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The Use of Simile in William Golding's Novel *Lord of the Flies*

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Dedication

With great honour, I dedicate this work to the light of my life my parents; God protect them

To my family Mahcene

I also dedicate this work to my sisters and my brothers

To my special friends with whom I spent the best moments, especially my lovely Amina

To all my friends who know me and I don't know them.

To anyone who respects and loves me.

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Abstract

The present research attempts to study the use of simile in William Golding's novel, *Lord of the Flies*. It tries to shed light on the author's motives behind the use of such a figure of speech (simile). Throughout this study, we hope at laying a finger on Golding's overuse of simile in the novel, focusing on its structure and meaning.

This research is divided into four chapters. Chapter one presents a general survey on figurative language. Simile, which is our main concern in this inquiry, it is one of these figures. Chapter two provides some theories of simile. Some of these theories are attributed to Fishlov (1993) and Aristotle (1406). Chapter three highlights a critical review of Golding's literature, namely some views on *Lord of the Flies*. Chapter four is the investigation of simile in *Lord of the Flies*. Some simile markers will be discussed to find out the syntactic structure of simile and its meaning. This chapter sheds light on the reasons behind the use of simile in the novel. The adopted simile model is descriptive and it consists of particular structural and semantic components such as the tenor (T), the vehicle (V), the ground (G), the simile marker (SM) and the topic (Tp).

Golding overuses simile in the novel in order to describe his fictional places, his people, their actions and feelings. All in all, this inquiry shows that this linguistic device has a specific function in enriching the language and giving it a special decoration. Finally, this study has given some suggestions that are presented for further research on the subject and for giving the best for the reader.

 Key words: simile, tenor, vehicle, ground, simile marker, topic, figurative language.

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List of Abbreviations

- **(G)** : Ground
- **LF** : *Lord of the Flies*
- **(NPS)** : Non-Poetic Simile
- **(PS)** : Poetic Simile
- **(SM)** : Simile Marker
- **(T)** : Tenor
- **(Tp)** : Topic
- **(V)** : Vehicle

General Introduction

General Introduction

Modernism is a general term used frequently to describe the twentieth –century literature (Faulkner, 1977). The modern period represents a new era of English history, in terms of thinking and reacting to the political events of that time. It reached its depth between 1900 and 1945 (Lewis, 2001). The term Modernism began to move from a general sense of sympathy with the modern to a more specific association with experimentation in the arts (Faulkner, 1977).

The modern period was a reaction against the Victorian culture and aesthetics (ibid.). The concept of modernism can be summarized in the sociologist Simmel's saying:

> *"The deepest problems of modern life flow from the attempt of the individual to maintain the independence and individuality of his existence against the sovereign power of society, against the weight of historical heritage and the external culture and technique of life."*(Simmel, 1903, quoted in Wisley, 2010: 72)

In other words, our greatest struggles are derived from our quest to maintain our personalities.

Modernity is the world of the present, free from tradition and bound for the future. It was shocked by conflict and wracked by doubt, but it is above all a world of change (Matz, 2004). The poet Charles Baudelaire considers the modernity as the transient, the fleeting, and the contingent (ibid.). It puts life into perpetual flux, moving it ever on ward to new inventions, and new ways of living. Modernity makes new technology; in other words, it creates a new life (ibid.).

In literature, the movement is associated with works of Eliot, James Joyce, Virginia Woolf, Gertrude Stein…, etc. In their attempt to throw off the aesthetic burden of the realist novel, those writers have introduced a variety of literary tactics and devices (Faulkner, 1977). Also, they search for new forms that could be found in the previous periods. Most stylistic characteristics discussed in the modern literature are stream of consciousness, juxtaposition, irony, and satire (ibid.).

The novel is always modern. It always concerns mainly with contemporary life (Matz, 2004). One of the most outstanding literary figures in the modernist period was William Golding (1911-93) whose works were popular and notable uptill now (ibid.).

William Golding in his different works has got to work on different themes (Haldar, 2006). The main theme in William Goldings' novels is that man turns back to his evil and primitive nature (ibid.). He often compares man with characters from the Bible to give a better picture of his descent (ibid.). These are the main subject of one of his famous novels, *The Inheritors* (ibid.). The theme of *The Inheritors* was about the innocent who are peaceful people, and the new people are more aggressive. Golding's *Pincher Martin* is about the after-life of a fallen man (O'Neil, 2004).

There are many motives behind the choice of British literature. The latter is full of changes and developments and it represents the whole splendid history of English literature from Anglo-Saxon time to the modern time (Mullik, 1962).

Based on these premises, the modernist literature has been chosen as a subject of the present investigation. William Golding is considered as one of the contemporary novelists (Bradbury, 1987), who analyses man's motives and explores man's moral and philosophical problems (ibid.).

Stylistic analysis of any literary work to explore meaning must take into account every factor contributing to meaning: content, organization, vocabulary, syntax, morphology, phonology and topography (Crystal and Davy, 1969). Golding has used many literary devices such as symbolism, imagery, and metaphor. But the most frequently stylistic devices that is used in *Lord of the Flies* is simile. The latter is considered as a type of metaphor in which the comparison is made with the use of the word "like" or "as" (Clark, 2006). Simile is one of the well-known figures of speech in which one item is compared to another in order to clarify and introduce an image (Cuddon, 1998). Hence, an inquiry of Goldings' works, particularly of *Lord of the Flies*, is needed to understand his style, mainly the use of simile in the novel.

Golding uses different forms of simile. He presents various simile markers. The two markers which are the most useful in the novel are 'like' and 'as'. Thus, 'like', 'as', 'as…as', 'as if' and 'as though' represent the type of simile markers that are accounted for in the study.

The major objective behind this study is to draw the attention to the importance of stylistics in achieving the real meaning of any literary text. Also, it is to help students appreciate the literary text through its stylistic analysis and through the use of simile that simplifies the understanding of the literary text to the student.

Lord of the Flies is the first significant work in the modern time (Haldar, 2006). It is considered as a post-war fiction. The reader of the novel will observe a special use of simile in the novel, and the author appears to have motives behind the use of this device.

The question that is raised through this work and to be answered is the following:

-Why does William Golding overuse simile in his *Lord of the Flies*?

To answer this question a number of hypotheses are put forward:

1- The overuse of simile enables the reader to have more details about certain qualities of the author's character.

2- Golding uses simile in different ways to facilitate access to the narrative of *Lord of the Flies.*

3- Simile as a literary device gives to the novel a special decorative more than functional.

4- In this novel, Golding overuses simile to clarify the understanding of the meaning of the theme of his novel to his readers.

5- Golding uses simile in order to create an image of the characters and events of the novel in the reader's mind.

The method which is going to follow throughout the research is descriptive and analytic. The study attempts to describe specific patterns of language use.

The present study is divided into four chapters. The first chapter is a general survey on the figurative languages and its different theories. The second chapter provides some concepts of simile and its theories. Some of these theories are attributed to Fishlov (1993) and Aristotle (1406). The third chapter presents a critical review of Golding's literature, namely some views on *Lord of the Flies*. The Fourth chapter is the investigation of simile in *Lord of the Flies*. Some simile markers will be discussed to find the syntactic structure of simile and its meaning. This chapter sheds a light the reasons behind the use of simile in the novel.

The conclusion discusses the results of using of simile in the novel and offers recommendations. As a result, the present study will give an account of the notion of simile in Goldings' *Lord of the Flies* and show its various meanings in the language of literature.

Chapter One
Figurative Languages : A General Survey

Chapter One

Figurative Languages: A General Survey

Introduction

Figures of speech are imaginative tools in both literature and ordinary communication used for explaining speech beyond its usage (Fadaee, 2010). The language that uses figures of speech is called 'figurative language'. The latter has some specific features which make it different from non-figurative language (ibid.). For instance, metaphor and simile usually include an exaggeration in their comparison (Cuddon, 1998). For example:

➢ FL: John is a lion (metaphor).
➢ Non FL: That animal is a lion (ordinary sentence).

There are different figures of speech in English language. Metaphor is usually used as a general term that includes these kinds of figures such as simile, synecdoche, metonymy (Hatch and Brown, 1995). In this chapter, we will study some of figures of speech, and we will attempt to shed a light on the main ones.

1.1 Metaphor: Prominent Theories and Functions

The term metaphor comes from the Greek language "metaphora", meaning "transfer" which means a carrying from one place to another (Hawkes, 1972). The metaphor is expressed by Aristotle as "a shift carrying over a word from its normal use to a new one" (Richards, 1965:89). Shaw (1972) defines metaphor as follows:

> "[…] a metaphor is an implied analogy which imaginatively identifies one thing with another. A metaphor is one of the tropes, a device by which an author turns, or twists, the meaning of a word." (Shaw, 1972, quoted in Fadaee, 2011: 21)

1.2 The Comparison Theory of Metaphor

The comparison theory of metaphor goes back to Aristotle's Rhetorics in which metaphors are regarded as elliptical similes with the terms "like" and "as" left out (Hawkes, 1972). Miller (1979: 226) says that "metaphor is a comparison statement with parts left out". For instance, the sentence "John is a lion" is the collapsed form of the sentence "John is like a lion". There are two items are compared and the transfer of meaning takes place between them.

1.3 The Interaction Theory of Metaphor

The metaphor, according to Richards consists of two parts: the tenor and the vehicle (Levin, 1977). The tenor is the subject to which attributes are ascribed, which is presented in the sentence, and the vehicle is the subject from which the attributes are borrowed (ibid.). These two elements meet together to reach a point of similarity called the "ground". Using Richards' terms to explain the sentence "John is a lion", 'John' will stand as the tenor and 'lion' as the vehicle. The ground is 'courage' that is shared by John and the lion.

Black (1979) is one of the most well-known promoters of the interaction theory. Max Black's account of metaphor focuses on the "logical grammar" (Black, 1979: 25) of the metaphor and how this grammar defines what one uses or interprets as a metaphor. He begins by directly positing a grammar of metaphor, distinguishing between the "focus" and the "frame" of metaphor (ibid.). The focus of a metaphor is the word in a metaphor that is being used metaphorically. "In calling this former sentence a metaphor, we are implying that there is one word that is being used metaphorically." (Black, 1979: 28). The rest of the sentence (those words which are not being used metaphorically) is called the 'frame'. For example, consider the following metaphor "John is a wolf". Under Black's description, "John is" is the frame of the metaphor, and "a wolf" is the focus of metaphor, which is the word being "used metaphorically".

Black's own interaction view of metaphor is "when we use a metaphor we have two thoughts of different things active together and supported by a single word or phrase, whose meaning is a resultant of their interaction" (Black, 1979: 38). Thus, one might say that the two thoughts come from the distinct difference between the focus and the frame of the metaphor, and only because the thoughts or meanings were distinct before the metaphor may they interact in this context (ibid.). Yet Black goes further to assert that the focus of the metaphor must acquire a new meaning when put into its new frame. The extended meaning comes about through what

Black calls them "system of associated commonplaces" (ibid: 40): when one imagines all those ideas one associates with John, and all of the ideas one associates with wolves, unshared ideas fall away, and what remains is the force of the focus, those commonplaces associated with both thoughts. Thus, the associated commonplaces work because all those qualities that one thinks about wolves and about men that come together to give a wolf a new meaning. For example, though the common assumption about wolves is that they are dangerous and hateful, a writer can refer literally to wolves in a very positive way, i.e, by describing them as brave and loyal, before using wolf as a metaphor vehicle. Such positive contextual uses will influence how the metaphor is interpreted. Moreover, Black points out that if we use the wolf vehicle to say something about the tenor man, then the metaphor will also make the wolf seem more human : because there is an interaction between the vehicle and tenor, the specific tenor will also influence the way the vehicle is interpreted.

1.4 The Substitution Theory of Metaphor

A metaphoric expression is a substitute for a literal expression that has the same meaning (Benzoukh, 2006). For example, the figurative expression, 'Richard is a lion', substitutes the literal expression, 'Richard is brave': Richard and the lion share the same quality that of "bravery".

1.5 Views of Metaphor

Hawkes (1972) suggests that there are two fundamental views of metaphor. The first one is the Classical view which sees metaphor as a detachable element in language, a device added to language or used to achieve a specific effect (Hawkes, 1972). The second view of metaphor is the Romantic view (ibid.). In this view, metaphor is considered a crucial element in all languages, a device that produces knowledge (Bryan, 1986). Hawkes (1972) has named these general tendencies the Classical view and the Romantic view of metaphor according to their most outstanding proponents: Classical Rhetoricians and the Romantic Poets of the 19th Century.

1.5.1 The Classical View

The Classical view on language and metaphor is further reinforced by rhetoricians like Cicero, Horace and Quintilian, whose views had a great influence on theorists and artists in the

Renaissance (Hawkes, 1972). Metaphor is reduced to "a figure of speech", one of the tropes (from Greek *trepein* 'to turn'), a turning away from "ordinary" language (ibid.). These turnings are seen to work negatively, rather than positively, by subverting the proper meanings of words. In their use the principle of decorum (i.e the rules pertaining to the suitability of literary style) is stressed, whereby unusual and unseemly uses are to be avoided (ibid.).

1.5.2 The Romantic View

As mentioned earlier, the leading poets of the Romantic movement of the late 18th and 19th Century, notably Shelley, Coleridge and Wordsworth, are historically the best known proponents of a conception of metaphor as an organic part of language, not as a device for certain tasks or functions of language as the Classical view purports (ibid.). The Romantic view claims that metaphor produces knowledge (Ricouer, 1978). Language is often regarded as a vague phenomenon. This vagueness is due to change of meaning in words (Benzoukh, 2006). Lakoff and Johnson (1980) maintain the pervasive nature of metaphor as a "cognitive and social semantic process" (Hatch and Brown, 1995:86). In other words, metaphor leads to understanding and experiencing one item in terms of another.

1.6 Functions of Metaphor

Fogelin (2011) states that there are three different approaches come together, and he lists them in the order of their historical time of prosperity:

1- According to the semantic approach, metaphor is a purely linguistic phenomenon.
2- According to the pragmatic approach, metaphor is a communication phenomenon, i.e. a phenomenon of language usage.
3- According to the cognitive approach, metaphor is a phenomenon of thought and mental representation. i.e phenomenon of knowledge (Fogelin, 2011).

The linguistic function of metaphor in language is to fill lexical gaps in the language system (an illustrated of this function is metaphorically motivated polysemy) (Steen, 2011: 21).

The communication function of metaphor is to produce an alternative perspective on a particular referent or topic in a message (ibid.).

Cognitive linguists assume that language develops by metaphorical extension (Lakoff and Johnson, 1980). Cognition and the use of language involve the access and manipulation of mental spaces, which are constructed from human perceptual experiences and are extended

through imaginative processes, with which metaphor is the most significant ones (Cui, 2001). Many linguists including Lakoff, Johnson, Jackobson, Eco, etc. have made magnificant contribution to this field. Their theories provide a bridge between linguistics and our understanding of the body and brain (ibid.).

The concept of metaphor has been evolving through the ages (Patil, 2011). Each age has contributed its own idea to metaphor (ibid.). Metaphor is a linguistic device (ibid.). Historically it is an ornament of style (ibid.). The parameters of metaphor discussed here certainly help to get the meaning metaphor (ibid.).

1.7 Metaphor and Simile

For many years, since Aristotle, major theories of metaphor regarded simile and metaphor as equivalent (Miller and Ortony, 1979). Aristotle (1406) assimilates simile to metaphor:

> "*A simile is also a metaphor; for there is little difference: when the poet says, "He rushed as a lion", it is a simile, but "the lion rushed" [with lion referring to a man] would be metaphor; since both are brave, he used a metaphor [i.e., a simile] and spoke of Achilles as a lion…[similes] should be brought in like metaphors; for they are metaphors, differing in the form of expression.*" (Aristotle, chapter21, 1406b1-30, quoted in Roberts, 2010:67)

1.8 Metonymy

The word "metonymy" comes from the Greek language "metonymia" which means "name change" (Cuddon, 1998). Metonymy is a figure of speech wherein an object or concept is referred to by its associates (ibid.). Common examples are "the stage" for the theatrical profession; "the Crown" for the monarchy.

Dirk Geeraerts discusses the interaction of metaphor and metonymy in terms of paradigmatic and syntagmatic relations (Dirven and Porings, 2002: 27). Whereas Dirven, in the wake of Jakobson's ideas, linked the metaphoric pole to paradigmatic relations and the metonymic pole to syntagmatic ones (ibid.). The first axis is deemed to be a horizontal line

where one word is related with another through contiguity (association); while the second axis is a vertical line where meanings can be replaced one for another (Widdowson, 1996).

The famous linguist Jackobson has pointed out that the basic difference between metaphor and metonymy is that metaphor is based on similarity while metonymy is on contiguity. Since contiguity is not necessary to be involved in some certain relationship, as long as the two elements share some connection, one can be perceived as the other's metonymy (Jackobson, 1985).

1.9 Oxymoron

Oxymoron comes from the Greek language, which means "pointedly foolish". It is a figure of speech that combines incongruous and apparently contradictory words and meanings for a special effect (Cuddon, 1998).

1.10 Synecdoche

Synecdoche is a figure of speech in which a part of a person or thing is used to designate the whole (Cuddon, 1998). For example, "the house was built by 40 hands" stands for "the house was built by 20 people".

Synecdoche is closely related to metonymy (Hatch and Brown, 1995). Indeed, synecdoche is considered a subclass of metonymy: they deal with using a part of something, or something closely related, to refer to a larger whole (Moliken and Grudzina, 2007).

1.11 Symbolism

Symbol is derived from the word 'symballein', which means 'to throw together', from the Greek 'symbolon', which meant 'token, sign' (Webster, 2003: 1190).

Symbol is defined in the online Encyclopedia Britannica as 'it is a kind of figures of speech used for increasing the beauty of the text and has figurative meaning besides its literal meaning" (Fadaee, 2011). Symbols are dealt within different domains of human's life. It forms the basis of literature and has a direct relation with poetry (ibid.). Symbols are used more in epic poems, allegorical poems (ibid.).

1.12 Personification

Personification is a category of figurative language, in which inanimate objects or abstract ideas are endowed with human qualities (Cuddon, 1998). Personification appears to be very frequent in all literatures, especially in poetry (ibid.). It helps the writer create an exciting picture in the reader's mind.

In personification, we talk about objects as though they were people, asking the listener to assign the qualities of humanness to objects. For example, newspapers, books, and other texts are commonly personified (Hatch and Brown, 1995: 89): 'the Paper said'; 'Books tell us'.

Conclusion

The first chapter has attempted to give an overall survey on the different figures of speech and to look at some theories behind their meanings. One of the most frequently used figure of speech in literature is simile.

Simile is a figure of speech in which one item is likened to another in order to enhance an image, this figure is recognizable by the use of words such as "like" or "as"; it is used in prose and poetry (Cuddon, 1998). Simile is an explicit comparison that plays a very important role in understanding the literary text (Leech, 1969).

Chapter Two
Simile : Prominent Theories

Chapter Two

Simile: Prominent Theories

Introduction

There are many theorists who have dealt with simile; and each one has his own view on it. For example, Aristotle maintains that simile is a metaphor with a slight difference. As well, Miller (1979) states that simile is a metaphor with a part left out. Also, there are others like Fishlov, and Leech who work on this literary device.

Simile is a figure of speech in which an item is likened to another in order to enhance an image (Cuddon, 1998). It is recognizable by the use of words such as "like" or "as" (ibid.). Simile consists of four elements: the topic, the vehicle, the simile marker, and the ground.

Stylistic analysis of any literary production involves the examination of the writer's vocabulary, his figurative language, any aspect related to his language and the way in which it is used (Turner, 1973). Stylistics is the analysis of the distinctive features and expressions of someone's style and the description of its purpose and effect (Verdonk, 2002). In this chapter, we will attempt to shed a light on simile and its main theories.

2.1 Simile: A General Definition

Simile is a figure of speech in which one item is likened to another in order to enhance an image; this figure is recognizable by the use of words such as "like" or "as" (Cuddon, 1998). Similes are used in written form as well as in our everyday life speech; they are also used in verse and prose (ibid.). It is used when a writer wants to enhance a description of a person, place, ideas, or things. Ortony in his book claims that:

> "*Comparison statements are easily recognizable by their use of*
> *one or another copula of similitude: like, is like, looks like, as is adj*
> *as, resembles….and so on*"
>
> (Ortony, 1980: 218)

Simile is an explicit comparison (Cuddon, 1998), i.e, the different components of this form are explicit. It is made up of two parts linked by a simile marker (ibid.).

According to Miller (1979), most linguists admit that simile is a metaphor, but some others who disagree.

2.2 Aristotelian Theories

Aristotle (1406) held that metaphors are abbreviated similes, viz metaphors are similes with the term of comparison left out. As he said, "simile….. is a metaphor differing only by the addition of a word, wherefore it is less pleasant because it is longer" (Ricoeur,1978:397). Simile takes the form "X is like Y": "life is like an onion". It means that there is an explicit comparison, by transferring characteristics of Y to X (Hatch and Brown, 1995).

To distinguish between simile and metaphor, let us see the following two examples:

(1)-The king is a lion
(2)-The king is like a lion

The difference is the existence of "like" in 2nd sentence which makes it a simile, whereas (1) is a metaphor.

2.3 The Modern Classical Theories

In the relation between simile and metaphor, there are many modern theorists who have dealt with it (Hawkes, 1972). One of these theorists is Barfield (1928); in his book, he neglects some rhetorical distinctions, especially that between metaphor and simile (ibid.).

He said that metaphor is a simile with the term "like" missed out (ibid.). Barfield asserts that the element of comparison can drop further out of slight in poetry (ibid.). So, the poet can talk about B without making an open reference to A (saying "A is B" or "A is like B"). This is usually called "symbolism" (ibid.).

2.4 The Comparison Theories

According to Miller, a simile is a comparison statement that involves two unlike items (Miller, 1979). There are two aspects to understand simile: the first is recognizing that simile has occurred, and the second is interpreting the ground for simile (ibid.).

The comparison theory holds metaphors are similes with the term of comparison "like" suppressed. The comparison theory is well-represented in psychology (Miller, 1979). For example, Miller (1979) says that "a metaphor is a comparison statement with parts left out." (Miller, 1979:226). Miller holds that people comprehend metaphors by converting them into similes. Glucksberg and Keysar (1993) state "though many metaphors can be paraphrased as similes, the simile form seems weaken. Similes can always be intensified by putting them in metaphor form" (1993: 406).

2.5 Leech Theory

Leech (1969) asserts that simile is an overt comparison, while metaphor is a covert comparison. This means that for each metaphor, we can conceive a corresponding simile, by mentioning tenor and vehicle side by side, and indicating (by like or some other formal indicator) the similarity between them (Leech, 1969). For example, "love is a rose" is a metaphor, which can be transformed to a simile as follows: "Love is like a rose". A metaphor expresses the tenor and the vehicle. So, "rose" is the vehicle and "love" is the tenor. "Like" is the simile marker and "beauty" can be the ground.

2.6 Fishlov Theory

Fishlov (1993) introduces two forms of simile: the poetic simile: the poetic simile (PS) and non-poetic simile (NPS). The poetic simile is different from non-poetic simile in the structural rules (Fishlov, 1993). The (NPS) is composed of four structural and semantic elements: the topic (T), the vehicle (V), the simile marker (SM) and the ground (G) (ibid.). For example: "Your eyes are like sunshine.", "your eyes" is the topic, "sunshine" is the vehicle, "like" the simile marker, and "the beauty" is the ground. Whereas, NPS deviate in the order of (T-V-G-SM) (ibid.). The previously mentioned non-poetic simile (your eyes are like sunshine) can become deviant, giving the following poetic similes:

1- The sunshine like-your eyes's bright.

2-Your eyes are like sunshine I saw a long time ago.

3-Your eyes are like sunshine.

4-Your eyes are sunshine.

5-Your eyes like hers.

In sentence (1), the simile's order of (T)-(G)-(SM)-(V) is broken, producing a (V)-(SM)-(T)-(G) pattern. In the (2) sentence above, the vehicle is long, turning attention from the topic.

The sentence (3) is a simile in which the ground (G) is not clearly stated. In (4), the simile becomes a nominal metaphor because of the absence of the marker (SM), the last sentence (5) is a literal comparison.

2.7 The Simile Markers

Halliday and Hasan (1976) state that there are different simile markers used in English from the simple kinds to the complex ones: 'like', 'as', 'as…as', 'as if/though' 'just like/as' and others; 'as' and 'like' are considered as the most recurrently used markers.

2.7.1 Like

'Like' as a conjunction, is derived from the old compound conjunction "like as" (Benzoukh, 2006). 'Like' is often governed by a verb of perception (look like, sound like, taste like, feel like) (Hanks, 2006): "She looks like a beautiful actress". 'Like' can be instead of as meaning : "in the same way as" (Hornby, 2006: 856) : 'She cooks exotic dishes just like/as you do'. It is also used instead of 'as if' (ibid.): 'You look like you have seen a ghost'.

In addition, 'like' may be used as a preposition (Hornby, 2006: 856). It means that it used for comparison (similar to/the same as) (ibid.): 'She ran like a wind'.

2.7.2 As

'As' is considered as a simple subordinating conjunction (Benzoukh, 2006). 'As' can function as a preposition.i.e, it is used to describe somebody or something appearing to be somebody/something else (Hornby, 2006: 70): 'They left everything as they found it'.

'As' used as an adverb (ibid.). It presents various combinations with other words, producing different simile markers (Benzoukh, 2006), such as 'as…as' and 'as if/though'. 'As…as' is a correlative subordinating conjunction (ibid.), used when you are comparing two people or things or situations (Hornby, 2006: 70): 'He is as tall as his friend'. 'As if' and 'as though' are compound subordinating conjunctions (Benzoukh, 2006), which can used to compare things, but in a way that says the comparison is not true: 'She is behaving as if she were the Queen of England'

2.8 Literal and Non Literal Similes

Ortony (1993) offers a semantic distinction between literal and non-literal similes. In non-literal similes, topic and vehicle are not equal and the similarity markers can be dropped, but

in literal similes, the terms can be reversed and the similarity markers cannot be dropped (Ortony, 1993).

Conclusion

This chapter has attempted to look at some theories behind the meaning of simile. Simile as a rhetoric device is described as an explicit comparison between two unlike items linked by an element of comparison (Cuddon, 1998). It is used by authors to describe different characters, scenes, and actions. *Lord of the* Flies as a literary production is full of different literary devices. Simile is the prominent feature of this novel. It takes a special road in it. However, before investigating this device in *Lord of the Flies*, a general literary analysis of the novel is needed.

Chapter Three

William Golding's *Lord of The Flies* : A Critical Review

Chapter Three
William Golding's *Lord of the Flies*: a Critical Review

Introduction

Modernism is a general term used frequently to describe the twentieth-century literature (Faulkner, 1977). The modern period represents new era of English history, in terms of thinking and reacting to the political events of that time (ibid.).

Modernism describes a series of reforming cultural movements in art and architecture, music, literature and the applied arts which emerged in the three decade before 1914 (Faulkner, 1977).

Modernist literature often moves beyond the Realist novel with a concern for larger factors such as social or historical changes (ibid.). As well, modernists tend to reject history, social systems, and emphasize alienation in modern urban and industrial societies (ibid.).

3.1 The Modern British Novel

At the Thirties, the novel was deader (Bradbury, 2001). When the Marxist critics and writers saw the novel as a Victorian bourjois prison (ibid.). It was clearly dead by the coming of the Second World War, when Virginia Woolf declared its end in an essay called 'The Leaning Tower' (ibid.). After 1945, the novel was deader (ibid.). Cyril Connolly announces 'closing time in the gardens of the west' (ibid.). It is disheartening to think that twenty years ago saw the first novels of Hemingway, Faulkner, Elizabeth Bowen, Rosamund Lehmann, Evelyn Waugh, Henry Green, Graham Green' (ibid.). In 1954, it was the year for the emergence of post-war British fiction, producing three major first novels, one by another, William Golding, who would win the Nobel Prise for literature (ibid.).

The modern novel reflects the aspirations, concerns, fears, way of thinking, as well as the artistic and literary taste of the modern era (Matz, 2008). It is realistic (ibid.). It attempts at giving a frank picture of the world and all aspects of the human experience (ibid.).

Golding wrote many novels starting with *Lord of the Flies* (1954) and ending with the Double Tongue (1995) (Speer, 2012). He is considered to be one of the greatest of the contemporary novelists (Bradbury, 1987) and one of those authors to whom you can point as a protector and extender of the novel as a moral form (ibid.). Through his various novels, Golding

tries to analyse the man's motives and disclosure of man's weaknesses (ibid.). Most of his novels concentrate on the man who turns back to their evil and primitive nature when something goes wrong (Haldar, 2006). Golding often compares man with characters from the Bible to give a better picture of his ancestry (ibid.).

In literature, the movement is associated with works of Eliot, James Joyce, Virginia Woolf, Gertrude Stein, D.H.Lawrence and Joseph Conrad (Tew, 2004). In their attempt to throw off the burden of the aesthetic burden of the realist novel, these writers introduced a variety of literary devices (Matz, 2008).

Joseph Conrad (1857-1924) is considered to be a prominent novelist amoung the critics and novelists of the modern times (Hawthorn, 1990). In his novel, *Heart of Darkness* (1899), he discusses the theme of darkness which means savagery, primitivism, since the conflict between the civilized and uncivilized people (ibid.).

D.H.Lawrence (1885-1930) is considered as one of the most controversial writers in the modern times (Roberts, 2007). Most of his writings are about sexuality and relationships, particularly in *Son and Lovers* (1913) and *Women in Love* (1920) (ibid.).

James Joyce (1882-1941) is considered to be a prominent and a proper representative writer of the modern period (ibid.). In his novel *Ulysses* (1922), Joyce expresses new thematic perspectives by using new methods, which are, the theme of the psychological experience of the individual expressed in the form of interior monologue by the stream of consciousness technique (ibid.).

Another writer is Virginia Woolf who dealt with the concept of the self (Bartkuviene, 2007). She wrote *Mrs.Dalloway* (1996), and *To the lighthouse* (1927) (ibid.). In short, modern novel is more subjective, presenting the world from the perspective of the individual character (Raiyah, 2013).

3.2 William Golding: The Novelist

William Golding is considered to be one of the most distinguished twentieth century British novelists (Biles, 1989). He was born in a small village in Rural Southwest England (ibid.). He wrote several novels beginning with *Lord of the Flies* (1954) and ending with the

Double Tongue (1995) (Scott-Klvert, 1976). Golding was so influenced by the war experience that completely changed his attitude to life (ibid.). This attitude is reflected in his pessimistic novels, full of motifs of darkness (ibid.).

Golding's novels are referred to as fables or allegories that explore, principally, moral and religious themes, paying special attention to the problems of evil in human beings (Walter, 1964). *The Inheritor* (1955) is concerned with the theme of innocence and guilt exemplified on the modern and Neanderthal men. It also treats the concept of sin, evil nature, and it shows how the wicked tribe of Homosapien superseded the gentle tribe of the Neaderthal men (Thornley and Roberts, 1984).

As opposed to the novels that deal with groups, *Pinter Martin* (1956) focuses on an individual. It describes a problematic life of a naval officer who is a castaway on an island and struggles for survival-again (ibid.). The novel *Pincher Martin* is followed by *The Spire* (1964) that debates a religious theme concerning a vision of a dean tha leads him to foolish behavior and evil deads (ibid.). Though Golding is a novelist, his first work is, surprisingly, a collection of poems-poems (1934) (ibid.).

Lord of the Flies (1954) is regarded often as a post war fiction. It is summarized by Patick Reilly in his chapter *"The Strife of Critics"* from his study *"Lord of the Flies"*: *Fathers and Sons*. Reilly notes that the book "has been read as a moral fable of personal disintegration, as a social fable of social regression, as a religious fable of the fall man" (Cregor and Kinkea, 1967).

3.3 *Lord of the Flies*: An Overview

Lord of the Flies was first published in 1954 (Althaus, 2005). Today the book is still popular as it deals with a subject that is timeless and fundamental (ibid.). The book is fable showing how the inherent evil in man's nature threatens order in a society (ibid.). Golding uses allegorical story to illustrate this threat to civilization.

3.3.1 The Plot

A group of English schoolboys are stranded on a jungle island with no adults after their plane is shot down in the middle of a war. Two of the boys, Ralph and Piggy find a conch shell. Ralph blows into it like a horn, and all the boys on the island assemble. At the assembly, a boy

named Jack mocks Piggy for being fat and runs against Ralph to become chief of the group. Ralph wins the election, and declares Jack the leader of the group's hunters. Soon after, Ralph, Jack, and another boy named Simon explore the island and discover wild pigs.

At the second assembly, the boys set up rules to govern themselves. The first rule is that whoever wants to speak at an assembly must hold the conch[1]. At the meeting, one young boy claims he saw a "beastie" in the jungle, but Ralph neglects it as just the product of a nightmare. Ralph then suggests that they build a signal fire at the top of a mountain so any passing ship will see its smoke and rescue them. The boys use Piggy's glasses to light the fire, but they were careless, and accidentally set part of the forest on fire. The boy who saw the beastie disappears during the fire and he never appears again.

Time passes, tensions rise. Ralph becomes frustrated when no one helps him build shelters. Lots of boys goof off, while Jack obsesses about hunting and takes every opportunity to mock Piggy, who is smart but weak; Simon often wanders off into the forest to meditate[1]. The rivalry between Ralph and Jack breaks out when Jack forces the boys who were supposed to watch the signal fire come hunting with him. They kill their first pig, but a ship passes while the signal fire is out, which causes a huge argument between Ralph and Jack.

Ralph calls an assembly hoping to set things right. But the meeting soon becomes chaotic as several younger boys talk about the beast. Now even the bigger boys are fearful. That night, after a distant battle, a dead parachutist lands on the mountaintop next to the signal fire. The boys on duty at the fire think it is the beast. Soon Ralph and Jack lead an expedition to search the island for the beast. While searching, they find a rock outcropping that would make a great fort, but no beast. Tempers between the two boys soon flare up, and they climb the mountain in the dark to prove their courage. They spot the shadowy parachutist and think he is the beast.

The next morning, Jack challenges Ralph's authority at an assembly. Ralph wins, but Jack leaves the group, and most of the older boys join him. Jack's tribe paint their faces, hunt, and kill a pig. They then leave its head as an offering to the beast. Simon comes upon the head, and sees that it is the Lord of the Flies-the beast within all men. While Jack invites everyone to

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[1]see : http://www.shmoop.com/Lord-of-the-Flies/summary.html

come to a feast, Simon climbs the mountain and sees the parachutist. When Simon returns to tell everyone the truth about the "beast", however, the boys at the feast have become a frenzied mob, acting out a ritual killing of a pig. The mob thinks Simon is the beast and kills him.

Jack's tribe moves to the rock fort. They steal Piggy's glasses to make fire. Ralph and his last allies, Piggy and the twins name Samneric, go to get the glasses back. Jack's tribe captures the twins, and a boy named Roger rolls a boulder from the fort that smashes the conch and kills Piggy. The next day, the tribehunts Ralph, setting fire to the forest as they do. He avoids them as he can, and becomes a kind of animal that thinks only of survival and escape. Eventually the boys corner Ralph on the beach where they first set up their society when they crash landed on the island. But the burning jungle has attracted a British Naval ship, and an officer is standing on the shore. The boys stop, stunned, and sharec at the man. He jokingly asks if the boys are playing at war, and whether there were any casualities. When Ralph says yes, the officer is shocked and disappointed that English boy would act in such a manner. Ralph starts to cry, and soon the other boys start crying too. The officer, uncomfortable, looks away toward his warship.

3.3.2 Themes

William Golding has implemented several themes in "*Lord of the Flies*" to animate the reader to be more self-critical. When he was a Navy Soldier in WWII, he taught one thing: not to believe in the good side of a human being (Haldar, 2006). This fact is reflected clearly in the novel. Golding appeals to his readers to fight for the important values, which separate the human being from animals (ibid.).

> **The Need for Civilization**

The most obvious of the themes is the need to build up a civilized society. Contrary to the belief that man is innocent and society is evil, the story shows that it is necessary to keep the darker side of human nature in line. When these institutions and concepts slip away or are ignored human beings revert (Haldar, 2006). Ralph is the chosen one who is responsible figure of Jack" .

"*Roger gathered a handful of stones and began to throw them. Yet*

there was a space round Henry, perhaps six yards in diameter, into

which strong, was the taboo of the old life. Round the squatting child was

the protection of parents and school and policemen and law. Roger's .....

knew nothing of him and was in ruins." (LF: 68)

➢ The Loss of Innocence

The existence of civilization allows man to remain innocent or ignorant about his true nature (Bloom, 2010). Although man needs civilization, it is important that he also be aware of his more primitive instincts (ibid.). Only in this way can he reach true maturity (Kelly, 2000). Golding implies that the loss of innocence has little to do with age, but is related to a person's understanding of human nature (ibid.). It can happen at any age or not at all (ibid.). Painful though it may be, this loss of innocence by coming to terms with reality is necessary if humanity is to survive (ibid.):

> "*And in the middle of them, with filthy body, matted hair and unpaid nose, Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true wise friend called Piggy.*" (LF: 238)

➢ The Loss of Identity

Civilization separates man from the animals by teaching him to think and make choices (Kelly, 2000). When civilization slips away and man reverts to his more primitive nature, his identity breaks (ibid.). The boys use masks to cover their identity; they shed their closes and decorate themselves with war paint (ibid.). It is also important that the paint makes them look very similar to one another; they no longer have names or individual identities of their own (Shmoop, 2010). This allows them to shed their civilized selves and become nameless creatures that kill and murder (ibid.). They feel no nead to control themselves since they no longer have "selves" to control (ibid.). The loss of a personal name personifies the loss of selfhood and identity (ibid.):

> "*Ralph nodded. He relaxed his fighting muscles, stood easily and grounded the butt of his spear. Jack watched him inscrutably through hi paint. Ralph glanced up at the pinnacles, then toward the group of savage[…]the tribe of painted savages giggled and Ralph's mind*

faltered. He pushed his hair up and gazed at the green and black mask
before him, trying to remember what Jack looked like." (LF: 208)

Golding (1965) argues that 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, 1965). Golding has received relatively good attention from many scholars and critic. Baker (1965) points out that the literary fame Golding had achieved in *Lord of the Flies* because it was extremely intriguing book and enjoyed a strenuous style unlike its contemporary counterparts, and is "burdened with a philosophical significance quite alien to the modern temper." (ibid.). 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." (Baker, 1965: 9).

Hodson (1969) provides an illuminating, critical discussion of Golding's first six novels, including the Greek ascendancy upon his technique as a novelist. Hodson (1969: 8) remark that "The implications of this theme underlie and illustrate a basic preoccupation of Golding's." 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).

3.3.3 Characterization

Golding uses different characters to build up the conflict in his novel. Each of the main character can be seen as an allegorical representation of a certain aspect of human nature. All the boys undergo certain changes in their new situation and as Ralph, Jack, Piggy, and Simon have quite unequal personalities the isolation from society has different effects on each of them (Althus, 2005).

-*Ralph* is the protagonist of the novel, the twelve-year old English boy who is elected leader of the group of boys stranded on the island (ibid.). Ralph shows no signs of wanting to dominate others and and is preoccupied with being rescued. Ralph was "old enough, twelve years and a few months, to have made him awkward" (LF: 5).

-*Jack* is the antagonist of the novel, one of the older boys stranded on the island (ibid.). He becomes the leader of the hunters on the island. Jack definitely has a great desire for power "I ought to be chief, said Jack with simple arrogance [….]" (LF: 23). He creates disorder "My specs! Crowled Piggy! Give me my specs." (LF: 40).

-*Simon* is a shy, sensitive boy in the group (Althus, 2005). He is considered the good character on the island, because he behaves kindly toward the younger boys and is willing to work for the good of their community (ibid.). Simon helps Ralph build the shelters not out of a sense of duty, but because he wants to "when they had done laughing, Simon stroked Ralph's arm shyly; and they had to laugh again." (LF: 22).

-*Piggy* is a whiny, intellectual boy (althus, 2005). The smartest boy on the island, due to his obesity and asthma. Piggy has a tendency to lecture and criticize (ibid.). He was over-protected by his family: he keeps saying "my auntie told me not to run! He explained, 'on account of my asthma" (LF: 3).

-*Roger* is a sadistic, cruel older boy who brutalizes the littluns and eventually muders Piggy by rolling a boulder onto him (Shmoop, 2010). While Jack loves power, Roger loves to cause pain. He was irresponsible "Roger and Morice came out of the forest. They were releaved from duty at the fire and had come down for a swim" (LF: 62).

-*Samneric* is the identical twins Sam and Eric who do everything together. They so closely resemble each other that the other boys use just one name to refer to both of them, calling them "Samneric". At the end of the novel, they fall victim to Jack's manipulation and coercion.

-*The Lord of the Flies* is the pig head that Jack's hunters stoke into the ground and leave as an offering to the beast. When the Lord of the Flies tells Simon "we are going to have fun on this island", it means they are going to indulge every want and desire, without regard to the rules of civilization.

-*Maurice*: Although his smiling, he is easily swayed by the evil influence of Roger and Jack. He possesses qualities of pleasantness and affability, and would be a happy member of a civilized community. But on the island he is forced to bend before the will of the hunters.

-*Henry* is the leader among the littluns. Golding seems to be pointing out that even in the smallest and least significant units of society there are the same combinations of leaders and followers with all of the attendant duties and rights. It is Henry whom Roger follows in Chapter 4, in order to throw stones in his direction.

-*Percival* is a small, sickly, and fearful littlun. He reports that he saw the beast, and that the beast came out of the sea.

-*Johnny* is a healthy and naturally belligerent littlun.

-*British Officer* is the only character from the adult world is proud, pretentious, and blind to the faults of his society-just as the boys are blind to theirs. Though he represents the authority that the boys have shown they needed on the island, he also symbolizes the weakness, destructiveness, and hypocrisy of the society from which he comes.

3.3.4 The Style of *Lord of the Flies*

In *Lord of the Flies*, there are several instances of the main characteristics of Golding's style. Some of these devices manifest themselves in *diction*, *dialogue*, *repetition*, *personification*, and *simile*.

3.3.4.1 Diction

In *Lord of the Flies*, Golding uses tremendous quantity of different words, synonyms and foreign words such as 'effulgence', 'suffusion', decorum […] etc. the author applies a personal perspective to tell the story, which means he does not know everything or at least does not show his knowledge, and speaks "over the shoulder" of a single person, mostly Ralph or Simon or Piggy (Haldar, 2006). Golding also uses cacophonous words such as "dark", "Jack", "broken", "torrid", "coarse" and "splintered" to describe bad things and euphonious words such as "feathers", "glittering fish" and "Ralf" to describe more peaceful things (ibid.).

3.3.4.2 Dialogue

Golding applies another kind of spoken language in *Lord of the Flies* which is "dialogues". For example:

"Don't burn the lot," said Eric, "you're putting on too much."

"Let's warm up."

"We'll only have to fetch more wood."

"I'm cold."

"so'm I."

"Besides, it's………"

"……dark. All right, then." (LF: 110)

When they come back from the mountain-top, they hastily describe the beast they thought they had seen. In their fear, they are only able to say a few words, before the other twin is interrupting, now himself beginning new sentences without ending them. Golding calls this "antiphonal speech". In general, when the boys, either biguns or littluns, are enthusiastic about a new plan, they are talking simultaneously and only single words are understandable or, for a reader, readable.

3.3.4.3 Repetition

Golding is fond of repetition (Halder, 2006). The first chapter of *Lord of the Flies* provides many instances of the use of repetition. The word 'breezes' is, for example, repeated several times in the opening paragraph of the novel to refer to the description of landscapes and nature (ibid.). The following is typical of his style of portrayal:

> *"Here and there, little breezes crept over the polished waters beneath the haze of heat. When these breezes reached the platform the palm-fronds would whisper, so that spots of blurred sunlight slid over their bodies or moved like bright, winged things in the shade."* (LF: 1)

3.3.4.4 Metaphor

Golding makes a huge use of metaphors. For example:The "drum-roll" of fire (chapter 2), "great, bulging towers" which are clouds (ch8), the "well" of sleep (chapter 12), "incantation of hatred" for the tribe's booing (Castle Rock) and "booming cannon" for the typhoon (Gift For The Darkness) are just a few of hundreds of well-placed metaphors in the novel (Haldar, 2006).

3.3.4.5 Personification

Golding uses also personification or realisations of abstract ideas: "Power lay in the brown swell of his [Ralph's] forearms; authority sat on his shoulder and chattered in his ear like an ape" (LF: 175) (ibid.).

3.3.4.6 Simile

Simile is the most frequently used linguistic device in *Lord of the Flies*. Golding makes use of this device to describe his characters and his fictional places in the novel. His description of Ralph as an instance of the use of simile: "Ralph lolled in the water. Sleep enveloped him like the swathing mirages that were wrestling with the brilliance of the lagoon." (LF: 9). Analyzing the syntactic structure of this simile, the tenor (T) is 'Ralph', the vehicle (V) is 'the swathing mirages', the ground (G) is 'envelopping', the simile marker (SM) is 'like' and the topic (Tp) is 'a portrayal of Ralph'.

Conclusion

William Golding wrote many novels, which deal with different themes. He often concentrates on the theme of the evil, which is present as a destructive influence in man, operating counter to the forces of reason and civilization (Golding, 1963). He writes the novel *Lord of the Flies* in order to include certain elements of moral behavior for readers to absorb. Golding builds his message into the novel in the form of adventure. The actions done by characters in the novel eventually create Golding's message to the reader (ibid.).

Golding's *Lord of the Flies* is an adolescent literature (Williams, 1975). It discusses the transformation of one's external physical appearance, also mental state and behavior (ibid.). This

novel demonstrates the psychological struggles when human beings are looking for the instincts and primitive parts in their mind (ibid.).

The novel as a literary text, it is full of linguistic features. Golding makes use of different linguistic devices, such as metaphor, imagery, and symbolism. Simile is the most prominent used device in the novel. The writer has many motives behind overusing similes. Thus, the fourth chapter will be a corpus-based investigation of simile in Goldings' *Lord of the Flies.*

Chapter Four
Investigation of The Use of Simile in Golding's *Lord of The Flies*

Chapter Four

Investigation of the use of simile in Golding's *Lord of the Flies*

Introduction

As we have mentioned in the previous chapters. *Lord of the Flies* is full of themes expressed by different linguistic and stylistic devices. In *Lord of the Flies* the writer varies his style using different linguistic features.

Simile is the prominent device in *Lord of the Flies*. The author seems to have objectives behind the special use of this figure of speech. This chapter attempts to analyze the different simile markers used in the novel in order to show for what purposes Golding uses this device.

4.1 The Selected Simile Markers in the Study

There are two structures, 'like' and 'as', which become clear by virtue of their frequency of occurrence in the novel. The simile marker 'as' often combines with other words to produce various structures. The following five simile markers form the basis of this study: 'like', 'as', 'as…as', 'as if' and 'as though'. These markers are at the core of simile.

'as' may not signal simile if it is immediately followed by conjuncts such as 'to', 'yet' and 'for' (Benzoukh,2006).

"As for the fear-you'll have to put up with that like the rest of us" (LF: 93)

'As…as' does not indicate the occurance of simile if it is presented with words like 'soon', 'well', 'often', 'much' an 'near' (ibid.).

"[…] then when you three came back, as soon as you said make a fire […]"

(LF: 49)

4.2 The Frequency of Simile in *Lord of the Flies*

In this part, each simile marker in the novel is studied in order to see how it works, focusing on the syntactic structures of simile.

4.2.1 Like

'Like' is a conjunction. It is used in *Lord of the Flies* in different structure. Golding makes use of 'like' to describe animate and inanimate things, describing his characters and places. In the first chapter of the novel, Golding makes a portrayal of Ralph:

> "*Ralph lolled in the water. Sleep enveloped him like the mirages*
>
> *that were wrestling with the brilliance of the lagoon.*" (LF: 9)

In this passage, Golding describes the character of Ralph. He makes a comparison between two items, 'Ralph' and 'the swathing mirages'. These items share the same quality of 'envelopping'. The terms, 'tenor' (T), vehicle (V) and 'ground' (G) are often applied to refer to the component elements of simile (Benzoukh, 2006). Hence, the (T) is 'Ralph', the (V) is 'the swathing mirages', the (G) is 'envelopping' and (SM) is 'like'. In addition, the (Tp) is 'a description of Ralph'. This kind of portrayal helps to emphasize that the human being who can represent the event or the position. The reader is affected in the sense to be close to the truth than the fiction.

Throughout *Lord of the Flies*, Golding continues his description of the characters:

> "*How could I within little ones running round like insects*?" (LF: 49)

In the above passage, the author describes the character of little'uns, focussing on their movement. They have no benefit in doing things. Thus, the (T) is 'little ones, the (V) is 'insects' and the (SM) is 'like'. The (G) 'running/ activity': the little ones run as the insects act, the (Tp) is 'a portrayal of little'uns'. Golding attempts to give every detail about his characters. In this simile, he notes that the human being must not depend on the children in doing his work.

> "*The breezes that on the lagoon had chased their tails like kittens*
>
> *were finding their way across the platform and into the forest*" (LF:
>
> 35)

In this case, Golding compares the breezes to the tails of the kittens. Both items have the same way. Thus, the (T) is 'The breezes', the (V) is 'the tails of the kittens', the (G) is 'movement' and the (SM) is 'like'. The (Tp) of this simile is 'a depiction of the breezes'. The writer attempts to give to the reader a clear picture of the weather at that time.

The description of Jack's appearance is another example of the use of simile in *Lord of the Flies:*

"Jack was bent double, he was down like a sprinter.' (LF: 51)

In the above passage, the (T) is 'Jack', the (V) is 'the sprinter' and the (SM) is 'like'. In addition, the (G) on which the comparison is made between the (T) and (V) is 'bending'. The (Tp) is 'a description of Jack'. Golding wants to make a fun to his character. Through the portrayal of such a character, Golding attempts to transmit his impressions and views about the war to the British people.

Another description of Jack in this simile:

"He passed like a shadow under the darkness of the tree and crouched."
(LF: 52)

In this case, Golding compares two items, 'Jack' and 'shadow'. Both items have the same speed. Thus, the (T) is 'Jack', the (V) is 'shadow', the (G) is 'speedy' and the (SM) is 'like'. The (Tp) of this simile is 'a portrayal of Jack'. The writer tries to describe Jack as a brave man who can face all the problems in his life.

Golding continues to describe his characters' appearance and actions; he describes Henry as follows:

"He abandoned the noiseless transparencies and pointed at the centre
of the spreading rings like a setter." (LF: 68)

In this passage, Henry is compared to the setter. Syntactically speaking, the (T) is 'Henry', the (V) is 'a setter' and the (SM) is 'like'. The (G) of this comparison is 'intelligence'. Moreover, the (Tp) is 'a depiction of Henry'. This portrayal of Henry enables the reader to have a full picture of his personal characteristics. Golding shows that we must think before facing such problems.

"[…] and drop words like heavy round stones among the little groups
that crouched or squatted." (LF: 88)

In this case, Golding compares 'drop words' to the 'heavy round stones'. Thus, the (T) is 'drop words', the (V) is 'heavy round stones', the (SM) is 'like', and the (G) of this comparison is 'value'. The (Tp) is ' a depiction of drop words'.

In brief, the simile marker, 'like', is used to describe characters and their actions. Therefore, 'like' helps the writer to develop his plot and enhance narration of his story.

4.2.2 As

'As' is often considered to be one of the most important simile markers because it can be combine with other words to form different simile structures. The author makes use of 'as' in *Lord of the Flies* to speak about different topic. The latter includes human portrayals, actions, and description of emotions.

In the following simile, there is a description of Ralph:

"Ralph danced out into the hot air of the beach and then returned as a fighter-plane, with wings swept back, and machine-gunned Piggy."
(LF: 6)

The comparison is between Ralph and a fighter-plane. In this case of simile, the (T) is 'Ralph', the (V) is 'fighter-plane' and the (SM) is 'as'. Besides, the (G) is 'action'. Ralph is happy and free. The (Tp) is ' a description of Ralph'.

Another example of Goldings' use of 'as' simile can be detected in the following extract:

"Inside was peacock water, rocks and weed showing as in an aquarium." (LF: 28)

In this example, Golding compares 'Peacock, water, rocks and weed' in the water to the 'marine animals' in the aquarium. Thus, the (T) is 'peacock, rocks, and weed', the (V) is 'marine animals', the (SM) is 'as' and the (G) is 'their assembly'. The (Tp) is 'a depiction of peacock, rocks and weed'. Golding wants from his description to make the reader lives the story.

"Darkness poured out, submerging the ways between the trees till they were dim and strange as the bottom of the sea." (LF: 62)

In this case, Golding compares 'the ways between the trees' to the 'bottom of the sea' in strange and dim. So, the (T) is 'the ways between the trees', the (V) is 'bottom of the sea', the (SM) is 'as' and the (G) on which the comparison is set is ' being strange and dim'. The (Tp) is 'a description of ways between the trees'.

"There's another thing. We chose those rocks right along beyond the bathing-pool as a lavatory." (LF: 90)

In this passage, Golding makes a comparison between the rocks and the lavatory. In this simile, the (T) is 'the rocks', the (V) is 'the lavatory' and the (SM) is 'as'. The (G) of this simile is 'forming'. Besides, the (Tp) is 'a description of rocks'.

4.2.3 As…as

Another simile marker which is used in the novel *Lord of the Flies*: 'As…as'. This marker makes the meaning stranger, in spite that it is used less than the other. Golding has recourse to 'as…as' to talk about different topics. He describes people, their actions and feelings.

Golding makes use of 'as…as' in order to describe things. One of these things is a toy:

"This toy of voting was almost as pleasing as the conch." (LF: 20)

In this case of simile, the comparison is between 'the toy of voting' and 'conch'. Thus, the (T) is 'the toy of voting', the (V) is 'conch' and the (SM) is 'as…as'. The (G), which is clearly stated, is 'pleasure'. Moreover, the (Tp) is 'a description of toy of voting'. This kind of toy made the boys very interesting and happy.

Throughout *Lord of the Flies*, Golding goes further in using similes for different purposes:

"*Sixty feet above Roger, a cluster of nuts, fibrous lumps as big as*
rugby balls, were loosed from their stems." (LF: 68)

In the above passage, there is a comparison between fibrous lumps and rugby balls. 'Fibrous lumps' is the (T), 'rugby balls' is the (V) and the (SM) is 'as…as'. The ground (G) is explicit is 'bigness'. The (Tp) is 'a description of fibrous lumps'. Through this comparison, Golding attempts to facilitate access to the narrative of the novel.

"*[…] the tide was low and there was low and there was a strip of*
weed-strewn beach that was almost as firm as a road." (LF: 23)

In this passage, the comparison is made between 'the strip of weed-strewn beach' and 'road'. Thus, the (T) is 'strip of weed-strewn beach', the (V) is 'road', the (SM) is 'as…as' and the (G) on which the comparison is clearly stated is 'firmness'. The (Tp) is 'a description of the

strip of weed-strewn beach'. The strip of weed-strewn beach does not move, it stays in its place like a road which is never changed.

Finally, the simile marker, 'as…as', is used for different purposes in *Lord of the Flies*. In 'as…as' similes, the ground is clearly stated. Thus, most of these similes are non-poetic. This marker is often seen as another form of 'as'.

4.2.4 As if

Is one of the important simile markers in the novel, the writer has certain motives behind using it. It is a compound subordinating conjunction (Benzoukh, 2006). Golding makes use of such a marker in describing human beings in depicting their actions and emotions.

Describing the horizon, the author uses simile to mention its form:

"*They gazed intently at the dense blue of the horizon, as if a little silhouette might appear there at any moment.*" (LF: 46)

In the above passage, the comparison is made between two items. The first is 'the dense blue of the horizon' and the second is 'little silhouette'. Syntactically speaking, the (T) is 'the dense blue of the horizon', the (V) is 'a little silhouette' and the (SM) is 'as if'. Besides, the (G) of this simile is 'density'. The (Tp) is 'a description of the dense blue of the horizon'. The dense blue in the horizon has the same form of the silhouette that must appear.

Through the use of 'as if' simile, Golding describes Ralphs' answer:

"*Ralph muttered the reply as if in a shame.*" (LF: 50)

In this instance of simile, the (T) is 'the way of reply', the (V) is 'shame' and the (SM) is 'as if'. Moreover, the (G) is 'muttering'. The (Tp) is 'a description of Ralphs' answer'. Ralph speaks politely with his friends that what makes him a leader of the group.

4.2.5 As though

It is another marker that is used in the novel. As a subordinating conjunction, it can be used to compare things. In Lord of the Flies, this simile marker is used to talk about characters, their actions, their emotions and inanimate items.

In the first chapter, Golding describes the coal as follows:

"The coral was scribbled in the sea as though a giant had bent down

to reproduce the shape of the island in a flowing." (LF: 28)

In the above passage, there is a comparison between 'the coral' and 'a giant'. Thus, the (T) is 'the coral', the (V) is 'a giant had bent down' and the (SM) is 'as though'. The (G) is 'forming an island'. Besides, the (Tp) is 'a description of the coral'. The coral is described as a giant to reproduce a shape of an island. Through this description, Golding attempts to add a special description to the novel.

Another use of 'as though' simile in the following example:

"The twins were examining Ralph curiously, as though they were

seeing him for the first time." (LF: 203)

In the above simile, Golding compares the examination of twins to Ralph as the first time they seen him. Thus, the (V) is 'the examination', the (T) is 'seeing for the first time', the (G) is 'controlling' and the (SM) is 'as though'. Moreover, the (Tp) is 'the description of way of examining'.

In short, the (SM), 'as though', is used to deal with different topics, describing different people. This marker works in a similar way as 'as if'.

The following table sums up the behaviours of the five selected simile markers in Lord of Flies, giving an instance for each case of simile:

(SM)	Frequency Of (SM)	Simile Example	(T)	(V)	(G)	(Tp)
Like	93	"Ralph lolled in the water. Sleep enveloped him like the swathing mirages that were	Ralph	The swathing mirages	envelopping	a description of Ralph

		wrestling with the brilliance of the lagoon." (LF: 9)				
As	101	"Ralph danced out into the hot air of the beach and then returned as a fighter-plane, with wings swept back, and machine-gunned Piggy." (ibid: 6)	Ralph	Fighter-plane	Action	A description of Ralph
As…as	16	"This toy of voting was almost as pleasing as the conch." (ibid: 20)	The toy of voting	conch	pleasure	A description of toy of voting
As if	13	"They gazed intently at the dense	The dense blue of the horizon	A little silhouette	The appearance at any moment	A description of the dense blue

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		blue of the horizon, as if a little silhouette might appear there at any moment." (ibid: 46)				of the horizon
As though	19	"the coral was scribbled in the sea as though a giant had bent down to reproduce the shape of the island in a flowing." (ibid: 28)	The coral	A giant had bent down	Forming an island	A description of the island

Table (1): the Behaviour of the Five Selected Simile Markers in *Lord of the Flies*

Conclusion

This chapter attempted to analyze some samples of the different simile markers used in *Goldings' Lord of the Flies*, laying a finger on the author's motives behind the use of such a linguistic device. The apparent simile markers that used in the novel are 'like', 'as', 'as…as', 'as if' and 'as though'. Examples of simile in *Lord of the Flies* were analysed according to the investigative model mentioned in the second chapter.

William Golding used these similes in order to describe his characters, places, actions, and emotions. As well, he has recourse to this linguistic device to intensify the meaning of any word in his work and to create new meanings without using new words. By using this device, Golding could help the reader to be acquaintance with the different themes he wants to convey.

General Conclusion

General Conclusion

The present study attempts to give an investigation of the use of simile in *Lord of the Flies*. There are many theorists who have dealt with the notion of simile such as Leech, Fishlov and Miller. All of them have tackled that metaphor is a simile without using 'like' or 'as'. Metaphor is an implicit comparison, whereas simile is an explicit one, by using markers like 'like', and 'as' (Leech, 1969). It is commonly used in poetry and prose. Golding's *Lord of the Flies* contains different linguistic devices, mainly figures of speech.

Stylistic analysis of any literary work takes into account every factor contributing to meaning: content, organization, vocabulary, syntax, morphology, phonology and topography (Crystal and Davy, 1969). Golding has used many literary devices such as symbolism, imagery, and metaphor. But the most frequently stylistic device that is used in *Lord of the Flies* is simile. The latter is considered as a type of metaphor in which the comparison is made with the use of the word "like" or "as" (Clark, 2006).

Golding uses various forms of simile with different markers. 'Like', 'as', 'as…as' 'as if' and 'as though' represent the simile markers investigated in the present study. However, other potential simile markers in the novel have been excluded from the analysis which leaves the ground open for missing an unknown number of cases.

The present inquiry attempted to account for the means by which Golding deals with this same evil which exists in all of his characters. With his mastery of such literary tools as structure, syntax, diction, point of view and presentation of character, Golding allows the reader to easily relate to his characters and explore the novel's main theme, that within a person there are forces of good and evil which must be controlled.

The process of analysis of the novel tended to involve the behavior of the tenor (T) which parallels a field study in which similes are more likely to evoke an interpretation involving the behavior of the vehicle (V) (Benzoukh, 2006).

The author has different objectives behind the use of this device. He uses simile in a number of ways to facilitate access to the narrative of *Lord of the Flies*. He uses simile markers, to describe characters, their actions, their emotions, and also to describe places in order to

develop the plot of the novel. Thus, the author may have a psychological motive in using this device, aiming at creating an image of the characters and events of the novel in the reader's mind. Similes may be thus more functional than decorative as they were previously thought. There are different definitions and views of simile mentioned in various language dictionaries are thought to be brief and to take the comparison view.

William Golding makes the reader aware that "at every point ... much more than this story is being told" and that "a clearly focused and coherent body of meaning is crystallizing out of every episode" (Kinkead-Weekes and Gregor, 1967: 15). *Lord of the Flies* enables the reader to comprehend that the "devil rises, not out of pirates and cannibals and such alien creatures, but out of the darkness of man's heart" (Hynes, 1988).

Simile as a stylistic feature is defined as a comparison between two unlike things. Frequently, similes are linked by an element of comparison such as like, as, as…as, as if and as though. In the simile form, there are usually indefinite articles and subjunctives to generalize the comparison (Benzoukh, 2006). Simile as an explicit comparison plays a very important role in the literary text. It is used to intensify and clarify meanings. It helps the reader to create a new world in his mind. So, similes seem to be more functional than decorative.

The syntactic arrangement of the simile markers presented few irregularities in the form of variant structures and unusual similes. To make a distinction between poetic and non-poetic simile deserves closer investigation because it is an interesting issue to tackle.

There are some questions are raised throughout this study; the more answers are obtained, the more questions arise. There are various topics discussed outside the scope of this work. Thus one can ask the following questions:

-Does simile have the same role throughout Golding's literary career as an author?
-Can one expect that there are the same tackled motives for the other writers?

Finally, we hope that this study has helped to throw some light on the use of simile in William Golding's *Lord of the flies*. Our objective is that teachers as well as students would benefit from this investigation and would find some useful theoretical and practical ideas about simile.

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Résumé

La présente recherche est de tenter d'étudier l'utilisation de la comparaison dans le roman (*Lord of the Flies*) de William Golding. Le but de cette étude est d'évaluer l'utilisation de ce trope et ses motifs.

L'objectif de ce travail est de considérer l'usage fréquent de la comparaison qualitative ainsi que l'implication sémantique et syntaxique de l'utilisation de cette figure de style. Ce travail est organisé en quatre chapitres. Le premier chapitre est un vue générale sur les figures de style et ses différentes théories. La comparaison qualitative, qui constitue le pivot de la présente étude, fait partie de ces figures. Le deuxième chapitre présente quelques concepts de comparaison de ses théories. Certaines de ces théories sont attribuées à Fishlov (1993). Le troisième chapitre présente un point de vue critique de l'auteur, notamment ses thèmes et son style. Le quatrième chapitre est consacré à une investigation de la comparaison qualitative dans le roman (*Lord of the Flies*) où nous essayons d'examiner les raisons pour lesquelles Golding utilise cet outil linguistique. Le modèle adopté dans cette étude de la comparaison qualitative est descriptive ; il étudie principalement les constituants sémantiques et syntaxiques tels que la teneur, le véhicule (Vehicle), le principe similarité (Ground), l'outil syntaxique de la comparaison (Simile Marker) et son sujet (Topic) .

Golding abuse la comparaison dans le roman pour décrire ses lieus fictifs, son peuple, leurs actions et leurs sentiments. Dans l'ensemble, cette enquête précise que ce dispositif linguistique à une fonction spécifique dans l'enrichissement de la langue et de lui donner une décoration spéciale. Enfin, ces étude ont donné quelques suggestions sont présentés pour d'autres recherches sur le sujet et donner le meilleur pour le lecteur.

Mots Clés: comparaison qualitative, teneur, véhicule principe similarité, outil syntaxique de la comparaison , sujet de la comparaison, figures de style.

الملخص

البحث الحالي هو محاولة لدراسة استعمال التشبيه في رواية الكاتب الانجليزي وليام جولدينج : *Lord of the Flies* (سيد الذباب). ويهدف هذا البحث إلى تسليط الضوء على دوافع الكاتب لاستعمال هذه الظاهرة اللغوية، من خلال هذه الدراسة، نأمل أيضا أن نبرز مدى الاستعمال المتكرر للتشبيه في الرواية مركزين على البنية و المعنى.

هذا البحث مقسم إلى أربعة فصول. الفصل الأول يقدم بعض الآراء و النظريات حول الصور البلاغية. و يعتبر التشبيه و الذي هو محور دراستنا هذه واحد من اهم هذه الصور. أما الفصل الثاني فيبرز بعض الافكار و التعليقات على التشبيه و نظرياته. بعض من هذه النظريات تنسب إلى فيشلوف (1993) و أريسطو (1406). و اما الفصل الثالث فيبرز نظرة نقدية لأسلوب و مواضيع وليام جولدينج، مع الأخذ بعين الإعتبار بعض الآراء على الرواية (*Lord of the Flies*). أما الفصل الرابع و الأخير فهو عبارة عن دراسة مباشرة للتشبيه في الرواية (*Lord of the Flies*)، محاولين بذلك ايجاد دافع جولدينج وراء استعمال هذه الأداة اللغوية. نموذج التشبيه المتبنى هو وصفي يشمل الأركان البنيوية لهذه الصورة البيانية و معانيها، نذكر منها المشبه، المشبه به، وجه الشبه و أداة التشبيه و موضوعه.

كرر جولدينج عموما استعمال التشبيه في روايته (سيد الذباب) لوصف المكان و الزمان و الشخصيات و حركتها.

بشكل عام، هذا البحث يوضح ان لهذه الصورة البيانية وظيفتها الخاصة في اثراء اللغة و إعطاءها جمالا خاصا، في الاخير، اهتمت هذه الدراسة بتقديم بعض الاقتراحات التي قد تساعد في البحث أكثر في الموضوع.

الكلمات المفتاحية: التشبيه، المشبه، المشبه به، وجه الشبه، أداة التشبيه،موضوع التشبيه.