

# Syntactic Deviations in William Golding's Novels: A Stylistic Study

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**Abstract:** *This study attempts to stylistically examine syntactic deviations in William Golding's novels. It focuses and takes into consideration three novels, namely Lord of the Flies, Free Fall, and Pincher Martin. The study applies the basic principle of stylistics (Linguistic Foregrounding). Linguistic foregrounding can be seen as a key feature of literary style and the cornerstone of stylistic analysis (Leech, 1970). Jeffries and McIntyre (2010) emphasize that linguistic foregrounding is achieved by either linguistic deviation or linguistic parallelism. Leech (1969) also states that linguistic foregrounding is realized by linguistic deviation and linguistic parallelism. This research mainly deals with syntactic deviations; that's, how William Golding deviates syntactically in his three novels. The syntactic deviation refers to the violation of the surface structure. It appears in some unique strategies and techniques, such as Hyperbaton: Stylistic inversion, Chiasmus, Enumeration, Peculiar linkage (Polysyndeton & Asyndeton), Litotus, Ungrammaticality, etc. The aim of this paper is to study and discuss syntactic deviations in William Golding's three novels and how they are deliberately selected and arranged so as to create certain stylistic effects for readers and listeners.*

**Keywords:** Stylistics, linguistic foregrounding, linguistic deviations, syntactic deviations, stylistic effects

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## INTRODUCTION

Stylistics is one branch of applied linguistics that studies both literary texts and non-literary texts. Stylistics, more technically, is the study and analysis of linguistic features of literary and non-literary texts at the phonological, graphological, lexical, morphological, syntactical, semantic, and discourse levels. In Stylistics, the application of the theoretical knowledge of linguistics is made

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Publication of the European Centre for Research Training and Development–UK to the study of literature. It uses the methods, insights, and terminologies of linguistics in the study and analysis of literature. It is the linguistic study of literature highlighting its style features at various levels of linguistics. (Beg, 2003).

The principle of foregrounding occupies an important base and status in stylistics. It is one of the basic concepts in stylistics. The term '*foregrounding*' originated through the translation given by Paul Garvin of the Czech actualisace ('to actualise' literally), borrowing the terms from the Prague School Structuralist Jan Mukarovsky of the 1930s. The Prague Structuralists work was a continuation of the thoughts generated by the Russian Formalists, in particular their notion of Defamiliarization (Ostranenie). Later, in 1960 some British stylisticians such as Geoffrey Leech and Roger Fowler reestablished the idea of 'foregrounding' in their linguistically oriented study and analysis of literature. Foregrounding is the opposite of backgrounding or automatization. Linguistic foregrounding contains two main mechanisms: linguistic deviation and linguistic parallelism (Leech, 1969).

According to Leech (2008), linguistic foregrounding includes the qualitative aspect (deviation) and the quantitative aspect (parallelism). The qualitative aspect is the deviation from the linguistic rules, whereas the quantitative aspect includes the deviation of some expected frequency (Leech and Short, 1981). Jeffries and McIntyre (2010) state that *Foregrounding* is achieved by either linguistic deviation or linguistic parallelism (p. 31). Leech (1969) also states that linguistic foregrounding is realized by linguistic deviation and linguistic parallelism.

Leech (1969) states to connect linguistic deviation with the general principle of foregrounding in a wider aesthetic context. He also proves that such deviations from linguistic or other socially accepted norms have been given the special name of foregrounding (p. 57). Jeffries and McIntyre (2010) define deviation as, Deviation is essentially the occurrence of unexpected irregularity in language and results in foregrounding on the basis that the irregularity is surprising to the reader. The deviation may occur at any of the levels of linguistic structure (p. 31). They also add that deviation is a common feature of poetic style. It is the first means by which foregrounding effects might be created in texts (ibid, p. 32). Short (1996, p. 11) emphasizes the significance of deviation and its relationship with foregrounding, stating that deviation is a linguistic phenomenon and has an important psychological effect on readers (and hearers). In any literary text, if a part is deviant, it becomes especially noticeable or perceptually prominent. This psychological effect is called foregrounding.

The syntactic deviation is the most important type of grammatical deviation that refers to the violation of the surface structure (Leech, 1969). Syntactic deviation occurs when a writer deviates from the rules of syntax. It is a departure and breaches from normal norms of grammar. Word order is a significant syntactical problem in many languages. In English it has peculiarities which have been caused by the concrete and specific way the language has developed (Galperin, 1977, p. 203).

According to Bloch (1953), style is defined as “The message carried by the frequency distribution and transitional probabilities of [a discourse’s] linguistic features, especially as they differ from those of the same features in the language as a whole” (p.42). Osgood (1960, p. 293) defines style as “an individual’s deviation 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”.

Levin (1963) is interested in stylistic research based on the theory of deviation. His work distinguishes between two kinds of deviation: quantitative deviation and qualitative deviation. The quantitative deviation focuses on the deviation in the frequency of occurrence, while qualitative deviation is represented in the term called ‘Ungrammaticalness’ (Of. Levin, 1963, pp. 276–290). The concept of style as deviation is emphasized and supported by many scholars and linguists, such as Saporta (1960), Ohman (1967), Leech (1969), etc.

### **William Golding: Introduction**

William Golding was born in Cornwall on 19 September, 1911. His future was planned to be a scientist by his father. His father was a schoolmaster. His mother was known as a suffragette. He was attracted to English literature after two years at Oxford. In addition, his poems were published in 1935 after five years at Oxford the period he spent there. He had taken up several professions in his life time, just as a soldier in the Royal Navy who was involved in the sinking of Germany's battleships, joined in the invasion of Normandy and then shared in a naval action at the island of Walcheren. When the war ended, Golding returned and began to write again.

As mentioned by Gindin (1988), Golding, as a schoolmaster, taught English and Greek literature, got married and had two children. In 1950s, Golding became anomaly among writers and immune from the dominant temper of the age. Moreover, his distance from the British literature is observed by Golding's strangeness, as an isolated figure to the literary public. It can be noticed that in the later part of the 1950s, his work appeared in public gradually after publishing his novel *'Lord of the Flies'* in 1954. However, Golding is, like other writers and playists of his age, was a visionary, dealt with human issues which were fundamental had a universal appearance in the world of his age.

Golding died in 1993, in Perranarworthal, Cornwall. Almost before his death, he wrote *'Double Tongue'* in which he indicates to the rise of Roman civilization and the real fall of Hellenic culture in considerable details. His last incomplete work was posthumously published in 1995.

### **Golding’s three Novels under Study**

#### ***Pincher Martin***

It is a novel tells that a man is alone on a stone on a distant island in the North Atlantic. This man is known as British sailor 'Pincher Martin' who tries to save his life on a rock after wrecking his

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ship. In addition, he drinks rain water and eats something from the rock. His situation on the rock is deteriorated because of the bad weather. So, his life is reviewed. It is a storm, with 'black lightning', in which supernatural powers try to kill Martin who makes his protest against them. In other words, the novel is changed into allegorical purgatory and destruction after drowning

### ***Free Fall***

Free Fall is the fourth work of William Golding, published in 1959. Samuel (Sammy) Mountjoy is a narrator who is a talented painter but he is not a happy man. He is a prisoner of war during the Second World War because of a few persons who escaped from his camp. It is an event in which Sammy is locked in a small room by Dr. Halde who wants to know about this escape but Sammy refuses to give any information about it. Therefore, Sammy is waiting tormented in this room and gradually breaks down due to isolation and darkness. According to the sequence of flashbacks, Sammy is wondering constantly how his freedom was lost. Throughout the novel, in which as a child, Sammy does not forget anything. His father whom he never knew, in a slum he lived, but he was happy. Sammy was a child of unmarried parents.

### ***Lord of the Flies***

An island is an isolated place where a plane crashes and the fiction begins to show the events. Two English guys 'Ralph and Piggy' begin to make meanings of their existence. Soon, they discover a conch shell that Ralph uses to call any other children on an island as a horn. The first meeting is made by a conch on the island where all male children are met and all of them appeared to be no over the age of thirteen: 'Biguns' (older guys) and 'Littluns' (younger guys). Then, the election, between the two dominant guys 'Ralph and Jack Merridew', is organized. Children chose Ralph as the chief whereas Jack obtained only the votes of his loyal fellows.

Jack plays a demonic role; Ralph prevents from being captured skillfully. The officer lands on the island near Ralph, he finds fighting among children. In the final scene, Ralph is rescued and cries for his friend 'Piggy'. Also, he is not happy because he appreciates the darkness of the human nature and the false innocence.

## **RESEARCH METHODOLOGY**

The researcher follows the following steps in his present stylistic study:

1. The whole three novels were read closely and intensively.
2. A special concentration will also be put on the formal/ structural aspects of language and taking a sample of deviant syntactic structures for the study.
3. The application of linguistic concepts, methods, theories, principles, frameworks, insights, models, etc. in the stylistic study.
4. Exploring the foregrounded syntactic features (deviant syntactic structures).
5. Studying and interpreting the stylistic values and effects of these foregrounded linguistic features (syntactic deviations) in their communicative context.

## Research Questions

The researcher uses these questions to answer through his stylistic study.

*General question:*

1). How does William Golding deviates syntactically in his three novels?

*Subordinate questions*

Subordinate questions that each indicates one possible manner of addressing the general question to highlight how William Golding's style is so extraordinary and distinctive:

1). What are the communicative values and the functional stylistic effects beyond the deviant syntactic structures as stylistic devices in the novels?

2). What are the most striking syntactic stylistic devices that make William Golding's style distinct, and extraordinary?

## Research objectives

The following are the research objectives that this stylistic study aims to achieve:

1. To examine William Golding's syntactic language use in his three novels.

2. To investigate how language is structured and how communication takes place.

3. To explore the foregrounded linguistic features (syntactic deviations) in the particular novels.

4. To study and interpret the functional significance and stylistic effects of the deviant syntactic structures in their communicative context.

5. To highlight the most striking syntactic stylistic devices that make William Golding's style distinct, and extraordinary.

## Discussion and Analysis: A Stylistic Study of Syntactic Deviations in William Golding's three novels

The syntactic deviation is the most important kind of grammatical deviation that refers to the violation of the surface structure (Leech, 1969). Syntactic deviation occurs when a writer deviates from the norms of syntax. It is a departure and breaches from normal rules of grammar. Word order is a crucial syntactical problem in many languages. In English it has peculiarities which have been caused by the concrete and specific way the language has developed (Galperin, 1977, p. 203). Syntactic deviation appears in some unique strategies described and illustrated below:

### Hyperbaton: Stylistic Inversion

Leech (1969) discusses that Hyperbaton is the process that refers to the syntactic rearrangement in language, i.e, arranging syntactic elements in an irregular order. According to Cuddon (1998), stylistic inversion is used in rhetoric to transform an argument against an opponent and is also used in grammar to display the opposite of the normal order of a word in any sentence. Crystal (1985) observes that an inversion is a term in which a specific sequence of elements is displayed grammatically, as the contrary of another, by the process of change syntactically. He defines inversion as: A term used in grammatical analysis to refer to the process of or the result of syntactic

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change in which a specific sequence of constituents is seen as the reverse of another (p. 64). The following techniques illustrate some of these patterns of stylistic inversion that occur in William Golding's three novels:

### Position of the Object at the Beginning of the Clause

William Golding places the object at the beginning of the sentence in several expressions, such as:

- "I could not paint her face; but ***her body I painted***. I painted her as a body and they are good and terrible paintings, dreadful in their story of fury and submission." (*Free Fall*: p. 123)

Here, the change of word order is observed in the expression '***her body I painted***.' It is noticed that the object '*her body*' is placed before the subject '*I*'. Golding uses this deviant structure to emphasize on the initial expression '*her body*'.

- "That was not the thing I meant, ***thing I wanted***." (*Free Fall*: p. 117)

This inversion used here by the speaker to display his emotional feeling towards the whole situation. Moreover, the effect of inversion is increased by parallel construction in the sentence 'the thing I meant, thing I wanted' by which the speaker's stress is presented. Here, the object '*thing*' precedes the subject '*I*' to emphasize the importance the initial syntactic element '*object*' which is '*thing*'.

- "The organization will steal sweets, Sammy; but ***the sweets they steal*** are poisoned—" (*Free Fall*: p. 150)
- "***The sort of heaven we invent for ourselves after death***, if we aren't ready for the real one." (*Pincher Martin*: p. 183)
- "***The things she did become*** important though they were trivial" (*Pincher Martin*: p. 148)
- ".....***the very onyx she wore*** became a talisman." (*Pincher Martin*: p. 148)
- "So this must be ***the bit of the coast I missed***." (*Lord of the Flies*: p. 145)

Here, in this technique, William Golding deliberately puts objects at the beginning of these structures in order to emphasize the significance of these objects.

### Placement of the Complement before the Subject

William Golding uses this technique quite often in his novels to bring forth the desired effects. Some of these syntactic deviations are discussed below:

- “I know then what **a fool I** was.....” (*Free Fall*: p. 200)

In this deviant structure given above, it is observed that the noun phrase that functions as complement ‘*a fool*’ is placed before the subject ‘*I*’ and the predicate ‘*was*’. Here, Golding emphasizes the notion of a fool.

- "Then when Father Anselm came, **the curate he** was, of course” (*Free Fall*: p. 73)

In this deviant structure given above, it is observed that the noun phrase that functions as complement ‘*the curate*’ is placed before the subject ‘*he*’ and the predicate ‘*was*’. Here, Golding emphasizes the concept of the curate.

- “we can show him how **silly he is.**” (*Lord of the Flies*: p. 105)  
➤ “**what an enormity the downward stroke would be**”. (*Lord of the Flies*: p. 40)  
➤ “I say it rather, perhaps to *explain what sort of young man I was — explain it to myself.*” (*Free Fall*: p. 102)

In the examples given above, it is noticed that the complement is placed before the subject. Golding feels the desire and need to do so deliberately because the reader can imagine the world during reading the context. In addition, he wants to emphasize the importance of the ideas of complements that precede the subjects and predicates.

### Placement of the Adjunct at the Beginning of the Sentence

William Golding shows this technique in his novels to create varied phenomena in which the reader can use his imagination. Here, we present some examples where the adjuncts are placed at the beginning of the sentences to create the desired effects and emotive appeals to the text.

- "**In a moment or two** we were recriminating and crying together.”(*Free Fall*: p. 43)  
➤ "**For the last time**, I know nothing!” (*Free Fall*, p. 143)  
➤ "**Eagerly** we gave him examples sagely he nodded and disposed of each.”(*Free Fall*: p. 211)  
➤ “**For an instant** he felt himself falling:..” (*Pincher Martin*: p. 167)  
➤ “**After a moment's silence**, Sam spoke in a strangled voice.” (*Lord of the Flies*: p. 233)  
➤ “.....and **for a time** he heard nothing.” (*Lord of the Flies*: p. 236)  
➤ “.....**in a minute or two** the chant had died away. (*Lord of the Flies*: p. 86)

- **“For of course** the rock was fixed.” (*Pincher Martin*: p. 166)
- **“In a moment of wordless realization** he saw himself touching the surface of the sea” (*Pincher Martin*: p. 9)
- **“At the sight of the flames and irresistible course of the fire**, the boys broke into shrill, excited cheering.” (*Lord of the Flies*: p. 57)

Golding deliberately uses the placement of the adjuncts at the beginning of the clauses/sentences for desired emotional effects on the readers and listeners.

### **Both Adjunct and Predicate Stand Before the Subject**

Both the adjunct and the predicate, in the examples that follow, stand before the subject. Golding uses this deviant technique to show his ability in writing and gives us the practical realization of what is potential in the structural meanings of utterances.

- **“Behind Jack walked the twins**, carrying a great stake on their shoulders.” (*Lord of the Flies*: p. 86)

In this example given above, it is noticed that the adjunct ‘*behind Jack*’ and the predicate ‘*walked*’ are placed before the subject ‘*the twins*’. The purpose of using this stylistic inversion is to stress the significance of the notions of the adjunct and the predicate.

- **“So'm I**” “Besdes, it's—” (*Lord of the Flies*: p. 120)
- “You were a communist. **So was I**, once. It is a generous fault in the young.” (*Free Fall*: p. 139)
- “I went on too,” said Ralph, “then I ran away. **So did you**.” “Call me a coward then.” (*Lord of the Flies*: p. 157)
- **“Guilty am I**; therefore wicked I will be.” (*Free Fall*: p. 232)

### **Position of the Linking Verb (copular) / Predicate after the Subject in the Question Form**

Syntactic deviations are used to give definite impacts on the readers or listeners. Here, if the English structure maintains the regular word order, it might carry the significant information, but the impacts will be different on the readers with slight changes in the word order of the structures in syntactic units. This will lead to a modification of the meanings in the text.

“I have a structure like the others. **“I am human?”**” (*Free Fall*: p. 93)

In this deviant structure of question, it is observed that the linking verb/copular 'am' is used after the subject 'I'. The normal structure would be 'Am I human?', taking the correct grammatical form: Auxiliary verb + Subject + Complement? .

- **"You're not fooling Chris, honestly?"** (*Pincher Martin*: p. 89)
- **"You've made your mind up?"** (*Pincher Martin*: p. 155)
- **"You remember the meeting? How everyone was going to work hard until the shelters were finished?"** (*Lord of the Flies*: p. 64)
- **"You wouldn't care to help with the shelters, I suppose?"** (*Lord of the Flies*: p. 65)
- **"Surely the littluns were near?"** (*Lord of the Flies*: p. 111&112)
- **"You read my letter?"** They were not terms on which she blushed. (*Free Fall*: p. 92)

### Chiasmus

M. H. Abrams defines chiasmus as, "chiasmus is a sequence of two phrases or clauses which are parallel in syntax, but with reversal in the order of the words". (Abrams, 2001: p. 150). In addition to that, the quick change, from passive to active or vice versa, is also considered as a kind of chiasmus. Below we take examples of chiasmus found in the novels of Golding:

- **"Not where he eats but where he is eaten.** Blood rose with the recognition, burning in the face, power to break." (*Pincher Martin*: p. 157)
- **"He was no longer able to look at the waves, for every few minutes they were hidden by the rising whiteness."** (*Pincher Martin*: p. 186)
- **"I was shy of him because he was shy of me and worried."** (*Free Fall*: p. 73)
- **He noticed, without understanding, how the flames were visible now against the dull light. Evening was come, not with calm beauty but the threat of violence."** (*Lord of the Flies*: p. 185)

William Golding uses this stylistic device 'chiasmus' to show the sudden change from active voice to passive or vice versa as seen in the examples where syntactically the second part of the clauses / sentences has an opposite arrangement. Moreover, it is observed that the use of this type of deviation 'chiasmus' plays a significant role in conveying certain desired emotional effects required in the context.

## Enumeration

Galperin considers enumeration as a stylistic device by which different elements are displayed together in the same position syntactically and are obliged to show a kind of homogeneity semantically. He states: "Enumeration is a stylistic device by which separate things, objects, phenomena, properties, actions are named one by one so that they produce a chain, the links of which being syntactically in the same position (homogeneous parts of speech) are forced to display some kind of semantic homogeneity, remote though it may seem". (Galperin, 1977: p. 216).

The following examples display examples of enumeration used by Golding in his novels:

**"He was pale, intense, sincere, and holy."** (*Free Fall*: ps. 56 & 57)

**"He takes the best part, the best seat, the best money, the best notice, the best woman."**  
(*Pincher Martin*: p. 120)

**"There was sand, a cottage, rocks and the sea."** (*Pincher Martin*: p. 203)

**"They were chest to chest, breathing fiercely, pushing and glaring."** (*Lord of the Flies*: ps. 217 & 218)

## Peculiar Linkage

Golding employs peculiar linkage in his novels to give us ideas about sentences structurally. The peculiar linking includes two stylistic techniques: 'polysyndeton' and 'asyndeton'. 'Polysyndeton' is the opposite of the syntactic stylistic device 'Asyndeton' in Golding's style. The two syntactic stylistic devices have been discussed below:

### Polysyndeton

Galperin (1977: p. 226) defines it as: "polysyndeton is the stylistic device of connecting sentences, or phrases, or syntagms, or words by using connectives (mostly conjunctions and prepositions) before each component part."

William Golding highlights the use of polysyndeton in his novels as:

- "... "They're hopeless. The older ones aren't much better. D'you see? All day I've been working with Simon. No one else. **They're off bathing, or eating, or playing.**" (*Lord of the Flies*: p. 64)
- **"We saw no house, no smoke, no footprints, no boats, no people. We're an uninhabited island with no other people on it."** (*Lord of the Flies*: ps. 42 & 43)

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- “She is the unquestionable, the **not good, not bad, not kind, not bitter.” (*Free Fall*: p. 15)**
  - “I want to be **with you and in you and on you and round you” (*Free Fall*: p. 105)**
  - “Her face was pink **and** wet **and** shiny.” (*Free Fall*: p. 106)
  - “You could eat **with your cock or with your fists, or with your voice. You could eat with hobnailed boots or buying and selling or marrying **and** begetting or cuckolding—” (*Pincher Martin*: p. 88)**
  - “The circle was filled with blue sea where gulls were wheeling **and** settling **and** loving to eat **and** fight.” (*Pincher Martin*: p. 96)
  - “They were lambent **and** real **and** locked.” (*Pincher Martin*: p. 201)
  - “like — I have water **and** food **and** intelligence **and** shelter.” (*Pincher Martin*: p. 139)
  - “The wind was like an express in a tunnel and every-where **there was a trickling and washing and pouring.**” (*Pincher Martin*: p. 191)
  - “The water splashed over his chin **and** neck **and** chest. He breathed noisily when he had finished.” (*Lord of the Flies*: p. 63)

Thus, William Golding uses the conjunctions 'and' and 'or' excessively in his novels. It is noticed that the conjunction 'and' makes the expressions both sequence and disintegration. Besides, it is observed that the conjunction 'or' expresses both disintegration and alternation among the structures.

### Asyndeton

Galperin (1977: p. 226) defines asyndeton as: "asyndeton, that is, connection between parts of a sentence or between sentences without any formal sign, becomes a stylistic device if there is a deliberate omission of the connective where it is generally expected to be according to the norms of the literary language." Asyndeton refers to the omission of conjunctions structurally between phrases, clauses, or sentences. It usually gives us the significance of unpremeditated multiplicity. For instance, the omission of 'and' gives information that a phrase or a sentence is not complete. Cuddon (1998: ps. 60 & 61) defines it as: "a rhetorical device where conjunctions, articles, and even pronouns are omitted for the sake of speed and economy."

Golding employs the use of Asyndeton in many structures in his novels, such as:

- “He **sighed, leant** back.” (*Free Fall*: p. 141)
- 2. “It screamed into the pit of nothing **voicelessly, wordlessly.**” (*Pincher Martin*: p. 200)
- 3. “The smoke increased **sifted, rolled** outwards.” (*Lord of the Flies*: p. 57)
- 4. “The fists and the glory were mine; but I was **his fool, his clay.**” (*Free Fall*: p. 49)
- 5. “I was **tired of the throbbing, tired of school, tired of everything, wanted to lie down**” (*Free Fall*: p. 67)
- 6. “His right arm **rose, seized.** He **pulled with both arms, thrust with both legs.**” (*Pincher Martin*: p. 39)
- 7. “Now I knew the weight and the shape of a man, **his temperature, his darkness.**” (*Free Fall*: p. 236)

William Golding uses this syntactic stylistic device 'Asyndeton' to make the expressions entirely independent and to display the speaker's effective emotional state in the context.

### Litotes

Galperin (1977: p. 246) describes it as: "litotes is a stylistic device consisting of a peculiar use of negative constructions. The negation plus noun or adjective serves to establish a positive feature in a person or thing. This positive feature, however, is somewhat diminished in quality as compared with a synonymous expression making a straightforward assertion of the positive feature." According to the employment or use of the context, the effects of understatement are kept by litotes, or expressions are intensified by it. For example, 'not bad' meaning 'very good'."

- “Even she must know that marriage and the sexual act **are not unconnected.**” (*Free Fall*: ps. 108 &109)

In this example given above, the two meanings are used at the same time; directive meaning (negative) 'not, unconnected' and transferred meaning (affirmative), that's, 'the sexual act is connected'. So, an ironic sentiment is syntactically evolved by the sentence's expression.

- “**a not unpleasant feeling** but one that took the attention.” (*Pincher Martin*: p. 122)

In this example, Golding employs the expression 'not unpleasant' instead of the expressions 'nice', 'best'. Here, he uses this litotes to intensify the state of sentiment and to create powerful feelings by the expression's affirmative 'a pleasant feeling'.

- “**No stone unturned, Sammy, no avenue unexplored.**” (*Free Fall*: p. 147)

William Golding uses this litotes to give double negation. One through the negative particle (*no*), whereas the other through the verb (*explored*) with the negative meaning (*un*). So, the function of 'litotes' here is really to intensify the strong sentiment and to convey the feelings of the speakers in this situation between interlocutors.

- “*She was not unhappy.*” (*Free Fall*: p. 119)

The writer employs the negative particle (*no*) followed by the adjective (*happy*) with the negative meaning (*un*). Here, the affirmative clause would be 'She was sad'.

- “I know there isn't no fear, either.” (*Lord of the Flies*: p. 105)

Golding uses this litotes through the two negative particles (not, no) in the sentence cited above for emphasis.

- “Look *there ain't no need*” (*Lord of the Flies*: p. 192)

## CONCLUSION

William Golding uses elaborate designs as syntactic deviations by which the word order is changed in his three novels namely, *Lord of the Flies*, *Free Fall*, and *Pincher Martin*. Strategies of syntactic deviations in this study are: 1) stylistic inversion (Hyperbaton), Chiasmus, Enumeration, Peculiar Linkage (polysyndeton & Asyndeton), and Litotes. Stylistic inversion represents some techniques, such as: the position of the predicate before the subject, the placement of object before the subject. Placement of the complement before the subject, placement of the Adjunct at the beginning of the sentence, both adjunct and predicate stand before the subject, position of the Linking Verb (copular) / predicate after the subject in the question form. The aim of these syntactic deviations is to make desired effects on the readers/listeners and to emphasize more on the importance the first syntactic elements.

Golding also uses 'Chiasmus' as a syntactic deviation to display the sudden change from active voice to passive or vice versa where syntactically the second part of the sentences has an opposite arrangement. In addition, it can be observed that the use of 'chiasmus' plays a significant role of conveying certain desired emotional effects required and emphasized in the context. Golding uses the style of Enumeration in his writings; this is regarded to make particular impacts on the readers/listeners. Each word is associated with the following words and the preceding words. The readers can comprehend and realize naturally by putting ideas in a sequence. Moreover, Golding employs his personal experiences in his writings to catch the reader's attention.

Golding's style is represented as syntactic deviation through peculiar linkage in his use of both techniques: 'polysyndeton' and 'asyndeton'. They are employed and deliberately used to highlight connecting words, phrases, clauses and sentences structurally. The coordinating conjunction '*or*' is used in the sentence 'They're off bathing, *or* eating, *or* playing' among the verbs to suggest and emphasize alternatives, whereas in another structure 'He sighed, leant back', the conjunction '*and*' is not used to indicate that this sentence is not complete. The omitted conjunction '*and*' from the sentence 'He sighed, leant back' syntactically gives the impression that this sentence is perhaps not complete. Here, we observe that the complete sentence would be 'He sighed and leant back'.

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Golding uses the two negative particles (not, no) in his syntactic deviation of Litotus in many sentences for emphasis. These litotic expressions are used to indicate a relation between the direct meaning (negative) and the transferred meaning (affirmative) simultaneously.

William Golding's style is different from other writers. He uses many syntactic deviations to display the power of effects in his structural utterances within the peculiar sentences. These syntactic deviations show Golding's ability for putting peculiar patterns. Moreover, his expressions are understood without missing their meanings in the context. In fact, we can comprehend the whole information from the context. Thus, William Golding uses various syntactic deviations in his novels without compromising information.

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