and broken body, which was created thematically by the use of body parts in initial positions, has now diminished and has been enhanced by the insertion of the first-person singular pronoun 'I' (3, 4, 5, 9, 10, 11, 13, 14, 15, 21, 22, 23, 27 & 28). In other words, Pincher now presents himself as active participant in these finite clauses and thus, lends himself presence at this point of the narrative. In fact, thematising of the I-pronoun is a key factor in the focalisation of identity and existence. For that, he features himself in the role of the Agent and Actor of material processes. All the transitivity processes employed by Pincher are modulated, directing in a sense the intensity of his thinking. He is an Agent of the material process-verb 'keep' (3) with 'this body' as the enforced Actor of the non-finite material process-verb 'going'. Notice the use of the proximal

deictic 'this' which gives a sense of determination in Pincher's struggle for life. He is an Actor of the material process-verb 'give' (4) with the indefinite pronoun 'it' as the Goal of his planned action. At clause (10), he features back as Actor of the negated material process-verb 'cannot expose'. The negative modal operator 'cannot' convey emphatically Pincher's rejection to risk his body to the environment. He is an Actor of the material process-verb 'let' performing metaphorically upon an abstraction, i.e. madness. Nominalising the adjective 'mad' in a way contributes, as mentioned above, to abstracting events in Pincher's struggle so that the picture looks more of self-communing. Clause (21) continues with the insisting character of the clauses' proposals. This clause features again the Actor of the material process-verb 'help' and the Goal continues to be his body or part of it. This time it is 'myself'. The last material process stands out for the fact it reveals. In this clause, Pincher features as an Actor of the material process-verb 'keep' and the Goal metaphorically refers to the nominal 'my grip'. This reveals the centre's stubborn refusal to death.

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

Therefore, the centre will strive for auditory input as a means of materialising identity. That is why later on in the narrative he uses this strategy and shouts:

> He stopped suddenly, then began again.
> *"Chris. Christopher! Christopher Hadley Martin-"* The words dried up.
>   There was an instrument of examination, a point that knew it existed. There were sounds that came out of the lower part of a face. They had no meaning attached to them. They were useless as tins thrown out with the Iids buckled back.
> *"Christopher. Christopher!"*
>   He reached out with both arms as though to grab words before they dried away. The arms appeared before the window and in complete unreason they filled him with terror. (pp. 129-130, my italics)

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

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

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

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

In the preceding excerpt, Pincher does not appear as Actor of the ergative or transitive material processes in the struggle for life. Now he voices his beliefs, intentions, plans and threats. The entire passage depends on the first-person pronoun 'I'. The first-person singular

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

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

The fourth day oscillates between assertion of existence and despair. However, his assertion on the idea of a man on the rock overweighs the dying centre. The impression of

faltering consciousness is most evident in the use of the modalised transitivity processes. The first two propositions contain the modal operator 'may'. The modal Adjunct 'may' stands as the lowest operator in the scale of probability. Therefore, the proposition expressed by the modalised modal operator 'may' reflects the weakening consciousness. In contrast, the last two convey the centre's utter determination as to the idea of rescue. Here the language of insistence is marked by the use of the near high modal operator 'shall'.

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

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

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

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

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

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

> (1) He took the Dwarf's head off (1a) and laid the stone carefully on the Look-out (2) He knelt down (2a) and smoothed the silver paper until the sheet gleamed under his hand. (3) He forced the foil to lie smoothly against the head (3a) and bound it in place with the string. (4) He put the

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silver head back on the Dwarf, (4a) went to the southern end of the Look-out (4b) and stared at the blank face (. . .) (5) He altered the arch over his window with a frown . . .

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

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

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

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

(1) Now: problems. (2) First I must finish that line of weed. (3) Then I must have a place for clothes (3a) so that I never get into a panic again. (4) I'd better stow them here (4a) so that I never forget. (5) Second. (6) No third. (7) Clothes were second. (8) First clothes in the crevice, (8a) then more weed (8b) until the line is finished. (9) Third, water. (10) Can't dig

for it. (11) Must catch it when it comes. (12) Choose a trench below guano
level and above spray. (13) Make a catchment area. (p. 121)

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

As Martin enters the fifth and sixth day, the narrative advances towards a climactic part. The 'will' becomes more and more desperate. The most poignant sign of this impression is the repeated use of the relational process Carrier^Relational^Attribute (Circumstantial) which reveals the desperate voice, the centre losing its grip on the illusory life:

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I am shut inside my body (p. 124)
But now I am this thing in here, a great many aches of bruised flesh, a bundle of rags (p. 132)
I am in danger of losing definition (p. 132)
I am an album of snapshots, random, a whole show of trailers of old films (pp. 132-133)
I am alone on a rock in the middle of a tin box (p. 144)
I am alone on a rock in the middle of the Atlantic. (p. 163)
I am poisoned. I am in servitude to a coiled tube the length of a cricket pitch. (p. 163)

I'm so alone! Christ! I'm so alone!" (. . .) The centre was thinking-I am alone; so alone!
(. . .) 'Because of what I did I am an outsider and alone.
"I am so alone. I am so alone!" (p. 181)

(. . .) Now I am thin and weak. My joints are like knobs and my limbs like sticks. My face is fallen in with age and my hair is white with salt and suffering. My eyes are dull stones-- (p. 188)

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

(1) The centre knew what to do. (2) It was wiser than the mouth. (3) It sent the body scrambling over the rock to the waterhole. (4) It burrowed in among the slime and circling scum. (5) It thrust the hands forward, (5a) tore at the water (5b) and fell flat in the pool. (6) It wriggled like a seal on a rock with the fresh water streaming out of its mouth. (7) It got at the tamping at the farther end and heaved at the stones. (8) There was a scraping and breaking sound and then the cascade of falling stones and water. (9) There was a wide space of stormlight, waves. (10) There was a body lying in the slimy hollow where the fresh water had been.
(11) "Mad! Proof of madness!"
(12) It made the body wriggle back out of the hole, (12a) sent it up to the place where the Look-out had been.
(13) There were branches of the black lightning over the sky, (14) there were noises. (15) One branch ran down into the sea, through the great waves, petered out. (16) It remained there.
(17) The sea stopped moving, froze, became paper, painted paper (17a) that was torn by a black line. (18) The rock was painted on the same paper. (19) The whole of the painted sea tilted but nothing ran downhill into the black crack which had opened in it. (20) The crack was utter, was absolute, was three times real.
(21) The centre did not know if it had flung the body down (21a) or if it had turned the world over. (22) There was rock before its face (22a) and it struck with lobster claws that sank in. (23) It watched the rock between the claws.
(24) The absolute lightning spread. (25) There was no noise now (25a) because noise had become irrelevant. (26) There was no music, no sound from the tilted, motionless sea.
(27) The mouth quacked on for a while then dribbled into silence.   '

(28) There was no mouth.

(29) Still the centre resisted. (30) It made the lightning do its work according to the laws of this heaven. (31) It perceived in some mode of sight without eyes that pieces of the sky between the branches of black lightning were replaced by pits of nothing. (32) This made the fear of the centre, (33) the rage of the centre vomit in a mode that required no mouth. (34) It screamed into the pit of nothing voicelessly, wordlessly.

(35) "I shit on your heaven!"

(36) The lines and tendrils felt forward through the sea. (37) A segment of storm dropped out (37a) like a dead leaf (38) and there was a gap that joined sea and sky through the horizon. (39) Now the lightning found reptiles floating and flying motionlessly (39a) and a tendril ran to each. (40) The reptiles resisted, changing shape a little, then they too, dropped out and gone. (41) A valley of nothing opened up through Safety Rock.

(42) The centre attended to the rock between its claws. (43) The rock was harder than rock brighter, firmer. (44) It hurt the serrations of the claws (44a) that gripped.

(45) The sea twisted and disappeared. (46) The fragments were not visible going away, (47) they went into themselves, dried up, destroyed, erased like an error.

(48) The lines of absolute blackness felt forward into the rock (48a) and it was proved to be as insubstantial as the painted water. (49) Pieces went (50) and there was no more than an island of papery stuff round the claws (51) and everywhere else there was the mode (51a) that the centre knew as nothing.

(52) The rock between the claws was solid. (53) It was square (54) and there was an engraving on the surface. (55) The black lines sank in, went through and joined.

(56) The rock between the claws was gone.

(57) There was nothing (58) but the centre and the claws. (59) They were huge and strong and inflamed to red. (60) They closed on each other. (61) They contracted. (62) They were outlined like a night sign against the absolute nothingness (63) and they gripped their whole strength into each other. (64) The serrations of the claws broke. (65) They were lambent and real and locked.

(66) The lightning crept in. (67) The centre was unaware of anything (67a) but the claws and the threat. (68) It focused its awareness on the crumbled serrations and the blazing red. (69) The lightning came forward. (70) Some of the lines pointed to the centre, waiting for the moment (70a) when they could pierce it. (71) Others lay against the claws, playing over them, prying for a weakness, wearing them away in a compassion that was timeless and without mercy. (pp. 199-201)

In this decisive moment, Golding projects the final stubborn refusal to death by employing two important and related linguistic devices, i.e. dehumanisation and the prevalent use of the nominal group 'the centre' and its pronoun 'it'. For the centre's utter awareness of the impending annihilation, Martin's central darkness is transformed to a grotesque animal-like figure, i.e. a pair of lobster claws as illustrated at (22a, 23, 42, 44, 50, 52, 58, 64, 67a, & 71). The word 'claws' occurred sixteen times in the novel, eleven of which occurred in these

final three pages. Textually significant is its occurrences only in the rhematic position, which emphasises Martin's ego as it could no longer at this point of the imaginary struggle stand as Theme, Subject or Agent. The repetition of 'claws' communicates the clawing nature of Martin's ravenous ego for life. The text also presents us with a set of words that describes the tenacious hold on life. Note the finite verb 'gripped' at (44a and 63), 'serrations' at (44, 64 & 68). Another lexical set includes the words 'cling', 'grab', and 'hang on':

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

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

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

As mentioned earlier, 'the centre' now occupies predominantly the Subject and thematic position, and takes over the different participant roles. Considering the first clause (1) the centre takes over the role of a Senser as illustrated in the cognitive mental process 'knew' (1) with the projected Phenomenon 'what to do'.   It features as Carrier (2) with the

comparative Attribute 'wiser than the mouth'. That is, Martin's delirious state is overwhelming and the centre is that what remains at work. The material process is the most common and it features frequently the centre as Actor. At (3) 'the centre' features as Actor and Agent of the material process-verb 'sent'. It is working upon the body driving it to a safe place. With 'the centre' as Actor, the dynamic action continues to act as illustrated by the material verbs 'burrowed' (4), 'thrust' (5), and 'tore' (5a), 'got at' (7), 'heaved at' (8) 'made the body wriggle' (12), 'sent (his body) up' (12a).

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

> they (his hands) were in the *darkness* (p. 11)
> the *darkness* was grainless and alike. (p. 13)
> there was only *darkness* lying close against the balls of the eyes (p. 13)
> the *dark* skull (pp. 16, 42)
> the *dark*, passionless head (p. 24)
> the *dark* walls of rock (p. 29)
> There was a period of *black* suspension behind the snores (p. 32)
> The idea (. . .) sat in the centre of his *darkness* (p. 44)
> In the *darkness* of the skull (p. 45)
> a *darker dark*, self-existent and indestructible (p. 45)
> the *black* centre (p. 55)
> Beyond that there was nothing but the *blackness* of deep water (p. 65)
> *darker* water (p. 97)
> Inside the crack was a terrible *darkness* (p. 124)
> The *dark* centre (pp. 55, 174, 177)

the *dark* head (p. 134)
The trunk and the branches and the twigs were terrible *black* (p. 177)
Darkness sitting in every corner (p. 178)
Well of darkness (p. 178)
Kindling from coffins, *coal* dust, *black* as *black* lightning (p. 179)
the immovable, *black* fee (p. 196) (my italics of related lexis)

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

As the centre gets annihilated, the transitivity process marks a change. They echo the processes employed in his first day struggle in terms of their ineffectuality and dreamlike perception. In the clause (60), 'the claws' stands as the Actor of the material process-verb 'closed' with 'on each other' as the circumstantial Adjunct of place. The next (61) is a middle material process-verb 'contracted with 'they' anaphorically referring to the claws standing as the Medium. The relational process (62) features the pronoun 'they' as the Carrier of the blurring Attribute 'outlined'. This Attribute is further illustrated by the Circumstance of comparison 'like a night sign against the absolute nothingness.' The material clause at (63) brings home closer the idea of a surrendering centre. The pronoun 'they' stands as the Actor of the material process-verb 'gripped' where the unfolded participant is nothing but a Scope 'their whole strength into each other'. This clause invites to consider the material process above (44 & 44a) 'it hurt the serrations of the claws that gripped'. In this telling instance, 'the claws' (44a) which stands as the Actor of the material process-verb 'gripped' that has been used intransitively, speaks of one final assertion. When the reality and inevitability of death are impending, the centre gets annihilated and instead of 'the claws clutching the imaginary projections of a rock, they clutch themselves. The centre continues to decline. The serrations of the claws break.

The time of complete annihilation takes over. The identical nominal groups, 'the lightning', 'some of the lines', 'they' and 'others' feature as Actor in the metaphorical expressions at (66, 69, 70, 70a & 71) respectively. The lightning creeps in, comes forward, points to the centre, is able to pierces it and lays against 'the claws', playing over them, prying for a weakness, wearing them away in a compassion that was timeless and without mercy'. Later in the last page, Martin is found washed ashore dead with his seaboots on.

Style and Content
of *Free Fall* (1959)

Free Fall is an investigation into life, which according to Golding has no pattern and it remains so till man reacts denying its 'patternlessness' and, as a result, imposes his own 'pattern on it.' (quoted in Baker 1965: 56). If the previous novel is a novel about the fallen Martin who refuses to admit his own evil, marked by atrocious deeds and inhumane values, that have driven him to shockingly defy death, this is a novel about Samuel Mountjoy, who acknowledges his 'fallen-ness'. In other words, he admits the corruption of his nature, and desperately tries to trace the moment he abandoned his 'freedom'. The story of *Free Fall* unfolds the various stages of his life. His childhood is represented by the illegitimate birth, i.e. born to an unknown father, and resulting in his haphazard and careless upbringing. Living in the slums of Rotten Raw, his boyhood encompasses the different acts of mischief like robbing and bullying younger children. Significant of these acts is the transgression of profaning the church's altar. Upon his mother's death, he is adopted by a vicar named as Mr. Watts-Watt. This incident makes him move from the horrible slums of Rotten Raw with the adopting father to a better social and educational environment. There he discovers his talent of painting that makes him eligible to join the college. In the college, he happens to meet again a girl named Beatrice whom he has known for a few years. Later, he falls in love with her. Under the pretext of marrying her, he manages to have sex with her. This is the crucial stage in the narrative that develops into Sammy's undiscovered explanation for his loss of freedom. Abandoning Beatrice, he marries another woman. Coming to know of the marriage, Beatrice suffers an acute mental illness and she is sent to asylum. In the World War II Sammy is captured and imprisoned by the Germans in a stark dark cell. In captivity, he examines his "own interior identity." (Golding 1959: 190). The experience forces him to

retrospectively recall all his 'yesterdays'. He searches all his memories and eventually discovers the moment he fell; it was the moment he loved not Beatrice but her destruction.

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

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

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

Sammy's monologue is composed of nine sentences. The first four sentences (1, 2, 3 & 4) are syntactically different from the last five (5, 6, 7, 8 & 9). The dissimilarity occurs in the juxtaposition of two different tense forms, i.e. the present perfect tense in the first four and the simple present in the next five. Secondly, the first set of sentences contain the first-person singular pronoun 'I' as Subject whereas the second set has three different Subjects, i.e. 'my yesterdays', 'they' (twice), and 'I' (twice). As far as the tense form is concerned, Halliday and Matthiessen (2004: 337) state that a verbal group can feature separate tense choices. In the case of the above, the tense form features (a) present expressed by the Finite 'have'; (b) past expressed by the auxiliary verb 'have' plus verb –en form. The standard

narrative tense is usually the past tense form. Foregrounding of the use of the present prefect instead of the more logical simple past in the opening paragraph serves two crucial and interrelated purposes. First, the present perfect form carries both the sense of the present and that of the past. Similarly, the use of the Finite 'have' has the effect of anchoring the mood and the proposition for the whole novel. In addition, the use of a series of present perfect forms and repetition of the first-person singular pronoun in each, a desperate tone is set from the very beginning. In other words, Sammy in the declarative structure 'I have verb-en . . .' carries alone the burden of what the story is going to unfold.

Ideationally, Sammy features as an Actor of a middle material process 'have walked' at the first clause (1) by way of, first, setting the scene and then describing circumstantially the stalls, the ordinary market area and the fading of books. There are three mental processes that feature Sammy as a Senser. Two of them are of the perceptive type 'have seen' (2) and 'have felt' (4). In the former, 'people crowned with a double crown, holding in either hand the crook and flail, the power and the glory' as the macrophenomenal of this process, expressing the people, the facts he has seen and experienced. In the latter, 'the flake of fire fall, miraculous and pentecostal' signifies Sammy's witnessing of the pentecostal fire. Cohesively, the sentence launches into alliteration. The words 'felt', 'flake', 'fire' and 'fall' all begin with the fricative /f/ by which Sammy's experience with the fire event is effectively imparted. At clause (3), Sammy features as a Senser of the cognitive mental process-verb 'have understood'. The sensed part 'how the scar becomes a star' is a metaphenomenal revealing of Sammy's awareness of how the scar on his head caused by his mischief is now covered with flesh. The consecutive, mental representation, i.e. seeing, understanding and feeling, is expressive of the character's intense experiences, and assessment of his surroundings of the material world.

The clauses (5, 6, 7, 7a, 8, & 9) mark a shift in the course of the narrative. As referred to earlier, within this one paragraph two different tense forms are juxtaposed. The present perfect is the characteristic of the earlier clauses. The tense in which the remaining clauses operate is the simple present. The sudden shift from the present perfect to the simple present and the switch from the first-person singular pronoun 'I' to the abstract nominal group 'my yesterdays' capture his tension more powerfully than mere chronological sequence. In fact, a burden of the past is carried into the present situation in a present tense form. This technique takes the reader to a different theme in a different world. The dominant Theme above is the I-pronoun. The Theme at clause (5) changes now to include abstract phenomenon, i.e. 'my yesterdays'. The linguistic representation of Sammy's past memories reflects the size of his mental uneasiness. To put it the other way, haunted by his past, Sammy's stored memories are transformed to act metaphorically like an animate being. This clause metaphorises his memories 'my yesterdays' as an Actor of the material process-verb 'walk'. Sammy appears in the clause through the possessive pronoun 'my' and as a Circumstance of Accompaniment 'with me'. This way of presenting the proposition does not play down Sammy's role. In fact, this type of Circumstance grants a joint participation in the process where 'with me' hypothetically means also, 'my yesterdays walk and me'. In other words, Sammy also takes a positive part in the process and negatively affected by it. Personifying this abstract noun is a telling way of conveying and dramatising Sammy's mystic and overwhelming insistence to search for the moment he lost his freedom of will. The compelling mode continues to feature again the memories in a third-person plural pronoun 'they' in the material process-verb 'keep'. Metaphorically this clause stresses further the theme of the inherent nature of his memories. Clause (7) encodes the 'they-pronoun' as Carrier in an attributive relational process. It also features the Attribute 'grey faces' metaphorically referring to the white hair and in a way suggesting the long, irreconcilable dilemma. In other words, this metaphor

brackets the phantom of his past guilt. In the development of the narrative, the metaphor 'grey faces' will textually stand out as the thematic prominence:

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

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

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

The second, immediate paragraph features an important linguistic strategy to indulge the reader in investigating of the cause and effect of the dilemma. Sammy plunges into this paragraph interpersonally. He resumes his unsolved enigma through the impassioned appeal to the reader. Now the reader is invited to share his problem through the interactional question 'When did I lose my freedom?' (p. 5). This is not a rhetorical question but an answer-seeking question. This is an open question in which the reader is addressed to supply

an answer. It is realised by the topical Theme 'when' that requires the circumstantial

information of time, i.e. when he has fallen. This method of addressing the reader is a key

clue to his urgent, inner impulses to reach reconciliation. The surrounding narrative sprouts

with such interpersonal questions or FID mode of his thoughts like 'How did I lose my

freedom?' (p. 6). The interrogative mood is manifest and the interpersonal questions (i.e.

those that seek enlightenment) are present throughout all the narrative giving it a mode of

despair, puzzlement and mystery. Another important element which further injects an

interpersonal atmosphere on the one hand, and makes the reader share the dilemma on the

other hand is the use of the first-person plural pronoun 'we' at clause (3a). The 'mixed' and

inclusive pronoun 'we' includes both the narrator and the reader for they do not have any

anaphoric reference (Halliday and Hasan 1967: 49-50). Thus, this an example of exophoric

reference in which Sammy acts as the spokesman of this shared, mysterious plight. Instances

of 'we-pronoun' and the possessive pronoun 'our' are also noticeable in the neighboring

parts of the text:

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

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

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

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

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

> I should know as little of him as the wind knows, turning the leaves of a book on an orchard wall, the ignorant wind that cannot decipher the rows of black rivets any more than *we* strangers can decipher the faces of strangers. (p. 10, my italics of all relevant lexis)

Note that some sentences above feature other attitudinal elements. The use of the appraised interpersonal epithets 'dumb' and 'blind' is expressive of the kind of relationship is being developed. Secondly, the modal operators 'must' and 'can' modalise the proposition in terms of mutual obligation. This relationship between Sammy and the reader reaches its highest of closeness when the reader becomes more identified by the second person pronoun 'you' and the possessive pronoun 'your' that cohesively minimise 'the interpersonal distance' (Herke-Couchman, Whitelaw and Patrick 2004):

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

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

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

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

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

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

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

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

> Our loneliness is the loneliness not of the cell or the castaway; it is the loneliness of that dark thing that sees as at the atom furnace by reflection, feels by remote control and hears only words phoned to it in a foreign tongue. (p. 8).

> I am the sum of them (pictures). I carry round with me this load of memories. Man is not an instantaneous creature, nothing but a physical body

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and the reaction of the moment. He is an incred1ble bundle of miscellaneous memories and feelings, of fossils and coral growths. I am not a man who was a boy looking at a tree. I am a man who remembers being a boy looking at a tree. (p. 46).

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

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

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

There are four clauses and all are relational processes. Three of them are of the attributive type (1, 2, & 4), and one of the possessive type. Each clause features the same Carrier but a different Attribute. The first clause (1) has the nominal group 'my father' as a Carrier of this negated relational process with 'a man' as an Attribute. In this reflection about his father, Sammy metaphorically strips him of the values a father can have. The second relational process features the third-person singular pronoun 'he', anaphorically stands for his father, as the Carrier and is attributed the descriptive word 'speck'. This is a relational clause into which another relational clause is embedded. It is 'shaped like a tadpole invisible to the naked eye', which extends to include a Circumstance of comparison 'like a tadpole invisible to the naked eye' standing as another Attribute to his father. In Appraisal terms, these two

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Attributes are known as Judgement Attributes which emphasise Sammy's viewpoint upon his father. The relational clause at (3) is of the possessive type. In this clause, it metaphorically strips his father from two body organs, i.e. 'head' and 'heart. With its negative structure, this possessive process sounds much more expressive than any other congruent paraphrases. This is the last relational process (4) and the last in the paragraph. It continues with the third-person pronoun 'he' as the Carrier of the appraised Attributes 'specialised' and 'soulless'. The process lends itself to a comparison. Interpersonally, it equates his father with the appraised nominal group 'a guided missile' in a way denouncing the illegitimate act of begetting. The message of these four sentences is clear. In other words, the relational processes are used to serve a purpose. They do not only ascribe a quality to his father, they also give him permanent descriptions. Not only experientially is Sammy's miserable voice expressed, it is also manifest in interpersonal terms, i.e. interrogative mood. These are cases where Sammy communicates sort of aversion through the use of rhetorical questions 'Why think of my dad then? What does he matter? (p. 10).

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

> Ma spreads as I remember her, she blots out the room and the house, her wide belly expands, she is seated in her certainty and indifference more firmly than in a throne. She is the unquestionable, the not good, not bad, not kind, not bitter. She looms down the passage I have made in time.
> She terrifies but she does not frighten.
> She neglects but she does not warp or exploit.
> She is violent without malice or cruelty.
> She is adult without patronage or condescension.
> She is warm without possessiveness.
> But, above all, she is there. (pp. 15-16)

His dubiety about his mother is expressed interpersonally through the interrogative question 'Was Ma above morals or below them or outside them?' (p. 14). His reflections on his 'Ma' are predominantly physical rather than emotional elaborations:

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

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

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

The majority of the above transitivity choice rests on the use of the relational processes (1, 2, 3a, 3c, 4a, & 5a) that adds a more static atmosphere to the narrative. The existential process (4) also contributes to the same impression of his mother's poor contribution to his upbringing. What these processes point out is the fact that Sammy's childhood is nothing but a physical one. He is engaged only in concrete realities that surround his life. The life of emotions is absent and cannot be even experienced. This way created in him a distance in his relationship with his mother. Note the use of the Attributes which are used as an interpersonal epithet, and employed to characterise his mother or parts of his mother's body 'enormous' (1) or 'a buxom girl' (2).   The semantic import of the material process-verb 'blew her up' also reveals Sammy's disfavour with his mother's

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appearance. This attitude is also amplified in the Circumstance of product 'into an elephantine woman'. The same impression is also noticeable in other parts of the narrative 'the gas was escaping from the balloon (mother)' (p. 69). The material process verbs that communicate Sammy's relationship with his mother occur in the surrounding text 'Ma spreads' (p. 15), 'her wide belly expands' (p. 15). The solid relationship is also revealed in the adjectives that are employed to premodify the head noun or the nominal group. Note the use of the adjective 'huge' that is both used to define his mother appearance 'a huge hand' (p. 16) as well as the concrete components of the house and surroundings 'a huge downstairs and a huge upstairs' (p. 31) or in a circumstantial phrase of comparison 'she rose in the dark like a whale.' (p. 26).

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

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

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

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

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

> I drew her house-her cousin's house, a huge downstairs and a huge upstairs; (p. 31)

Her arms and legs were stuck on the corners of her *square* body and she had a *large*, rather old face which she carried slightly tilted to one side. (p. 33)

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

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

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

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

The trunk was *huge* (p. 45)

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

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

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

There were *miles* of church (p. 60)

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

She was *tall* and thin (p. 71).

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

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

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illustrates much clearly that the decision taken is the result of an insistent challenge. Note too the use of the words 'found (myself)' and 'engaged' that further stress this impression.

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

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

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

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

I went back through the hot air. (p. 61)

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

> Some *dark*, subterranean stream flowed slowly along below the row of boxes. (p. 19)
>
> They were brought down the alley handcuffed between two *dark* blue pillars surmounted by silver spikes (p. 22)
>
> It would shatter Ma into wakefulness when she had to go out charring in the early *dark* (p. 25)
>
> she rose in the *dark* like a whale. (p. 26)
>
> I could not convey the impossibility of returning by myself to the *dark* silence (p. 27)
>
> I am still grateful: one for my mother, blocking out the backward *darkness* (p. 33)
>
> Suddenly she was near us in the mist, a *dark* patch crawling over us (p. 41)
>
> Smoke was drifting past the *dark* end (p, 41)
>
> we watched we saw a *dark* figure pace along by them (p. 44)

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We found a *dark* comet by a white statue and l lay still. (p. 44)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

When they are in, Sammy starts observing the inside of the church. In the following existential process 'there were miles of church-first of a world of hollowed stone, all shadow, all guessed at glossy rectangles dim as an after-image, sudden, startling figures near at hand',

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

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

> (1) The universe exploded from the right-hand side. (2) My right ear roared.
> (3) There were rockets, cascades of light, catherine-wheels; (4) and I was fumbling round on stone. (5) A bright light shone down on from a single eye.
> (6) 'You little devil!'
> (7) I tried mechanically to get my body on its feet (8) but they slithered under me (9) and I fell down again before the angry eye. (pp. 61-62).

The above passage is notably marked by the middle transitivity processes in which Sammy appears as the affected participant. Of course, the narrative does not state explicitly that something has happened to Sammy. But the transitivity options employed reveal that Sammy has been hit by someone 'you little devil' (6) which makes of him half-conscious. The choice of the abstract participant 'the universe'' (1) as an Actor of the material process-verb 'exploded', 'my ear' as another Actor of the material verb 'roared'' and the existential process (3) all convey Sammy's utter passivity in perceiving what has happened to him at one end and in sensing his surroundings at the other end. Sammy or part of his body at (4, 7, 8, 9 & 10) appears as struggling to regain his conscious self. The first process that reveals Sammy's predicament is the behavioural process at (4) where Sammy acts as Behaver of the behavioural process-verb 'was fumbling' and Circumstance of place 'round a stone' that presents him as someone lacking control over himself, i.e. half-conscious. Clause (7) appears as a material process of the effective type where Sammy stands as an Agent with` 'my body' as an enforced Actor. In fact, the insertion of the Circumstance of Manner 'mechanically renders this process one of a behavioural process. Note the use of the Circumstantial Adjunct 'on its feet' that aggravate Sammy's problem. The structural Theme 'but' at (8) extends on describing Sammy's vulnerability to cope up with his current dilemma. In this clause 'they' standing in anaphoric relation with 'its feet' acts passively 'slithered' against the self-acting attempts to lift 'its body'. This helplessness is made clear by the Circumstance of place 'under me' endorsing further the state of an uncontrolled feet. At (9) Sammy features as an Actor of the middle material process 'fell down' as the result of the slithering feet. This long clause complex (7, 8, & 9) is significant and remarkable as it gives an iconic representation to the slack and slow-paced movements, the result of Sammy's worn-out body.

A few lines later, he 'slid all the way down the wall and was a boneless heap'. In this complex clause, the initiating clause features Sammy an Actor of a middle material process-verb 'slid down' that well conveys Sammy's debility to control himself. In the continuing clause, he is also the implied Carrier of the Attribute 'boneless heap' that metaphorically highlights to a maximal degree his helplessness. The narrative stylistically continues to present Sammy's weak and helpless situation. His helplessness is seen this time in the transitivity options where he appears explicitly as the affected participant of the process, i.e. the Goal:

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

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

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

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

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

This short stretch of the narrative presents Sammy from the parson's point of view. In other words, what characterise Sammy's presence in front of the parson is the latter's use of

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

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

Rotten Row where Sammy has lived and the internal dirt for 'the decision made freely that cost me my freedom.' (p. 7):

> We neither believed it but the glittering myth lay in the middle of the *dirty* floor (p. 11)
>
> We must have been very *dirty* (p. 17)
>
> Ma's face, her neck, her arms-all of Ma that showed was brown and grey; the apron which I visualize so clearly I now see to have been *filthily dirty*. (p. 17)
>
> You have conceded freedom to those who cannot use freedom and left the *dust* and the *dirt* clustered over the jewel. (p. 13)
>
> I remember the erratic patterns that must have been *dirt* on the wall (p. 17)
>
> Here and there where the old, *filthy* cottages are left (p. 36)
>
> In my misery I saw her as a stranger might see her, a massive, sagging creature, mottled and *dirty*. (p. 69)
>
> But the thing itself in this vineless and unolived landscape was nothing but furtive *dirt*. (p. 163)
>
> He cleaned the board again with his filthy gown (p. 215)
>
> Did she really think she would find smut in my book (. . .) ? (p. 204)

The narrative then takes over another Mood, from the declarative to the interrogative. The parson investigates Sammy for the instigator. He doubts such an action to be the output of a child's thinking:

> Who told you to do it? (p. 65)
>
> Now tell me the name of the man who told you to do it (. . .) (p. 65)
>
> Now then. Who told you to do it? (p. 66)

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

> (1) Of course I knew. (2) I had a picture in my mind of the whole transaction (2a) that had led me into this position-(3) I saw it in elaborate detail. (4) I did it (4a) because that other parson (4b) who talked to Philip had made it seem possible (5) that the church contained more excitement and adventure than the

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

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

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

The first three are simple mental processes featuring the first-person pronoun 'I' as the Senser of the mental process-verb 'knew' (1 & 8) and the mental process-verb 'saw' (3)

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which is the result of the lexical ideational metaphor (Halliday and Matthiessen 2004: 637) . The former clause foregrounds the interpersonal Theme 'of course' to express the high certainty to the propositions setting ahead. The latter postmodifies the mental process 'saw' with the circumstance of Manner 'in elaborate detail' to emphasise his knowledge of the situation. The third features 'so many things' as the Phenomenon which finds its elaborations in the next mental processes:

> (1) Of course I knew.

> (3) I saw it in elaborate detail.

> (8) I knew so many things.

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

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

> (10) I knew I should never grow up to be as tall and majestic,

> (11) knew that he had never been a child,

> (12) knew we were different creations each in our appointed and changeless place.

> (13) I knew that the questions would be right and pointless and unanswerable

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

The structure of the mental processes (9, 10, & 12) is almost of a similar kind. In these clause complexes, Sammy features as the first-person pronoun 'I' and in the role of a Senser of the most repeated mental verb 'knew' and the Phenomenon is a dependent clause. Each of these projected clauses features another transitivity process. The projected process at (9) is one of a passivised verbal process in which the 'I- pronoun', meaning Sammy, is presented as the Target of the verbal process-verb 'should be interrogated'. The process at (10) features the 'I-pronoun' as the Behaver and Carrier of the complex behavioural and relational process 'should never grow up to be' with 'tall and majestic' as its Attribute. The

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Phenomenon at (11) is interesting for Sammy, in this attributive relational process, distances himself from the experience by substituting the 'he-pronoun' for the 'I-pronoun'. Note too the insertion of the Mood Adjunct 'never' which gives the meaning a more desperate tone. The projected one at (12) is a relational process of the attributive type in which the first-person plural pronoun 'we' features as the Carrier of the attitudinal Attribute 'different creations'. Notice the Circumstance of place 'in our appointed and changeless place' which implies a quarantine kind of place. At (13) the mental clause features the Phenomenon 'that the questions would be right and pointless and unanswerable . . . etc.' This embedded Phenomenon with its juxtaposed adjectives portrays Sammy's tensed-up thinking. The last mental process features another relational process and this time of the circumstantial variant. This Carrier stands for the 'questions' that has been further equated in the circumstantial Attribute of comparison 'like trying to lift water in a sieve or catch a shadow by the hand.'

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

being in simple present, endows the proposition a sense of despair. In other words, Sammy can not be other than what he feels now.

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

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

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

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

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

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

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

In other words, the accumulated and latent tensions find their way into this type of clauses.

Sammy ends his compulsive search for self-examination with:

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

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

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

> I was no longer free. (p. 79)

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

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unbalanced use of relational processes is a sign of a conflict between two voices, his evil voice and his good voice.

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

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

Upon seeing Beatrice, Sammy's behaviour to this off-chance that all of a sudden becomes true gives way to the centre of his body 'my heart' to react. This reaction (1) pushes 'my heart' to act metaphorically as a Behaver of the behavioural process-verb 'was beating.' The intensity of the response is gauged by the Circumstances of Manner 'quickly and loud.' This is not all. The clause complex stretching from the first clause (1) to (1b) and runs up to 36 words is a clear index to his utter state of excitement. Note too the thickening and the fastness of the complex, causal conjunctives which assert this impression (1a) 'not because . . .' (1b) 'but because . . .' The clause (1b) features the 'I-pronoun' Senser of the mental process-verb 'had understood' that works cognitively towards Sammy's recognition of his feelings towards Beatrice. The two clauses at (2 & 3) are two attributive relational processes featuring both the 'I-pronoun', i.e. Sammy as the Carrier of the Attributes 'lost' and 'caught' respectively. Metaphorically the proposition of both clauses is meant to disclose Sammy' total supervention to the infatuation with Beatrice. His bafflement is made even more explicit in the following clause complex (4, 5 & 6). In the initiating clause, he features as an Actor of a negated and modulated material process 'could not push . . . back' and features the Goal 'bike' as the unaffected participant of the process. The modulating of the material verb creates a tone of a submissive participant, driven by the situation of the moment. In the

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continuing clause, the existential process (5) followed by the non-finite clauses (6), Sammy is presented to act involuntarily in response to Beatrice's 'treasures'. Although the road back to the bridge where he is to park his bike, is free as illustrated experientially as 'there was nothing physical to stop me'. Note the use of the non-finite clauses 'and only the off-chance of seeing Beatrice to push me on' that endorses as a rule of thumb Sammy's theme of helplessness in front of Beatrice. Clauses (7 & 8) continue the Sammy's psychology as they feature 'I-pronoun' and the elliptical in the second as Behaver of the behavioural process-verb 'cried out.' The first is modified by the circumstance of Manner 'aloud' whereas in the second, the metaphorical or pseudo-locative Circumstance features 'out of all the feelings' and further extends to another metaphorical clause 'that were bursting their seed-cases.' This comparison expresses Sammy's first love as it comes for the first time 'out of their seed-cases.' The last two clauses (9 & 10) are stylistic continuities to the theme of conflict in Sammy's internal voices. Clause (9) features the 'I-pronoun' as a Carrier of the relational process 'was' and the Attribute 'trapped' by virtue of which Sammy is presented as helpless and compelled to act as such. In the last clause (10) Sammy again encodes the 'I-pronoun' in the role of an Actor of the same relational verb that functions here as a material process-verb 'tapped' giving himself, metaphorically, the authority in the unfolding or 'trapping' the Goal 'himself. The passage discussed above is relatively blurring as to the 'truth' of his intentions to Beatrice or as he questions himself 'does everyone fall in love like this?' (p. 82).

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

The narrative at this stage continues with the declarative mood, interrupted as is the case with the previous stage, i.e. childhood, by the interrogative question in his quest for self-interrogation or self-examination. This stage is marked by the interruption of the imperative mood. The power of Sammy's will is at times incited to 'go with the tide.' (p. 105). This

impression is clearly illustrative in the following commands that direct him towards taking 'calculated' actions to discover 'the secret treasures of her body' (p. 80):

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

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

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

Beatrice has become Sammy's obsession and we come to see a series of acts he sets to get close to her. The narrator views these attempts as 'the game' (p. 82). This way of recounting his efforts as a pastime activity reflects the hidden and suspicious attitude of the young man. Later, in his determined attempts to have her, the word 'game' takes its formal shape as 'the rules of the game' (p. 87). There are lexico-semantic items that stand in

cohesive relationship with the idea of a game. This is typically either synonymic expression like 'competition' in 'it's a kind of competition' (92) or through meronymic cohesion (Halliday and Matthiessen 2004: 398. 575-76):

> It would not have suited my *rival*. (p. 95)
>
> I played another *card*. (p. 113)

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

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

The unbearable desire to know is also most reflected in the interrogative mood questioning Beatrice to provide him some answer that might give him some relief:

What were you (Beatrice) doing? (p. 85)

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

Were you dancing? (p. 87)

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

Were you? (p. 87)

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

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

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

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

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

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

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

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

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

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

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

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

Such grace of body could surely not be its own temple, must enshrine

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something-- (p. 120)

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

Her body was a perpetual delight (p. 121)

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

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

I am so jealousy-maddened (p. 84)

I have gone mad. (p. 84)

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

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

I'm quite harmless really (p. 93)

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

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

Before I discuss the chosen passage above, I would like to reproduce the classification of the mental process. There are four types of mental process: cognitive,

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

> You know what you want (p. 82)

I want you and your altar and your friends and your thoughts and your world. (p. 84)

I want to be you. (p. 84)

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

I just want your body (p. 120)

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

Don't you understand? (p. 114)

Don't you love me? (p. 114)

All these together contribute to the impression of the overwhelming tensions and illustrate thus Sammy as uncontrolling the flow of his desires towards abating Beatrice's and destroying any social barriers Beatrice is imposing innocently. Look at the juxtaposed Circumstances of place which further accentuate the sexual overtones, 'with you and in you and on you and round you-' Lexico-semantically, the choice of words works in support of the theme of a sexual search. Notice the word 'fusion' at (6) which is nothing but an expression

for sex. Not only in this passage can Sammy's use of language be found to be identifiable with sexual associations, the surrounding text also brims with such connotations:

> (J)ealousy, final and complete of the people who might penetrate her goodwill, her mind, the secret treasures of her body, getting where I if I turned back could never hope to be (p. 80)
>
> Now move towards that consummation step by step. (p. 82)
>
> For she would be working at her books tonight. Nothing could touch her. (p. 84).
>
> Nothing had ever come to trouble her pool. (p. 87)
>
> Her quality was untouched and the only risk was that somewhere and somehow she might meet the inscrutable chance and be set on fire. (p. 88)
>
> I did not expect much-only that she should agree to some special relationship between us that would give me more standing than these acquaintances so casually blessed. (p. 90)
>
> I leaned forward and gently and chastely kissed her on the lips. (p. 95)

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

> (T)he obsession drove me at her (p. 115)
>
> It (madness) drove me forth on dark nights forsooth striding round the downs (p. 115)
>
> The compulsion was on me (p. 223)
>
> The tides of life became dark and stormy (p. 225)
>
> Sex thrust me strongly to choose and know (p. 226)

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

> Say you love me (or I shall go mad!) (p. 105)
>
> Turn your face round. (p. 106)

Kiss me. (p. 106)

Don't' think. Feel. (p. 106)

Marry me. (p. 106)

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

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

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

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

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

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

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

moments of sensual longing, the language of threat recurs even inwardly. This is evident of

his overwhelming desire for 'the white, unseen body of Beatrice':

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

The more Sammy's passion intensifies, the more he is compelled to shatter her

untroubled 'pool'. The event of Beatrice rejecting Sammy's attempts to make love with her,

he now presents himself in a more determined style 'I should achieve her sweet body' (p.

109). Now the narrator's intentions are presented in their gradual yet heightening order. They

progress from the psychological behavioural process 'cried out' in 'I had cried out aloud,

cried out of all the feelings that were bursting their seed-cases' (p. 81) via the desiderative

mental process 'want' in 'I want you' (p. 84) to this material process 'achieved'. From a

systemic point of view, such a choice is to be viewed to encode and blend the impression of

doing something in order to do and also to have. In other words, in the process of achieving,

the action and the possessive state conflate; hence the effect is one of determined and

unwavering attitude. The sentence also features a modulated proposition via the modal

operator 'should' which serves the same line of argument in Sammy's utter 'excitement' to

have Beatrice.

'Into the sexual orbit' (p. 108), he seduces her once again, but this time into his

'narrow' room. His burning frenzies call for immediate action as the following passage

illustrates his uneasiness as the time runs out:

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

Reiteration of the lexical word 'beg' in the following passage echoes Sammy's

insistence and illustrates his superior sexual motives.

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> I did violence to our physical shyness, hid my face in her hair and begged her-unconscious perhaps of the humour of the narrow couch-begged her to sleep with me. (p. 113)

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

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

> I shall go mad. (p. 114)

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

> I think I *am* mad, a bit—(p. 115)

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

> Compunction in compulsion, almost weeping (p. 116)

> Compulsion, weeping (p. 116)

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

appear static and often imply general or at least more than momentary validity, Sammy finds

therefore a set of relational conclusions:

> It seemed then that some co-operation was essential. (p. 117)
>
> If she were to be frightened then I was ashamed in my very flesh that she should be frightened of me (p. 117)
>
> On the other hand my feelings about her were without doubt obsessive if not pathological. (p. 118)

This is not the whole story. Sammy even though does abandon the game but responds

only to his desires that 'was at stake'. In spite of those facts and in spite of Beatrice's 'nun-

like innocence,' and her sorrow and pity, his uncaring and self-centred reaction is presented

in the following material process 'I persevered' (p. 118).

Upon achieving 'the white, unseen body', the relationship turns grotesque at one level

and sexual at another. Beatrice has been seen attitudinally as 'smooth, gentle and sweet' (p.

80), ' be by me and for me and for nothing else' (p. 82), 'clear eyes, such untroubled eyes,

grey, honest' (p. 87) 'the sun and moon' (p. 90), or associatively as 'blessed damozels' (p.

92), 'commendably virtuous' (p. 93), 'so sweet, so unique, so beautiful' (p. 93) 'her emotions

and physical reactions enclosed as a nun ' (p 110). Now after the achievement, she is viewed

as 'impotent' (p. 119), 'inferior' (p. 119), and 'doggie eyes' (p. 121), 'ivy' (p. 122), 'utterly

passive' (p. 122), 'my hell' (p. 122), 'more dog-like' (p. 123).

The language becomes purely sexual and more meaningless like 'I was in the gutter,

sitting my bike, willing them (girls) to die, be raped, bombed or otherwise obliterated

because this demanded split-second timing' (p. 82):

> (Beatrice) lay back obediently (p. 117)
>
> The gesture with which she opened knees was, so to speak, operatic, heroic, dramatic daunting. I could not accompany her. My instrument was flat. (p. 118)
>
> and went to bed with me again (p. 118)

> After our one-sided lovemaking (. . .) (p. 119)
>
> She was being injected for T.A.B. again.(being driven to have sex) (p. 120)
>
> When the drawing was finished I made love to her again. Or rather, I repeated what my pencil had done, finished what my pencil had begun. (p. 120)
>
> Does she feel nothing but a kind of innocent lubricity? (p. 120)
>
> Nevertheless from the moment that she let me take her virginity (p. 121)

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

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

In the painting scene above, the impression of achievement features Sammy as an Actor of the material process-verb 'paint' at (1 & 2) or by implication at (6). The Goal participants encode his only concern 'you' (1) meaning Beatrice and 'your body' (2). There is another material process in which Sammy appears as an Actor. This is a negative material clause (14). In fact, this is the linguistic evidence to the same line of argument that endorses Sammy's erotic character. The negative proposition laid by Sammy rejects the painting of the face for which it means nothing to him in favour of the body which means a lot to him. Note

the use of the Circumstance of degree 'at all' which conveys the artist's denial of painting it whatsoever. It is worth a comment, that in his relationship with Beatrice praising descriptions of her face was almost absent in favour of descriptions like 'I watched her unpaintable indescribable face' (p. 84) or 'I remember what the hidden face looked like' (p. 124). In contrast, when he meets Taffy for the first time, he is very much meticulous in giving details about her face:

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

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

At this point, Beatrice's life changes and we come to see her vulnerability having its

own linguistic manifestation in the language of the narrator, i.e. the first chronicler and

causer of the events.

> (1) Her clear absence of being leaned in towards me, (2) lay against me, (3)
> clung. (4) As though from conception she had waited for this, (5) now she
> bowed against me. (6) She watched me with doggie eyes, (7) she put the lead
> in my hand.
> . . .
> (8) I became angry. (9) I tried to force some response. (10) But we could not
> even row and fight face to face. (11) Always there was to be a difference of
> levels. (12) As soon as she detected the touch of hardness in my voice (13)
> she would grab me (14) and hold me tight, (15) she would hide her face
> against me.
> . . .
> (16) Her arms would shake- (17) those arms that bent in at the elbows, (18)
> were so delicate they seemed for receiving only her breasts (19) and her face
> would push against me, be hidden.
> (20) Impatient and angry. (21) Continue the catechism. (22) "Aren't you
> human, then? (23) Aren't you a person at all?" (24) And with shudders of her
> wrists and shaking of the long, fair hair (25) she would whisper against me:
> (26) "Maybe."
> (. . .)
> (27) She had found her tower (28) and was clinging to it. (29) She had
> become my ivy.   (pp. 121-122)

Beatrice's insecurity is suggested in the choice of transitivity processes which she

undergoes. In other words, her weak and vulnerable position is encoded in the verbs chosen

to describe her condition resulting from her sacrifice. These verbs collectively have nearly

the same semantic import of 'hold', in a way suggesting Beatrice's helplessness. This

consistent pattern of transitivity is identifiable in the above passage as 'leaned' (1), 'lay' (2),

'clung' (3), 'bowed' (5), 'put (the lead)' (7), 'would grab' (13), 'hold' (14), 'would push'

and 'was clinging to it' (28). Here the verbs appear as verbs of action but experientially they

are much closer to the system of behavioural processes for they tell of the psychological

urgency on the part of the victim. Metaphorically, the relational process (29) reflects

Sammy's worldview of Beatrice where she has been equated with the Attribute 'my ivy',

characteristically a climbing plant. This metaphor portrays how Beatrice becomes dependent

upon him. As the story advances, Beatrice's helpless stand prevails either through the

recurrence of such verbs or featuring nominalisation of the word 'grip'. Semantically, the nominal 'grip' denotes the strongest meaning of holding something:

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

In contrast, Sammy appears in the scene loath and reluctant to make any effort to keep their relationship going. This impression of disinclination and even dislike is created in the repetition of the first-personal pronoun 'me' at (1, 2, 5, 6, 13, 14, 15, 19 & 25). Note the skillful use of the prepositional 'against' before the 'me-pronoun' in 'against me' (2, 5, 15, 19 & 25). This syntactic collocation pushes the narrative forward in the same line of the reluctant Sammy, which then leads the climactic event of abandoning her and marrying another woman. This decision which turns to be indicative of Sammy's egoism to achieve, abandon and destroy for the interest of his own interior impulses. In interpersonal terms, Sammy no longer treats her intimately. The interrogative mood Sammy plunges into the text makes the tone one of contempt. The negative polar questions (22 & 23) characterise Sammy's narrative as interpersonally and attitudinally abusive for not giving him the satisfaction he craves for. Notice that the 'catechism' is preceded earlier by a zero relational process 'impatient and angry' (20). This verbless sentence helps thematise the Attributes and so reflect his searing state of mind. Beatrice always replies in her characteristically confused and hesitant way. Her frequent and probably prevaricating answer to Sammy's questions is expressed by the Mood Adjunct 'maybe' which expresses a low degree of certainty (pp. 88,

94, 107, 112, 119 & 121). This way of responding is an irresolute one. Therefore, it is a clear signal of Beatrice's insecure voice. But as we come to this stage and she gives such an answer to such bullying questions 'Aren't you human, then?' and 'Aren't you a person at all? (24), the implication thus is a pragmatic one. It reveals her growing uncertainty of her future with Sammy.

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

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

The third movement marks a different direction in Sammy's narrative. The narrative traces Sammy's helplessness to the confused state of his mind and finally to his self-contempt. He is captured and interrogated by Dr. Halde who has evoked in him a great deal of his dilemma. He asks him to disclose the names of his fellow prisoners who have planned for an open escape from the camp. Sammy's knowledge is 'relative' and not 'the standard of knowledge required (. . .) nothing absolute' (p. 150). But 'the psychologists of suffering' pesters him for an answer he does not possess. Sammy's response to the interrogator is either the negated (projecting) mental clause 'I don't know how they got away or where they were going' (p. 138), 'For the last time, I know nothing' (p. 143),'I won't talk. I know nothing' (p. 144), 'I know nothing. Nothing.' (p. 144), 'I don't know anything---' (p. 147), 'I don't know'

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(p. 150), 'I don't know anything' (p. 151), 'I don't know anything' (p. 151) or the negated projected mental clause- 'I tell you I know nothing' (p. 140, 142, 146) 'I told you I know nothing' (148). Two responses interpose his perplexed state at the time of investigation which are signs of his beginning to have 'the capacity to see through': 'I don't understand myself' (p. 143) and 'I don't know whether I know anything or not' (p. 151). Both the responses disclose the real dilemma which Sammy suffers, i.e. the utter self-knowledge. This vulnerability being mental has its consequences on Sammy psychologically as illustrated by the behavioural process 'Suddenly I was fumbling my cigarette.' (p. 137), '(I had the cigarette in my fingers) and was fumbling for a match.' (p. 140), '(I got the cigarette into the flame with both hands) and sucked at the white teat.' (p. 140), 'I'm feeling a bit dizzy' (p. 146). The narrative continues depicting his helplessness:

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

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

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

Experientially, the relational processes above (1) feature Sammy's psychological state. The first two are of the attributive kind in which the Attributes 'slurred', 'hurried' are states of his retreating eloquence or 'vulnerable' which is nothing but emotionally and corporeally battered. Textually the arrangements of these clause complexes, i.e. (1 & 2) contribute to the effect of not only of Sammy's battered body but also his dull and beaten and shattered point of view of himself. The third is one of the possessive type where the possessed is 'pause' meaning a nap. The embedded or rankshifted clauses- 'voice of a man who had never stilled his brain, never thought, never been certain of anything', 'a man trapped in a mountain: of flesh, a man wielding a club against a foil fencer' and 'in which I could have willingly

remained for ever' are all renunciations of his present attitude of his personality. Talking of

relational processes, the narrative offers a striking examples, e.g. ''here (in the cell) I was

utterly and helplessly alone for the first time in darkness and a whirl of ignorance' (p. 157).

Note the meaning of the Attribute 'alone' is made even stronger by the premodified

Circumstance of Manner 'utterly' and 'helplessly'. The best statement of Sammy's

predicament around which the whole plot is grounded and forms an interpretation of the title

of the novel occurs at page 148. This clause is preceded by a behavioural process to further

emphasise the troubled psychology of Sammy:

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

The relational system functionally refers to processes that have a permanent property where

the Carrier has or encounters an experience that is somehow attributed to him. In this context,

Sammy, the Carrier, has to suffer metaphorically the suspension in space as illustrated by the

Attribute 'suspended' and further elaborated by the Circumstance of place 'in the void'.

The shift in narrative from the declarative mood to the interrogative and imperative

mood is another implication of Sammy's powerlessness. Interpersonally, the emotional

position which characterises Sammy's narrative is altogether expressive of his broken self:

These two structures that appear superficially as questions and commands, actually express

requests:

> Why pick on me? (p. 140)
>
> Let me go. (twice, p. 147)
>
> Can't you be merciful? (p. 148)
>
> Do you think I'm the kind of man who can keep anything back when I am
> threatened? (p. 148)

Structurally and to some degree thematically, this stage resembles the previous one in

that it repeats relatively the same linguistic structure. In other words, the present narrative

features at certain points the same linguistic structures used mainly by Sammy and Beatrice at the earlier stage, i.e. the language of 'swallow the fly' and the language of threat. The experiential choices features Dr. Halde a Senser of the desiderative mental process 'want' and presents mostly Sammy as the sensed Phenomenon:

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

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

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

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

> (. . .) (1) Some soft, opaque material was folded over my eyes from behind and this seemed a matter for expostulation (2) because without light how can a man see and be ready for the approaching feet of the last terror? (3) He may be ambushed, (4) cannot assess the future, (5) cannot tell when to give up his precious scrap of information (6) if he indeed has a scrap and it is indeed precious--
> (7) But I was walking, (8) propelled not ungently from behind. (9) Another door was opened, (10) for I heard the handle scrape. (11) Hands pushed me

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> and pressed down. (12) I fell on my knees, (13) head down, (14) hands out
> protectively. (15) I was kneeling on cold concrete (16) and a door was shut
> roughly behind me. (17) The key turned (18) and feet went away. (p. 153)

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

feeling of the darkness. In textual terms, this clause complex arrests the same impression through the juxtaposed clauses (3, 4 & 5).

> (1) The darkness stayed with me. (2) It was not trapped under the folds of cloth, (3) it wrapped me round, (4) lay close against the ball of the eye.
> (p. 167)

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

The narrative continues the portrayal of Sammy's position in the cell but with a different layer of meaning. In 'the threat of the darkness', Sammy is often featured in a frame suggestive not only of his fumbling in the dark but more revealing of his nature, i.e. animal-like creature. The following narrative results from the sudden frightening voice 'If necessary, I will kill you'. Usually a possessive relational process accounts for a physical possession but the one at (1) below assigns the mental Attribute 'a sudden panic fear' that serves to

characterise, from the very beginning, Sammy's frightened condition that will last with him throughout this stage. The intensity of the frightening experience is made clear in the unusual collocation 'panic fear'. Here the classifier 'panic' and the head noun 'fear' have the same semantic domain hence doubling the feeling or the experience:

(1) I had a sudden panic fear for my back (2) and scrabbled round in the darkness and then round again (. . .) (3) My fingers found the bottom of a wall (. . .) (4) for I crouched up, (5) squatted, (6) stood, (7) then stretched on tiptoe with one hand up; (8) and still the wallness of the wall went with me (. . .), (9) went beyond my reach, up to where there might be a ceiling or might not. . (10) I squatted, (11) then crouched and worked my way to the right (. . .) (11) I was so glad be guarded at my back (12) that I forgot my trousers (13) and huddled down, (14) huddled into the corner, (15) tried to squeeze backbone into the right-angle (. . .)
(16) I began to touch my face with my hands for company. (17) I felt bristles where I should have shaved. (18) I felt two lines from nose down, cheekbones under the skin and flesh.
(19) I began to mutter.
(20) "Do something. (21) Keep still or move. (22) Be unpredictable. (23) Move to the right. (24) Follow the wall along or is that you want? (25) Do you want me to fall on thorns? (26) Don't move then. (27) I won't move;
(. . .)
(28) I began to hutch myself to the right out of the angle. (29) I pictured a corridor leading away (. . .) (30) but then I guessed (31) that at the far end would lie some warped thing that would seize on the shrieking flesh (32) so though I was not more than a yard from my corner (33) I yeaned for its safety (34) and flurried back like an insect.
(35) "Don't move at all."
(36) I began again, moving right, along the wall, a yard, five feet, hutch after hutch of the body; and then a wall struck my right shoulder and forehead, cold but a shock so white sparks spun. (37) I came hutching back, (38) knowing that I was returning to a right-angle next to a wooden door. (39) I began to think of the diagram as a corridor leading sideways, a concrete corridor with a stain like a face.
(40) "Yes."
(41) Hutch and crawl. . . (42) Then, on knees and not hutching, I crawled sideways along this wall and hutched along that one.
(43) Another wall.
(44) I had a whirling glimpse in my head of mazy walls (45) in which without my thread and with my trousers always falling down I should crawl forever (. . .) (46) I lay in my right angle, eyes shut, hearing the various sentences of my meeting with Halde and watching the amoeboid shapes that swam through my blood. (47) I spoke aloud and my voice was hoarse.
(48) "Took it out of me."
(49) But then I knew and had to confirm, (50) even though until I could touch proof with my finger-tips (51) I should not let the knowing loose in me. (52) Busily I hutched along the walls, knees down, hands against concrete, fingers searching; (53) an34)d I came round four walls to the same wooden door, back to the same angle.
(54) I scrambled up, trousers down, arms stretched against the wood.

(55) "Let me out! Let me out!" (pp. 167-169)

In continuation to the first argument posed above that there is an overtone of a dehumanising description of Sammy's behaviour has its support mostly in the pattern of transitivity verbs utilised to convey this impression. Notice the choice of process-verbs looks like material but conveys behavioural responses 'scrabbled' (2), 'crouched up' (4) 'squatted' (5, 10), 'crouched' (11), 'tried to squeeze' (15), 'began to hutch' (28, 52), 'flurried' (34), 'came hutching back' (37), and 'crawled' (42, 46) and so appearing as acting Behaver. Through this process-verb choice, the narrator equates his physical movements with that of animal movements. Take, for example, the first verb occurring at clause 'scrabbled' (2). This is more characteristically observed in animal's frenetic reaction to a sudden fear. The implication of animalistic behaviour finds its demonstration further in the repeated Circumstance of Manner 'round' in '(scrabbled) round . . . and then round again' which appears more like an instinctive reaction. The narrator comments on his mental processes as 'conjectural and instinctive.' (p. 168). Further, he remarks the 'social face' is not 'important.' (p. 166). Therefore, these animal-like actions are also carried naked and on/by the four limbs for '(his) trousers slide down and (he) moved . . . on hands and knees' (p. 167). All of these contribute to the same implication. The narrative at this stage features some other examples like '(my flesh) . . . crawled' (p. 166), '(I) . . . bowing my head down towards my hand' (p. 167), '(I) . . . cowered my flesh over my slack pants into my angle' (p. 170), 'I began to creep' (p. 178), 'I crept' (p. 178).

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

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

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

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

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

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

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

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

The other transitivity choice that supports the impression that Sammy instinctively reacts or fumbles things about in the darkness is the perceptive mental processes, 'I felt bristles' (17), 'I felt two lines from nose down, cheekbones under the skin and flesh' (108), '(I) . . . felt smooth stone or concrete.' (p. 167), '(I) . . . and began to feel up (the wall), inch by inch' (p. 167), 'I could feel my cheekbone against wood' (p. 180). Closely related to the perceptive mental process is the behavioural process, i.e. the tactile perception which is employed to underpin the dependence upon concrete observation for lack of visual perception, 'began to touch' (16) in 'I began to touch my face with my hands', or 'I could touch proof with my finger-tips' (50). The other pattern of mental process verbs is particularly those that project pictures into his mind where, as a 'visual artist' the Phenomenon remains a self-created entity. The above text features two examples, 'picture' in ' I pictured a corridor leading away' (29), and 'think' in 'I began to think of the diagram as a corridor leading sideways' (39), or 'visualise' in 'I visualized a curious and an opening

leading to a corridor' (p. 170). This means that by this cognitive processing the narrator is presented as able to 'draw' an imagined world out of the darkness that does not correspond to the concrete reality as is the case above at clause (30) where the guessed has no existence with the reality of the cell:

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

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

Another experiential feature that needs discussion is the recurrence of body parts, in different but studied syntactic positions. Most significant are those appearing in Agentive positions 'My fingers found the bottom of a wall' (3), 'fingers searching' (52), 'Fingers ate away another line of concrete' (p. 178), 'My hand snatched itself back' (p. 179) or 'Another hand crept forward, found the liquid, even rubbed a tiny distance backwards and forwards, found the liquid smooth like oil.' (p. 179). Amid the darkness, Sammy is guided only by his body parts. This is another style of dehumanising Sammy's behaviour. We find that Sammy is not presented as performing actions particularly on occasions where he is supposed to appear in a conscious participant role. He removes himself from the clause for his body parts to act in the process. In such situations sentences like 'I searched' instead of 'fingers searching' or 'I snatched' instead of 'My hand snatched' would have been possible. Notice the mental process 'Another hand (. . .) found the liquid (. . .) found the liquid smooth like oil'. The double mental process-verb 'found' in fact needs a Senser, i.e. a conscious role participant, like 'I found'. But here the narrator by thematising and assigning his body parts

different participant roles like Actor, Senser and Behaver conveys his complete reliance upon them for the sheer dusk in the cell. Further, this excessive use of body parts to perform actions like 'crept' reveals the absolute fear of the darkness. A little later in the narrative, the sense of detachment begins to crystallise in the narrator's mind through the use of indefinite pronouns 'its', that is, the narrator feels reduced from the human individual like 'my right hand' and my fingers' to non-human reference:

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

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

> (The darkness) lay close against the ball of the eye. (p. 167)
> (My voice was close to my mouth as) the darkness was to the balls of my eyes. (p. 167)
>
> (They opened against my will and once more) the darkness lay right the jellies. (p. 168)
>
> The darkness was full of shapes (p. 174, twice)
>
> Or acting (on something):
>
> The darkness stayed with me (p. 167)
>
> (I)t (the darkness) wrapped me round (p. 167)
>
> The darkness was tumbling and roaring. (p. 176)
> ``
> (T)here was no ceiling-on1y darkness weighing heavy, smothering like a feather bed. (p. 181)

Among the recurrent uses of 'darkness', which symbolises the dark and self-destructive force, there stands a striking use. This case in point occurs on page 181, i.e. toward the climax of his mental turmoil- 'A darkness ate everything away.' (p. 182). All the previous occurrences of 'darkness' are highly definite through the use of the article 'the', i.e. 'the darkness'. But this one is an individualised occurrence as illustrated by the indefinite article 'a'. It enters into the narrative in one sentence paragraph. This makes it stand out even more as distinct and associative. The structure in which it occurs, summons other semantically and structurally identical ones like 'They (fingers) ate a part of the unknown patch' (p. 178) or 'Fingers ate away another line of concrete' (p. 178).

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

> My body slid down and its right hand crept out, touched *smoothness*.'
> (p. 181)

> The thing was like an enormous dead slug-dead because where the *softness* gave way under the searching tips it did not come back again. (p. 181)

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

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

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

The horror of the utterly dark cell leads to his psychological agony which is in fact the product of his own darkness. Driven by the fear of darkness, he goes through a series of horrors. Every time, he imagines something in the centre of the cell, 'The centre of the cell is a secret only a few inches away' (p. 174). He first conjures up the possibility of the sharply sloping-down concrete beneath him would drag him into a 'well' where an 'ant-lion . . . with harrow-high jaws of steel' (p. 170) is awaiting. He imagines the presence of something 'curled up', a 'snake'. Then, the language works wonderfully and cohesively in its evocation of the imminent danger of a snake. Gasping a breath, he listens 'for the slow, scaly sound of a slither' (p. 177). The Circumstance of purpose 'for the slow, scaly sound of a slither' features a phonetic mimeses. This is the alliterative cluster of the alveolar sibilant /s/. This sound is created by air passing between the tip of the tongue and the alveolar ridge with a friction and resulting in a sound of a snake. Out of his imagination, he starts to populate the

centre; he pushes himself to guess and wonder**.** Then, he visualises the presence of something. Stretching his hand, he touched something wet, immediately he is bombarded with many shapes: acid, coffin, dead slug, a gnarled body from which a mutilated organ is dropped to the centre. He also has to suffer his own jumbled thoughts and juxtaposed feelings that is most reflected in the confused language:

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

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

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

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

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inability to discern a shape or a pattern in 'the patternlessness' of the dark cell. The following italicised words highlight a semantically and thematically relevant feature, Sammy's mind changes drastically in the agony of the cell:

> All that I felt or surmised was conditioned by *the immediacy of extreme peril*. (p. 166)
>
> I had a *whirling glimpse* in my head of mazy walls (p. 169)
>
> I was utterly and helplessly alone for the first time in darkness and a *whirl of ignorance* (p. 157)
>
> But the Nazis mirrored t*he dilemma of my spirit* in which not the unlocking of the door was the problem but the will to step across the threshold since outside was only Halde, no noble drop from a battlement but immured in dust behind barbed wire, was prison inside prison. (p. 171)
>
> They moved and self-supplying. They came, came and swam before *the face of primordial chaos*. (p. 174)
>
> Ignore *those green, roaring seas* (p. 176)
>
> There was a *whirlpool* which had once been my mind but which now was slipping round, faster and faster; and a story leapt into the centre of it (p. 183)

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

The effect of the oscillating choice between the 'I-pronoun' and 'body-parts' referred to earlier above is now prompted overtly. The concluding narrative uncovers interpersonally

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

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

In this passage, the first clause complex features a relational process of the identifying type (1). Here the narrator equates the nominalised behavioural process 'my cry' which is the Identified Carrier with 'the cry of the rat' which is the Identifier Attribute. In other words, the style reveals the narrator's utter helplessness for being metaphorically compared to 'the rat' which is a weak animal and is easily harmed. The hypotactic clause (2) introduced by the conjunctive 'when' extends the comparison to further aggravate his helplessness yet in a scornful manner, 'when the terrier shakes it' further postmodified by the resulting Attributes (3), 'a hopeless sound, the raw signature of one savage act'. Another relational clause which complicates his physical situation describes the impenetrability of the cell, 'The bars were steel, were reinforcements of this surrounding concrete.' (p. 185). The text continues in the next two clause complexes with the voice of helplessness. The clause complex (4, 5, 6, & 7) features again 'my cry' metaphorically in different participant roles. It features 'my cry' as a Senser of the mental process-verb (4) 'meant' where 'no more' speaks of the uselessness of the cry and the same as a Carrier of the Attribute (5) 'instinctive' suggesting the cry to be

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out of distress; it also features the same as a Sayer of the projecting verbal process (6) 'said' where the Verbiage features the projected relational clause 'here is flesh' meaning of which his 'nature is to suffer and do thus' (7). The last clause complex (8, 9) flags his utter powerlessness in the cell. The sentence features him as a psychological Behaver of the behavioural process-verb (8) 'cried out' and a Senser of the mental process-verb (9) 'accepting'. Both the processes reflect his threatened feelings, but the latter process stands more significantly for that it shows Sammy' s surrender to the material world which is expressed in the sensed Phenomenon 'a shut door, darkness and a shut sky'. Note the embedded clause 'not . . . etc' and the non-progressive verb 'accepting' both of which render the actions more subservient.

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

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

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

The narrative features also another dehumanised reference to Sammy. This is illustrated in 'But the very act of crying out changed the thing that cried' (p. 184). Now the language takes in the nominal group 'the thing' as another dehumanised reference to Sammy which operates cohesively in formulating the narrator's point of view at this stage of the narrative. The narrator looks at Sammy again as 'the thing' which is used as near

synonymous with 'the rat'; a feeling which reduces his full humanely qualities to an empty description of himself. 'The thing' occurs six times in three paragraphs in almost two pages.

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

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

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

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

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

> the thing that cried. (p. 184)

> the thing that cried out (p. 184)

the thing that cried (p. 184)

The thing that cried (p. 185)

The thing that screamed (p. 185)

Therefore, it is through the nominal and pronominal repetition and the recurrence of such rankshifted clauses that the argument of self-contempt is played out.

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

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

> (1) But the very act of crying out changed the thing that cried. (2) Does the rat expect help? (3) When a man cries out instinctively (4) he begins to search for a place (5) where help may be found; (6) and so the thing that cried out, (7) struggling in the fetor, the sea of nightmare, with burning breath and racing heart, (8) that thing as it was drowning (9) looked (10) with starting and not physical eyes (11) on every place, against every wall, in every corner of the interior world. (p. 184)

The first appearance of 'the thing' occurs at (1) above as the Medium in the ergative material process-verb 'changed', textually placed in the rhematic position. 'The act of crying out' , on the other hand, acts as the Theme, and ergatively as the Agent which means that 'change' is an internal motivation, i.e. the 'cry' is the cause of the change and sudden awareness. This is the only occurrence in the respective narrative in which 'the thing' appears in a causative and rhematic position. Other occurrences occupy the Subject and thematic position. This same applies to 'the rat'. Its first mention takes place in the rhematic position as the Identifier Attribute in the relational process 'My cry for help was the cry of the rat' (p. 184). This clause, i.e. (1) features a textual Theme introduced by the conjunctive 'but'. The theme of 'change' is emphasised by this adversative conjunctive which begins a paragraph by way of contradicting the surrendering voice in the previous paragraph, and introducing a new scope into the narrative. In this oppositional structure, the narrator also comments on the sheer absence of help and the utter futility of any attempts for release:

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

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

Clause (2) being interrogative with its interpersonal Theme 'does' and a Subject and topical Theme 'the rat' as the Senser of the cognitive mental verb 'expect' and a Phenomenon 'help' renders the whole proposition ironical. That is, a stronger voice begins to supersede the weak one. The remaining narrative which runs from clause (3) to the end of the passage forms two clause complexes. The first clause complex (3-5) is set as the background for the second clause complex. This clause complex features a structural Theme that is the temporal conjunctive 'when'. In this way of connecting the secondary clause (3) to the primary clause (4) and extending to another secondary clause (5), the narrator sets the logical sequence explicit and simple. Therefore, the next clause complex (6-11) is first punctuated off by a

semicolon to equate its proposition with that of the previous sentence. The two clause complexes, i.e. (3-5) and (6-11) are almost semantically similar but the latter is structurally more complex. This means that Sammy has begun to grasp the meaning of his 'instinctive' cry but still too intricate and complex to puzzle it out. The stylistically complex structure with its disrupted construction (7) and its embedded clause (8) and its trail of the prepositional phrases (10-11) contributes to creating the impression of the mentally tensed soul-searching. This clause complex features the complex structural conjunctive 'and so' as the textual Theme by virtue of which places the clause complex on an enhancing plain. It also features 'the thing' as its progressed topical Theme, i.e. from the rhematic position to thematic prominence. The narrator foregrounds this new Theme so that he challenges that it is through 'the thing' that he strives for his psychological relief. This is best illustrated in the matrix clause 'and so the thing (. . .) looked with starting and not physical eyes on every place, against every wall, in every corner of the interior world.' This linguistic pattern, i.e. thematisation of dehumanised descriptions in a finite (dynamic) structure appears throughout the selected passage either as active Actor of the material processes 'struck', 'came up against', 'lunged', 'uncolied', 'fled forward', 'left (all living behind)', and 'came (to the entry)':

> Here the thing (. . .) came up against an absolute of helplessness (p. 184)
>
> It (the thing) struck with the frantic writhing and viciousness of a captive snake against glass and bars (pp. 184-185)
>
> It (the rat) (. . .) turned therefore and lunged, uncoiled (. . .) (p. 185)
>
> The thing (. . .) fled forward over those steps (p. 185)
>
> The thing (. . .) left all living behind and came to the entry where death is close as darkness against eyeballs. (p. 185)

In systemic grammar, the verb 'look' is material if it is decidedly actional as the probing question 'what are you doing?' can elicit the answer 'I'm looking at the photos', or

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

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

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

A close reading of 10 to 11 in the above clause complex makes the meaning of these clauses clear. The first Circumstance of Manner (10) features a strong collocation between 'starting' and 'eyes' where these eyes have nothing to do with the 'physical', and 'blindfolded eyes' (p. 166). These eyes are now his objective and mind's eyes. Note the use of non-finite progressive verbs functioning as premodifies 'starting', 'burning' and 'racing' in 'burning breath' and 'racing heart' (7) respectively which gives the former a continuing and thriving state, and emphasises the ongoing process of his mental struggle. The passage also sprouts in such Circumstances of Manner 'with the frantic writhing and viciousness of a captive snake' (pp. 184-185), 'with full force' (p. 185) and 'with the urgency of present need.' (p. 185).

The passage comes to an end in the following lines closing chapter nine. In a more decisive and epiphanic moment, Sammy decides to cross the grisly and gristly centre he has created for himself to suffer.

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

What surprises the reader at a glance is the strange collocation in the material process-verb (1) 'fled' and 'forward'. Generally speaking, when someone 'flees', he usually flees 'to', 'from' or 'away'. Thus, this unusual collocation imparts the whole clause with a feeling of two psyches. Sammy, at this very moment, is under the compulsion of two forces - one that wants him to shrink back and the other impels him to run 'forward'. Of course, the latter has won for the belief that no help is to be expected from without. The rationalisation in his confrontation of darkness is made apparent in the following causal clause which is introduced by the conjunctive 'because'. The proposition is made even stronger by forming it in an existential clause. The impression of the guided 'fleeing forward' is now syntactically made even clearer at (3). Here, this passive structure features Sammy as the affected participant, i.e. the Medium of this ergative clause. In terms of Agency, this clause implies the interference of an unmentioned participant, i.e. the Agent that has the power to shoot him forward, most certainly is his deep urge for want of mental liberation. The non-finite progressive clause (4) with its doubles Circumstances of comparison 'as into a furnace' and of means 'as over unimaginable steps', renders his psychological reaction as ongoing, even determining. Note too the shift from 'cry' to 'scream' which is more expressive of the sharp, shrill voice that is out of his extreme pain as hinted in the previous Circumstance of comparison 'as into a furnace'. The rankshifted clause (5) intensifies his manner of stepping

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'that were all that might be borne'. The last three juxtaposed relational clauses introduced by the relational process-verb 'were', in 'were more, were too searing for the refuge of madness, were destructive of the centre' gives the proposition a sense of solidity and determination. Notice the Attributes used too 'more', 'too searing (for the refuge of madness)' and 'destructive of the centre', all of which contribute to the overall impression of his changed nature towards confronting reality. The clause complex (9, 10) features 'the thing' as an Actor of the two material process-verbs 'left all living behind' and 'came (to the entry)' as the final step in his struggle.

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

And burst that door. (p. 185)

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

(The commandant) giving me the liberty of the camp when perhaps I no

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longer needed it. I walked between the huts, a man resurrected but not by
him. (p. 186)

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

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

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

The narrator is obviously and understandably determined to lead a new life with a new perspective. This impression is obtained particularly from clauses (2, 3 & 4) in which they feature a significant structural pattern, i.e. nominalisation 'whereby any element or group of elements is made to function as a nominal group in the clause' (Halliday and Matthiessen 2004: 69). In the above cases, i.e. 'what had been important', 'what had been ludicrous', and 'what had had the ugliness of frustration and dirt' act as a nominal group whose function is to start off the clause with the main proposition. The effect this nominal structure creates in the mind of the reader is the immediate specificity that tells of the narrator's new point of view,

attitude, and belief, and as the clause unfolds rhematicaly, it reveals the type of social reorientation he has achieved. In other words, he drops immoral, corrupt behaviour, lets new perspective shines out, and retrieves previously discarded things. A similar pattern implies Sammy's developing insight into the causes of his fall is the 'thematic equative' or what is traditionally known as the pseudo-cleft sentence (ibid: 69). This linguistic equation is characteristic of the relational processes of the identifying type, that is, it equates or identifies the Theme, the nominalisation structure introduced by the 'Wh-element', with the Rheme:

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

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

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

His voice becomes strong in relation to the irrational dimension in his life. This is expressive in the relational process (1) in which the narrator ascribes the Attribute 'nothing' to 'the shapes', the fears which he created in the cell to torture himself. The operator 'could' adds a modal element of probability to the proposition, a probability that stands in the lowest scale. The clause sounds ironical to what the narrator would respond. The irony is created in delaying the negativity of the proposition to the end of the sentence which is expressed not by a negative element but by a Mood Adjunct 'nothing'. Note the repeated use of the superlative adjective (2 & 3) in thematic position. This endorses the narrator's utter belief of the proposition he makes 'the most loathsome substances (. . .) the most loathsome and abject creatures' respectively. This proposition is further postmodified by rankshifted clauses (3)

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that provoke even deeper a feeling of shock, a feeling of repulsion, 'continuously created, radiating swiftly out and disappearing from my sight'. At clause (4), with its extending structure through the additive conjunctive 'and', features the syntactic Subject and Theme as the Identifier Carrier and 'the human nature' as its Identified Attribute. The last clause in this clause complex tells of his last experience. This is the mental clause (5) which features the narrator a Senser of the mental process-verb 'found' where the sensed entity is a macrophenomenon which extends from clause (1) to clause (4) and also transcends the sensing clause to 'inhabiting the centre of my awareness' (4). His new perspective is clearly expressive in the thematisation of 'light' (6) that acts as the Agentive participant in his new life. It is this 'light' that 'showed up' his evil nature, the 'light' that came from his new consciousness. It is this new 'light' that gives Sammy, in his newly perceived awareness, a new insight into things. The narrative features other lexical items which are tied to the glorious world and which is concomitant with his enlightenment. Everything is described in an enlightened spirit, 'they (the huts) shone with the innocent light' (p. 186), 'a universe of brilliant and fantastic crystals' (p. 186), 'he was a being of great glory' (p. 187), 'my complete and luminous sanity' (p. 187), 'I was surrounded by a universe like a burst casket of jewels' (p. 187), 'I became accustomed to the rhythm of silence (p. 189), 'if not the gold, at least the silver of the new world' (p. 189), 'the being of Beatrice (. . .) shone out of her face' (p. 191), '(Beatrice's) face lit from a high window' (p. 221), '(Beatrice's) light of heaven' (p. 222) . Deprived of this new, self-knowledge, he 'might have' continued his life as 'dumb and blind' and 'a man who lived contentedly enough with his own nature' (7).

Of course, the style has change radically enough from the episode of the cell onwards to reveal the changed personality. The narrator presents his growing self as a progression from self-ignorance to self-awareness and finally to the productive self-analysis. In contrast to the previous narratives, i.e. up to the horrifying experience in the cell, the narrator's

following narrative is characterized by a variability of expression. A linguistic feature which is most crucial and most valuable in the process of his mental progression is expressed experientially by the preponderance of mental processes. The use of mental process types associated with the first-person singular pronoun illustrates his progression from a perplexing questioning of his dilemma like 'when did I lose my freedom?' or 'how did I lose my freedom?' to the more analytic mind, capable of effective rationalisation of his past memories like 'But why should Samuel Mountjoy, sitting by his well, go with a majority decision?' (p. 226) 'why should not Sammy's good be what Sammy decides?' (p. 226) or 'did I not understand that none of my tide had come to trouble her quite pool?' (p. 225). While the former couple of questions represent the 'undecided state of mind', in the latter set, the narrator appears more evaluative and judging over his own actions.

Experientially, the mental patterning in this last movement is predominantly of the cognitive type (knowing, believing, learning, understanding, etc.), thus reflecting not only Sammy's self-awareness but also the deep introspection of himself. The abundance of such processes suggests a measure of consciousness. In other words, there is a transition from the mental uncertainty expressed alone in the main clause by the feature of negative polarity as in 'I don't understand myself' (p. 143) or realised both by a negative element and an interrogative clause introduced by, for example 'whether', 'I don't know what do' (p. 91), 'I don't know whether I know anything or not!' (p. 151) to the confident and conscious mind 'I knew myself' in 'Nothing that Halde could do seemed half so terrible as what I knew myself. (p. 190), 'I know myself to be irrational' (p. 226), 'but since I record all this not so much to excuse myself as to understand myself (p. 226). Other cases of mental activities are quoted below:

> I understood them (huts) perfectly, boxes of thin wood as they were, and now transparent, letting be seen inside their quotas of sceptred kings. (p. 186)

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The cry was directed to a place I did not know existed, but which I had forgotten merely; and once found (p. 187)

So he (the commandant) wandered off, thinking I was round the bend, not comprehending my complete and luminous sanity. (p.187)

I knew that, (no argument possible between people holding either view) because at different times of my life I had been either kind in nature. (p. 188)

I began to learn about the new world (p. 189)

But the substance of these pillars (pillars of order) when I understood what it was, confounded me utterly. (p. 189)

I found (the loathsome human creature) inhabiting the centre of my own awareness (p. 190)

Nothing that Halde could do seemed half so terrible as what I knew myself. (p. 190)

I knew one of them, Johnny Spragg, and I understood how there had been in him what had been missing in me (p. 191)

I know myself to be irrational (p. 226)

But since I record all this not so much to excuse myself as to understand myself (p. 226)

The above examples are meant to be Sammy's gradual understanding to step out of his mental anguish and to 'reorientate' himself in relation to the new phase of his life. To put it in another way, he now learns to view himself no longer as an isolated individual but as 'part of' (the new world) which 'was not just an ambition, but was a necessity.' (p. 189). He finds that 'love flows along it until the heart, the physical heart, this pump or alleged pump makes love as easy as a bee makes honey' (pp. 187-188). He also perceives the vital standards are 'the relationship of individual man to individual man (. . .). This live morality was, to change the metaphor, if not the gold, at least the silver of the new world.' (p. 189). The numerous mental processes of cognition above account for Sammy's mental preoccupation. He is now in a position to make inferences and analyse his past events and experiences in a more systematic way to make his own judgements and conclusions.

Another linguistic feature employed in the text to reveal Sammy's deep deduction to understand what has gone wrong is nominalisation. The nominalisation of the mental processes allows itself to take different participant roles and different syntactic positions in the clause. In all cases, any employed nominal renders the original mental process more permanent and insisting 'it seemed natural to me that this added perception in my dead eyes should flow over into work, into portraiture' (p. 188) and 'understanding came to me' (p. 216).

His exuberant awareness extends to cover the story of Beatrice. Sammy now looks at her differently. He recognises the beauty of her silence, the beauty of her loving face, the simplicity and the generosity which she enjoys:

> (1) So that when I thought back (2) and came on the memory of Beatrice (3) the beauty of her simplicity struck me a blow in the face. (4) That negative personality, that clear absence of being, that vacuum which I had finally deduced from her silences, (5) I now saw to have been full. (6) Just as the substance of the living cell comes shining into focus as you turn the screw by the microscope, (7) so I now saw that being of Beatrice which had once shone out of her face. (8) She was simple and loving and generous and humble; (. . .) (9) And yet as I remembered myself as well as Beatrice (10) I could find no moment (11) when I was free to do as I would. (12) In all that lamentable story of seduction I could not remember one moment (13) when being what I was I could do other than I did. (p. 191)

This passage, taken from chapter ten, proves that the narrator is very well responsive to facts he has been blinded to. It is also expressive of his repenting, mental state, apparently poignant reflections upon his previous attitudes towards Beatrice. Both the mental and relational mode serves his purpose. The narrator features himself a Senser of the cognitive mental verbs 'thought back' (1), 'remembered' (9), 'could find' (10), 'could not remember' (12). The narrator's mental state is also expressed metaphorically 'came on the memory' (2) and 'saw' (5 & 7). Traditionally, the verb 'see' is a visual perception. However, when 'see' functions together with other past, cognitive verbs; it semantically acquires another level of perception, i.e. cognition. In systemic terms, perceptive processes are set in contrast with the

cognitive ones. Yet they still have a mental manifestation through consciousness, and a perceptive (physical) aspect through body organ. Significantly, the perceptive process-verb 'see' in the above contexts acts on a par with the cognitive process-verb 'recognise'. Other set of meaningful occurrences of such a verb sprouts in the narrative where the meaning is one of conscious perception, might be either 'know, understand, or feel':

> (T)he ugliness of frustration and dirt) I now saw to have a curious reversed beauty (p. 188)

> I saw the results of his knowledge even though I could not share it.
> I saw an appalled realization,
> I saw impotence to cope,
> I saw even the beginning of wild laughter. (p. 208)

> (She ignored me save for one imperious sweep of the hand and a pointing finger.) I saw why. (p. 209)

While the narrator is drawn into a mental activity, Beatrice's simple beauty 'struck' him a 'blow' (3). This is another mental reflection expressed metaphorically as a material process. The narrator would have acted as the Senser in a simple mental process like 'I admired the beauty of her simplicity' or in a relational process like 'I was struck by the beauty of her simplicity', in which the narrator would appear as the Theme and Subject of his proposition. The original, in contrast, features her beauty not only in thematic and Subject position but also in the Agentive role. In other words, the narrator features as the affected participant, with 'a blow' as the Scope of the process, while 'the beauty of her simplicity' is the Actor. So in this reflection the narrator seems not willing to present himself as the central theme. Therefore, he has granted the focus at this important point to this abstract entity, i.e. presumably in recognition of her unnoticed beauty. In the previous presentation of his infatuation, Sammy does not describe himself as being struck by her beauty whatsoever. His recognition is also expressed in the relational mode (8) 'she was simple and loving and generous and humble'. The narrator uses these Attributes in the juxtaposed style to stress the

unique qualities to which he has been blinded to. Another relational example occurs on page 221 'she was contained and harmless, docile and sweet.'

Textually, the predominant hypotactic structure also contributes heavily to the construction of the narrator's profound introspection. The first three clause complexes (1-3), (4-5) and (6-7) feature a combination of subordinate clauses in the background, enabling them to stretch and accumulate on the first syntactic part of the clause complex, with a view to stressing the deep mental involvement. Besides, this way of structuring clauses, makes the second syntactic part stand out as the new important information. Another look at these sentences, shows that what all have been foregrounded are those which have been appreciative of Beatrice's beauty. From an interpersonal perspective, two linguistic features stand out- the repeated use of the distal deictic 'that' and the use of the temporal deictic 'now'. In the case of the former 'that negative personality, 'that clear absence of being' and 'that vacuum' (4) and 'in all that lamentable story of seduction' (12) all indicate that the narrator distances himself from attitudes and events previously asserted. Note that the last case 'in all that lamentable story of seduction' is a marked Theme, psychologically confessing desperately his discomfort and distress against that event. The use of 'now' in a past-tensed clause (5 & 7) is an emphatic articulation of his new attitude.

It is also worth stressing that the narrator's mental progression to infer and form judgements expands to accommodate another experience of his previous life, i.e. his school teachers. By this is meant that he is moving towards reconsidering those people with whom he has had a significant relation and has contributed in shaping his life– Rowena Pringle, who has taught him Scripture and Nick Shales, who has taught him science. Both views have created in him an entangled tension. This entanglement has been the crucial keystone when he is forced to choose either view- should it be a religious or materialistic choice? Although he is instinctively drawn to the religious beliefs, he chooses Nick's atheistic and materialistic

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principles which 'denied the spirit behind creation' (p. 214) and accepts only 'what he can

'touch and see and weigh and measure' (p. 231). But his loving and selfless nature makes

Sammy sees the illogical as 'logical'. And it is this belief that has pushed him to pursue the

corporeal relationship with Beatrice, an action which has been 'relative, nothing absolute' (p.

150) 'nominal and relative' (p. 226).

Predominantly, the cognitive processes are of the knowing and understanding type.

Another cognitive type stands out, 'believe". This is a metaphorical realisation of a modal

element because it can be expressed instead by a Mood Adjunct like 'probably'. This way of

reflecting upon the implication of remote experiences signifies his innermost point of view.

This use of subjective modality strives to accentuate the truth of the statement's proposition

to its maximum. One of the most outstanding examples occurs towards the close of chapter

eleven, when the narrator presents a more personal realisation on the failures of his life. The

reason for regarding such expressions as metaphorical is the fact in the cognitive clauses

below 'I do not believe' (1) and 'I believe' (2) regards each proposition not as 'I do not

think' or 'I think' but as 'it is not so' and 'it is so.' (Halliday and Matthiessen 2004: 614):

> (1) I do not believe that rational choice stood any chance of exercise. (2) I
> believe that my child's mind was made up for me as a choice between good
> and wicked fairies. (p. 217)

He also presents and analyses his own choice in retrospect and is able to dissociate

himself from his former belief. The employment of the existential processes serves the same

purpose of distancing the narrator from those previous beliefs:

> There was no place for spirit in his (Nick) cosmos and consequently the
> cosmos played a huge practical joke on him. (p. 213)

> There are no morals that can be deduced from natural science, there are only
> immorals (p. 226)

Miss Pringle, on the other hand, 'hated' (pp. 194, 210) and 'disliked' (p. 195) him.

The presence of such negatively charged emotive process-verbs plays a crucial role. It leads

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to the creation of an emotional distance in the student-teacher relationship, inciting him to embrace blindly whatever is available in the other side. This is supported by the use of relational processes which here describe mental states as well like 'I was hateful' (p. 194). This antagonistic attitude is also supported lexico-semantically. He is described as 'weeds and slugs and snails and hideous slimy, crawling things' (p. 206). All these attributes disclose how Miss Pringle views the little boy. This attitude, Sammy now relates to it in causal terms for he has stood between her and Father Watts-watt, 'because she had a crush on Father Watts-Watt-who adopted me instead of marrying her-'(p. 194). She also humiliates him for his humble origin 'we all know where you come from' (p, 203). The narrator's need to accentuate his mental capacities and the potential to make judgements on the one hand and on the other hand to further aggravate Miss Pringle's image is articulated in the following excerpt:

> (1) Nowadays I can understand a great deal about Miss Pringle. (2) The male priest at the altar might have taken a comely and pious woman to his bosom; (3) but he chose to withdraw into the fortress of his rectory (4) and have to live with him a slum child, a child whose mother was hardly human. (5) I understand how I must have taxed her, first with my presence, then with my innocence and finally with my talent. (6) But how could she crucify a small boy, tell him that he sat out away from the others (7) because he was not fit to be with them (8) and then tell the story of that other crucifixion with every evidence in her voice of sorrow for human cruelty and wickedness? (9) I can understand how she hated, (10) but not how she kept on such apparent terms of intimacy with heaven. (pp. 209-210).

The impression of the narrator's retrospective elaboration is supported by the use of the cognitive mental-verb 'understand'– 'can understand' (1 & 9) and 'understand' (5). This cognitive verb in the simple present form brings in new past reflections to the foreground. With the first-person singular account, the role of the memory actively makes his retrospection much more involved and connected. In other words, the propositions presented here are experientially the outcome of the narrator's recollections, thus, another step forward to the gradual and logical examination of his memories. This is a regular feature of this entire

section where the narrator appears in logical control of his memory, i.e. by the recurrent use of the mental processes with the 'I-pronoun' as the active Senser:

> I knew then what a fool I was; I knew that if explaining myself to Father Watts-Watt was impossible it was dangerous with Miss Pringle. (p. 200)
>
> (Miss Pringle had me standing up where she wanted me.) If I did not understand the enormity of my offence, (if I was still acquainted with innocence and held the belief that there was room for me somewhere in the scheme of things, nevertheless Miss Pringle felt herse1f able to undermine me and dedicated hetSe1f to that end.) (p. 202)
>
> But I know now that she (Miss Pringle) would not have accepted even the most elaborately accurate explanation. (p. 203)
>
> (I went back to the class with my stained face and gave her the headmaster's message. She ignored me save for one imperious sweep of the hand and a pointing finger.) I saw why. (p. 209)
>
> I understood instantly how we lived a contradiction. (pp. 216-217)

His retrospective details get even asserted by his assertive assessment through use of the modal operator 'must' in the projected clause at (5) by which the narrator emphasises the probability of his proposition, i.e. the remembered event. The narrator's commitment to his proposition or to intellectual thinking is expressed also by the same modal operator 'must' but which emphasises his obligation to what he believes in 'Justice not only be done, must be seen to be done' (p. 204), 'I must examine it completely' (p. 217). This last example contains another linguistic feature which emphasises as well as intensifies his mental workings. This is the use the Circumstances of Manner 'completely' in 'I must examine it completely' (p. 217), 'finally' in 'I had finally deduced from her silences, (p. 191), 'deeply' I have pondered them both so deeply (p. 214), 'completely' in 'I must examine it completely (p. 217) and 'instantly' in 'I understood instantly' (pp. 216-217). The above excerpt features the adversative conjunctive 'but' as the textual Theme of three clauses (3, 6 & 10). The last two are significant for the fact that they are used in his reflection upon the aggressive way Miss Pringle has treated and the point of view which she preaches. The narrator aims at revealing

the contradiction she lives with. She does 'crucify' this little boy while she is narrating

painfully the story of crucifixion 'for human cruelty and wickedness'.

In his continuing reflection, he realises the repercussion they have had on him:

> (1) Mine is the responsibility (2) but they are part reasons for my shape, (3) they had and have a finger in my pie.   (4) I cannot understand myself (5) without understanding them.   (6) Because I have pondered them both so deeply (7) I know now things about them (8) which I did not know then. (9) I always knew (. . .) (10) and now, because I am so much like her, (11) I know why. (p. 214)

The transitivity above is characterised by the mental processes particularly of the repeated

use of the cognitive process-verb 'know'- 'know' (7), 'did not know' (8) 'knew' (9) and

'know' (11); 'cannot understand' (4), the non-finite progressive 'without understanding

(them)' (5); 'have pondered' (6). In this way of presentation, the narrator appears as an active

cognisant, able to comprehend. Moreover, he presents himself as being capable of linking

events. The impression of the narrator's ability to understand and pass judgement is

supported by the conjunctive system, i.e. the use of the linker 'because' (6 & 10) or

interpersonally '(I know) why' (11)   to indicate the relation of cause and effect, a n

experience which he holds to be of 'statistical probability' (p. 5). As he acquires more and

more mental strength, this sense of reasoning of the teachers' as 'part reasons' for

influencing and meddling his personality into what he is increases too. This is best found in

the following except with its causal structure both textually such as 'because' and

metaphorically such as 'for this reason':

> The beauty of Miss Pringle's cosmos was vitiated because she was a bitch. Nick's stunted universe was irradiated by his love of people. Sex thrust me strongly to choose and know. Yet I did not choose a materialistic belief, I chose Nick. For this reason truth seems unattainable. I know myself to be irrational because a rationalist belief dawned in me and I had no basis for it in logic or calm thought. People are the walls of our room, not philosophies. (p. 226)

The narrator's knowledge of the contradictory points of view, i.e. faith and science

and which both meet in him and make him a complex and contradictory creature:

> I was deciding that right and wrong were nominal relative, I felt, I saw the beauty of holiness and tasted in my mouth like the taste of vomit. (p.226)

His condemning voice is heard by the embedded correlative structure '(not)-but' which has an evaluative force. The structure also is placed out of the arguable block, i.e. the Mood structure; therefore it appears more emphatic and persuasive. In logico-semantic terms, the structure is one of expansion where the second conjunctive enhances on the meaning of the first (Halliday and Matthiessen 2004: 386):

> They form an arch, not of triumph but of defeat, they are supporters to my shield, if anyone made me, they made me, spiritual parents, but not in the flesh' (p. 194).

> Miss Pringle vitiated her teaching. She failed to convince, not by what she said but by what she was (p. 217)

> Nick persuaded me to his natural scientific universe by what he was, not by what he said. (p. 217)

This structural pattern with its potential first to negate then to distinguish for what is more meaningful and important is also typical in his constant induction. Therefore, this linguistic strategy spreads in the whole narrative by which it suspends the reader for something new - be it crucial, critical, surprising, shocking and even appalling:

> To be part of it (the new world) was not just an ambition, but was a necessity. (p. 189)

> This substance was a kind of vital morality, not the relationship of a man to remote posterity nor even to a social system, but the relationship of individual man to individual man- (p. 189)

> But when the eyes of Sammy were turned in on myself with that same stripped and dead objectivity, what they saw was not beautiful but fearsome. (p. 190)

> These shapes could be likened to nothing but most loathsome substances that man knows of (p. 190)

> The small boy trotting by Evie was nothing to do with me: but the young man waiting on the bike for the traffic lights to change from red-he and I dwelt in one skin. (p. 191)

> She (Miss Pringle) ruled, not by love but by fear. (p. 195)

> Conduct is not good or bad, but discovered or got away with. (p. 218)

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> I could tell myself before that first lesson ended that she was nothing but a girl with fair hair and a rather sweet expression (p. 222)
>
> I have said that our decisions are not logical but emotional. (p. 222)
>
> All day long action is weighed in the balance and found not opportune nor fortunate or ill-advised, but good or evil. (pp. 252-253)

I have discussed so far the narrator's extensive employment of his mental capabilities to know, understand, think, believe, see, deduce, etc. An inherent participant to the mental processes is the Phenomenon, i.e. the sensed participant. A Phenomenon can be a 'thing', realised as a simple nominal group; significant examples are 'myself' as in 'I knew myself' or 'my voice' in 'I found my voice', and 'about Miss Pringle' as in 'nowadays I can understand a great deal about Miss Pringle', or it can be either 'metaphenomenal' or a 'macrophenomenal' (Halliday and Matthiessen 2004: 204). The latter participant occurs in 'projection' clauses (ibid: 441), e.g. 'I understood how there had been in him what had been missing in me' where 'how there had been in him what had been missing in me' is the projected or reported thought. All the mental processes, i.e. cognitive, perceptive, emotive and desiderative, can have a simple Phenomenon:

> Cognitive: I knew one of them, Johnny Spragg (p. 190)
>
> Emotive: I loved her (p. 214)
>
> Desiderative: I want your help (p. 233)
>
> Perceptive: I heard the handle scrape (p. 153)

As far as 'projection' is concerned, not all the processes act the same way. The macrophenomenon is expressed in non-finite clauses as in 'I saw him (commandant) coming', the metaphenomenon is a finite clause (ibid: 204) as in 'I always knew that Miss Pringle hated Nick Shales'. The latter type needs a little discrimination.

In perceptive clauses the metaphenomenon is one of a response to a fact (ibid: 205) as in '(Gradually I came to see) that all this wonder formed an order of things and that the order

depended on pillars. (p. 189). In cognitive processes, a metaphenomenon is a projected thought brought into existence as a proposition (ibid: 449). I shall quote below some of the metaphenomenal clauses of cognition for the reason that (a) they have the most frequent occurrences, and (b) for their relevance as they reveal the complex processing that takes place in the narrator's mind:

> (I understood) how there had been in him what had been missing in me; namely a natural goodness and generosity- (pp. 190-191)
>
> (I knew) then what a fool I was; (I knew) that if explaining myself to Father Watts-Watt was impossible it was dangerous with Miss Pringle. (p. 200)
>
> (But I know) now that she would not have accepted even the most elaborately accurate explanation. (p. 203)
>
> (I understand) how I must have taxed her, first with my presence, then with my innocence and finally with my talent (p. 210)
>
> He fancied, (I believe), that the contrast between my position at the rectory and my known, my almost brandished bastardy had been flung at my head. (p. 214)
>
> (I know) now things about them which I did not know then. (p. 216)
>
> (I do not believe) that rational choice stood any chance of exercise. (I believe) that my child's mind was made up for me as a choice between good and wicked fairies. (p. 217)
>
> Then when the mechanism of sex became clear to me (I knew) only too well what I wanted. (p. 219)
>
> (I know) myself to be irrational because a rationalist belief dawned on me and I had no basis for it in logic or calm thought. (p. 226)

The constantly deep investigation of his stored memories leads him to deduce the knowledge of the mental states or processes of the other people, i.e. his two teachers:

> (She was Miss Pringle and) she hated me (p. 194)
>
> (I had a hazy feeling that if only I could find the right words), Miss Pringle would understand and the whole business be disposed of. (p. 203)
>
> Nick thought he spoke of real things. (p. 212)
>
> She (Miss Pringle) hated him (Nick). (p. 214)

> Perhaps she half understood how flimsy a virtue her accidental virginity was, perhaps sometimes in a grey, light before the first bird she saw herself as in a mirror and knew she was powerless to alter. (p. 214)
>
> She (Miss Curtis) knew well enough what was going (p. 220)
>
> Nick (had a saintly cobbler as his father and) never knew that his own moral life was conditioned by it (p. 226)

He, then, recognises that his initial choice of Shales' point of view of the universe as against Pringle's religious world is not the deciding factor, but contributory to his fall. And with the usual fragmented syntax, he closes this stage with, 'Here? Not here.' (p. 217).

In a recollection of Beatrice and the impelling feelings he has to experience whenever he sees her, he narrates 'the compulsion was on me' (p. 223). In this attributive relational clause the Carrier features an abstract participant, i.e. 'compulsion' and in a thematic position which gives this participant the importance as the controlling phenomenon upon Sammy who has been moved to the rhematic position as the circumstantial Attribute 'on me'. Later, in a set of relational processes his compelling experience towards Beatrice takes a turn for the worse. This series of relational processes is preceded by an existential process 'there was, in and around me, an emotional life strange as dinosaurs.' Three features are significant in the embedded Circumstance of place 'in and around me', the resulting Attribute 'strange' which postmodifies the Existent or the experience, and finally the Circumstance of Role 'as dinosaur'. All these depict the deep obsession Sammy has for Beatrice. The following consecutive relational processes worsen his obsession:

> I was jealous of her not only because someone else might take her.
> I was jealous of her because she was a girl.
> I was jealous of her very existence. (Most terribly and exactly I felt that to kill her would only increase her power (. . .). The tides of life became dark and stormy' (pp. 224-225)

Having achieved a deeper understanding of himself, and examining and probing others' intentions and actions, he comes to admit the responsibility of his own predicament

for what he is he will be. This impression is best illustrated in the following clause complex where the relational structure is most controlling of his inner feelings:

(1) Guilty am I; (2) therefore wicked I will be (p. 232).

What this most striking clause complex sets out is the syntactic unmasking of his deep admission of his self-corruption. The first clause sounds ungrammatical according to the rules of the English language. In systemic definition, a relational clause is either attributive or identifying. The identifying clauses feature two important roles the 'Identifier' and the 'Identified', both of which are typically definite, through the use of the definite article 'the', possessive pronoun 'my', 'his', etc. In contrast, the attributive clauses has two nominal groups as its significant participants 'Carrier' and 'Attribute' where the latter is typically an adjective or indefinite, i.e. the noun is a common noun with no article or with an indefinite determiner like   'a' or 'some'. Another key difference is the notion of 'reversibility'. In other words, identifying clauses are reversible, attributive ones are not. Now if we look again at the relational clause (1) it displays characteristics of both types: it is attributive in that it has an Attribute which is an adjective and it is identifying for the feature of reversibility being exploited here. From this syntactic manipulation we can see now the writer's intentions behind violating this grammatical rule. In doing so, he achieves two significant points- firstly, he thematises the complement or the Attribute 'guilty' which is 'the most marked type of Theme' besides foregrounding the narrator's most troubling admission of himself; secondly, he displays the narrator in a tantamount relationship with the Attribute 'guilty' which sounds more like an entity. The continuing clause (2) features the enhancing conjunctive 'therefore' as its textual Theme   setting out the clause complex in causal relationship. Likewise, this clause features a marked Theme 'wicked' which is the Attribute set to define and categorise the nature of the Carrier, i.e. the nature of the narrator. To recapitulate, the marked thematising of the Attributes 'guilty' and 'wicked' foregrounds

strongly the narrator's utter belief of his corrupt self and expressing them in a relational structure gives the propositions a more permanent character. The conjunctive 'therefore' ties the two clauses on a cause and effect relation- his guilt is the product of his wicked nature, or 'Guilt comes before the crime and can cause it.' (p. 232).

As mentioned earlier, in this last movement, the narrative interrupts the logical order of his memory, but as the narrator still believes that one memory 'mirroring' another, he remembers his last interview with the school headmaster that reveals some moral truths about Sammy. The headmaster voices his impressions about him in the Attributes 'you're dishonest and selfish' (p. 234). The narrator retrieves a lost piece of memory which tells of the headmaster's advice, 'something which may be of value (. . .) to be true and powerful therefore dangerous':

> If you want something enough, you can always get it provided you are willing to make the appropriate sacrifice. Something, anything. But what you get is never quite what you thought; and sooner or later the sacrifice is always regretted. (p. 235)

The narrative immediately following this paragraph portrays Sammy in a jubilant mood: 'clinging to the downs between the escarpment and the river' and then gradually the narrative turns associatively to be sexual: 'they (the flies, uncatalogued small moths, the thumping rabbits, the butterflies) murmured sexily for musk was the greatest good of the greatest number (. . .) The high fronds touched my throat or caught me round the thighs. There was a powder spilled out of all living things, a spice which now made the air where I waded thick.' Then, in his uninterrupted cheerfulness, he, 'in the hot air', spells out 'what was important to (him); namely the white, unseen body of Beatrice Ifor, her obedience and for all time my protection of her; and for the pain she had caused me, her utter abjection this side death' (pp. 235-236).

In the paragraph that follows, the narrator concurrently appears mentally more involved with his own predicament. The mentally analytic mood moves now from the self-

assessment as a phase of probing into his self, to the most intellectual activity styled to form, though implied, a turning point in Sammy's life. The passage starts with a modalised existential process 'there must have been a very considerable battle round me that evening'. The high modal operator of certainty 'must' intensifies his awareness. And his discernment of the chaotic mind is signalled by the Existent 'battle' which metaphorically heightens the experience. Let us here note the premodifier 'a very considerable' and the postmodifier 'round me'. The next clause features a clause complex 'Every dog has his day and at last I see that this was mine.' The initiating clause is a possessive relational process featuring 'every dog' as the Possessor in thematic and Subject position and the Possessed 'his day'. The continuing clause features first a textual Theme 'and' and a marked topical Theme 'at last' to emphasise bringing his plight to an end. This is a cognitive mental process 'see' with the 'I-pronoun' as the Senser and an embedded identifying relational clause as the projected Phenomenon. In this clause, the demonstrative determiner 'this' functions as the syntactic and thematic head and as the Identifier Value whereas the Identified Token is represented by the possessive pronoun 'mine'. Still, two features are worth metioning. The embedded clause serves a purpose as being dependent upon the narrator's intellectual capacity, i.e. being the Senser of the projecting mental process in the simple present. The other feature is the use of the proximal determiner 'this' which presupposes the narrator's specificity to locating the key moment of his fall. The passage continues with cognitive mental processes. Note the use of 'now' which adds a tone for more enhanced immediacy and involvement on the part of the narrator:

> So that there should be no doubt, I now see, the angel of the gate of paradise held his sword between me and the spices.

> Now I knew the weight and the shape of a man, his temperature, his darknesses.

> I knew myself to shoot the glances of my eye, to stand firm, to sow my seed from the base of the strong spine.

This intensive consciousness brings to the fore the headmaster's words in a form of monologue between the narrator and Sammy:

> What is important to you?
> "Beatrice Ifor"
> She thinks you depraved already. She dislikes you.
> "If I want something enough I can always get it provided I am willing to
>   make the appropriate sacrifice."
> What will you sacrifice?
> ''Everything.''
>
> Here? (p. 236)

Sammy, out of his nagging ego, decides that Beatrice his sole sought-after model. The short even one-word answers are the Complements in full declarative statements: 'what is important to me is Beatrice Ifor' and 'I will sacrifice everything'. So the answers are markedly thematised: Beatrice Ifor' and 'everything' making them stand out and thematically sums up his most yearning and uncontrollable desire for Beatrice. Note the last answer, it is neither the headmaster's 'something' or 'anything 'but 'everything'. The last one-word paragraph 'Here?' is the narrator's usual ending for every stage investigation. The question 'Here?' is each time answered negatively in the same following pattern, 'No. Not here.' But this time it is left unanswered which grants it some significance. The new wording of the interrogative sentence comes immediately after the word 'everything'. This means that the narrator learns its meaning. It is this moment which costs him his freedom and leads to his fall.

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 theses 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),

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'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

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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,

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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 hardnesses 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

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motivated by Golding's underlying point of view. Foe 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), 'Curled.' (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

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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

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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 my self. 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

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(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. 1 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

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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), '(t)hink, 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', 'incomprensible/sion, 'irrelevant/ance', 'irregular/ity, 'discomfort',

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'dishonest/y', 'disappointments', 'illogical', 'illegal', 'unbearable', 'unscrupulous', 'unendurable', 'unmentionable', 'ungovernable', 'unhappy/ness', 'unease', 'powerless', 'hopeless', 'changeless', 'helpless/ness'. Free Fall was found to feature a more complex pattern. It features juxtapositions of two or more negative words, 'irrational and incoherent', 'inhuman and incomprehensible' or 'unnameable unfathomable and invisible'.

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

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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.

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*;

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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', 'blacked-out', 'blackening', 'blackness'; or 'blind', 'blinded', 'blinding', 'blindly' and 'blindness'; 'dusk', 'dusky'; 'shade', 'shades', 'shaded', 'shading', 'shadow', 'shadowy'. Other lexical items also contribute to the effect of creating a world of vagueness, i.e. 'dim' , 'dimmed' , 'dimly'; 'dull', 'dully'; 'gloom', 'gloomy', 'glooming', 'gloomily'; 'bleak, 'bleakly', 'gleam', 'gleamed', 'gleaming', 'glisten', 'glistened', 'glistening', 'mist', 'misted', 'misty', 'haze, 'fog', and 'fogged'. The oscillating consciousness is conveyed by 'flicker', 'flickered', 'flickering', 'glimmer', 'glimmered', 'glimmering', 'flash', 'flashes', 'flashed', 'flashing', 'glint', 'glinted', 'glinting', 'glitter', 'glittered', 'glittering', ' flutter', 'fluttered', 'fluttering', 'waver', 'wavered', 'wavering', 'blink', 'blinked', ' blinking', etc. Another set of words is suggestive of uncertainty, 'shape', 'patch , 'pattern', 'spots' , 'blotch', 'stuff', 'thing'. This is supported collocationally by the following contrasts 'blinding effulgence' (LoF: 10), 'blinding white' (PM: 189, FF: 71), 'black and white' (LoF: 156, FF: 4) 'white cloaks' (FF: 62), 'blurred sunlight' (LoF: 10), 'a blur of sunlight' (LoF: 10), 'dull sunlight' (LoF: 169, FF: 26), 'dim light' (PM: 50), 'faint light' (PM: 56), 'black lightening' (PM: 70), etc. The texts also feature words which are suggestive of the inner pressures, 'drive, drove, driving', 'compel, compelled, compulsion', 'obsessed, obsessive, obsession', 'impulse', 'force', 'neurosis', 'oppression', 'thrust', 'surge', 'throb', 'rush', 'pierced', 'urge', 'urgency'. 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 metaphoric 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' 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.

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