

N°14, vol.1
2021

ReSciLac

Revue Pluridisciplinaire
ISSN : 1840-8001

2^{ème} semestre 2021
(Décembre 2021, vol.1)

Université d'Abomey-Calavi
©LASODYLA-REYO, 2021

Indexation : Worldcat, Stanford Libraries, Penn Libraries, Zeitschriften DatenBank

Preuve de l'indexation

- <http://www.worldcat.org/title/rescilac-revue-des-sciences-du-langage-et-da-la-communication/oclc/957341200>

- <https://searchworks.stanford.edu/view/11844535>

Université d'Abomey-Calavi
Faculté des Lettres, Langues, Arts et Communication
LASODYLA-REYO / UAC – 2021

ReSciLaC N°14, vol.I
Revue pluridisciplinaire

2^{ème} semestre 2021 (décembre), vol.I

Directeur de publication

Prof. Akanni Mamoud IGUE (Université d'Abomey-Calavi, Bénin)

Rédacteur en Chef

Prof. Aimé Dafon SEGLA (Université d'Abomey-Calavi, Bénin)

Comité de rédaction

Dr (MC) Moufoutaou ADJERAN (Université d'Abomey-Calavi, Bénin)

Dr (MA) Guillaume CHOGOLOU (Université d'Abomey-Calavi, Bénin)

Comité scientifique et de lecture

Prof. Aimé Dafon SEGLA (CNRS, Université d'Abomey-Calavi, Bénin)

Prof. Akanni M. IGUE (Université d'Abomey-Calavi, Bénin)

Prof. Blaise DJIHOUESSI (Université d'Abomey-Calavi, Bénin)

Prof. Céline PEIGNE (INALCO, Paris)

Prof. Christophe H. B. CAPO (Université d'Abomey-Calavi, Bénin)

Prof. Flavien GBETO (Université d'Abomey-Calavi, Bénin)

Prof. Pascal O. TOSSOU (Université d'Abomey-Calavi)

Prof. Gratién Gualbert ATINDOGBE (Buea, Cameroun)

Prof. Jean Euloge GBAGUIDI (Université d'Abomey-Calavi, Bénin)

Prof. Kofi SAMBIENI (Université d'Abomey-Calavi, Bénin)

Prof. Laré KANTCHOA (Université de Kara, Togo)

Prof. Maxime da CRUZ (Université d'Abomey-Calavi, Bénin)

Prof. Tchaa PALI (Université de Kara, Togo)

Prof. Romuald TCHIBOZO (Université d'Abomey-Calavi, Bénin)

Dr (MC) Djoko Luis Stéphane KOUADIO (Université Félix Houphouët-Boigny, Côte d'Ivoire)

Dr (MC) Innocent Sourou KOUTCHADE (Université d'Abomey-Calavi, Bénin)

Dr Michael AKINPELU (Université de Regina, Canada)

Dr Etienne K. Iwikotan (Université d'Abomey-Calavi, Bénin)

Dr Dame NDAO (Université Cheikh Anta Diop, Sénégal)

Adresse

Laboratoire de Sociolinguistique, Dynamique des Langues et Recherche en Yoruba
(LASODYLA-REYO)

Université d'Abomey-Calavi.

laboratoiresociolinguistique@yahoo.fr

Site : <https://lasodyla.uac.bj>

Consignes aux auteurs

Modalités de soumission

Les articles doivent être envoyés au directeur de publication à l'adresse suivante : **laboratoiresociolinguistique@yahoo.fr**

Chaque proposition est évaluée par deux instructeurs anonymes dans un délai d'un mois (les propositions sont anonymées pour la relecture). Un article proposé pourra être refusé, accepté sous réserve de modifications, accepté tel quel. Les articles peuvent être rédigés **en français, en anglais, en allemand, en espagnol et en yoruba**.

Ils doivent comporter un résumé de 20 lignes maximum en français et en anglais, ainsi que 5 mots-clés en français et en anglais. Le nombre de pages ou de caractères d'un article n'est pas limité. En revanche, un minimum de 8 pages est requis.

Présentation des contributions

Mise en page :

Format A4 ; Marges = 2,5 cm (haut, bas, droite, gauche) ; Reliure = 0 cm ; Style normal (pour le corps de texte) : Police CentaurI4 points, sans couleurs, sans attributs (gras et italiques sont acceptés pour des mises en relief) ; paragraphe justifié, pas de retrait, pas d'espacement, interligne simple.

Titre de l'article : Police CentaurI4 points, sans couleurs, majuscules, gras ; paragraphe centré, pas de retrait, espacement après = 18 points, pas de retrait de première ligne, interligne simple.

Titre 1 : Police CentaurI4 points, sans couleurs, gras ; paragraphe gauche, espacement avant = 18 points, espacement après = 12 points, pas de retrait, pas de retrait de première ligne, interligne simple.

Titre 2 : Police CentaurI2 points, sans couleurs, gras ; paragraphe gauche, espacement avant = 12 points, espacement après = 6 points, pas de retrait, pas de retrait de première ligne, interligne simple.

Titre 3 : Police CentaurI2 points, sans couleurs, italiques ; paragraphe gauche, espacement avant = 12 points, espacement après = 3 points, pas de retrait, interligne simple.

Notes : notes de bas de page, numérotation continue, 1...2...3... ; Police CentaurI0 points, sans couleurs, sans attributs (gras et italiques sont acceptés pour des mises en relief) ; paragraphe justifié, pas de retrait, pas d'espacement, pas de retrait de première ligne, interligne simple.

Références bibliographiques : Police Centaur14 points; paragraphe justifié, pas d'espacement, interligne simple. Retrait d'une tabulation à partir du début de la deuxième ligne de chaque référence.

Exemples :

Blakemore, D. 1992. *Understanding Utterances*. Oxford : Blackwell Publishers.

Braconnier, C. 1993. Quelques aspects du passif mandingue dans saversion d'Odiène. *Linguistique Africaine* 10 : 29-64.

Casali, R. 2008. ATR harmony in African languages. *Language and Linguistics Compass* 2/3 : 496–549.

De Korne, H. 2007. The pedagogical potential of multimedia dictionaries. Lessons from a community dictionary project. The 14th annual stabilizing indigenous language symposium in Michigan on 1-3 June 2007. Consulté le 1er février 2012 sur <http://jan.ucc.nau.edu/~jar/ILR/ILR-11.pdf>.

Présentation

ReSciLaC (Revue des Sciences du Langage et de la Communication) est une revue du Laboratoire de Sociolinguistique, Dynamique des Langues et Recherche en Yoruba (LASODYLA-REYO) de l'Université d'Abomey-Calavi (UAC). ReSciLaC est une revue pluridisciplinaire qui accueille des contributions abordant un grand nombre de champs d'études des sciences humaines et sociales.

ReSciLaC permet de faire la diffusion de travaux de jeunes chercheurs ou de chercheurs confirmés en sociolinguistique, en linguistique, en didactique des langues, en communication, en littérature, en philosophie du langage, en sciences de l'éducation, en sociologie, en histoire des sciences et techniques, en histoire de l'art, etc.

L'objectif de ReSciLaC est d'encourager des discussions scientifiques et théoriques les plus larges possibles portant aussi bien sur les sciences humaines, les sciences sociales que sur l'éthique et la déontologie.

Ethique et authenticité

Pour lutter contre le plagiat, nous utilisons l'application en ligne **Grammarly – plagiarism-checker** pour vérifier les contenus des articles publiés. Un code QR pour la revue. Ce code QR personnalisé contribue au renforcement de la sécurisation et de l'authentification des articles.

SOMMAIRE

SCIENCES DU LANGAGE

- LE PHENOMENE DE DEPRENASALISATION DANS LE FULFULDE DU BORGOU, Mamadou DialloI-I5
- LES CONSTRUCTIONS CAUSATIVES EN ABIDJI, LANGUE KWA DE COTE D'IVOIRE, Akalé Agnon Marie SolangeI6-31
- INTENSIFICATION ET INTENSIFICATEURS EN WOLOF: OPERATEURS D'EXPRESSIVITE ET SPECIFICATEURS VERBAUX, Mbacké Diagne ...32-49
- ANALYSE DES ELEMENTS PSYCHOLINGUISTIQUES CHEZ LES ENFANTS AGES DE 36 A 60 MOIS DE LA VILLE DE N'DJAMENA, Mian-Asmbaye DOUMPA, Abel FOKALBO50-63
- SAAYOO! LANGUAGE USE AS A MANIFESTATION OF SOCIAL CLASS AND CONFLICT, Baba HARUNA, Portia Mamle ANGMORTERH64-82
- DE L'ANALYSE DE LA MORALITE A TRAVERS QUELQUES PROVERBES YORUBA, Sikiru Adeyemi OGUNDOKUN83-95
- CONTRIBUTION A L'ETUDE DES CATEGORIES MORPHOSYNTAXIQUES DU PARLER PYAM, Jamilu Ibrahim MAJI96-103
- L'INTERROGATION ET L'EXCLAMATION: UN JEU LANGAGIER A ENJEUX SPECIFIQUES DANS NGUM A JEMEA DE MBANGA EYOMBWAN, DAVID, Joseph TIOGO104-115
- ESTIME DE SOI ET REUSSITE SCOLAIRE CHEZ LES ELEVES DU COURS MOYEN (CM), Kouassi N'GORAN, Djangonéti marcel TIEMIAN BI, Akissi Marie-Noelle KOUAME116-129

LETTRES ET LANGUES

- COVID-19: SCENES ET SCENOGRAPHIES DE L'AFRO-OPTIMISME, Fernand NouwligbètoI31-I43
- LA VILLE A LA CROISEE DES FRONTIERES D'EUROPE ET D'AFRIQUE: APPROCHE COMPAREE ET DECOLONIALE DES ROMANS *LA FILLE DU KOMO* (2011) DE SYLVIE NTSAME ET *LA NIÑA QUE CURO EL RACISMO* (2018) D'INONGO-VI-MAKOME, Danielle ADA ONDO, Hubert EDZODZOMO ONDOI44-I57

THE HUMAN BODY BETWEEN LINGUISTIC EXPERIMENTATION AND CULTURAL MEANING IN G. OKARA'S <i>THE VOICE</i> , Klohnlwélé Koné	158-174
LITTERATURE ET MEDECINE: LE SAVOIR NON-LITTERAIRE DE L'INDICE DE MASSE CORPORELLE A L'ŒUVRE DANS <i>LE PLEURER-RIRE</i> D'HENRI LOPES, Yao Jérôme KOUASSI	175-188
DECONSTRUCTION HISTORICISTE DE <i>LA JOIE DE VIVRE</i> DE PATRICE NGANANG, Pauline Akunna NNABUIKE	189-203
A SYSTEMIC FUNCTIONAL EXAMINATION OF TEXTUAL MEANING IN TWO EXCERPTS FROM WILLIAM GOLDING'S <i>LORD OF THE FLIES</i> , Daniel T. Yokossi	204-218
DIE SELBSTINSZENIERUNG WOLF BIERMANN'S IM FELD DER POLITISCHEN LYRIK : VON SELBSTREFLEXION ZUR POSITION IM POLITISCHEN UND LYRISCHEN FELD, Patrice ADICO	219-232
<hr/>	
AFRIKANISCH-EUROPÄISCH-AMERIKANISCHE KULTURTRANSFER EIN BEITRAG ZUM GLOBALEN LERNEN, Lacina YEO	233-249
BILDUNG ALS KRISENVERMEIDUNG UND -AUSWEG? REFLEXION ZU GOETHE'S UND STEINER'S NACHKRIEGSERZIEHUNGSPROGRAMMEN ZU EINEM NACHHALTIGEN FRIEDEN UND EINER GESELLSCHAFTSSTABILITÄT, Ahiba Alphonse BOUA	250-262
DAS BILD ALS WAFFE IN DER IDEOLOGISCHEN EXPANSION BZW. PROPAGANDA AM BEISPIEL DER FILMPOLITIK UNTER DEM HITLERREGIME UND DER SIEGERMÄCHTE ZUR ZEIT DER BESATZUNG DEUTSCHLANDS, Eckra Lath TOPPE	263-274
EL CUENTO DEL NOBLE DON JUAN MANUEL ANTE LA DINÁMICA SOCIOPOLÍTICA MEDIEVAL: DEL ASPECTO FORMAL A LA TEMÁTICA CENTRAL EN <i>EL CONDE LUCANOR</i> , Djoko Luis Stéphane KOUADIO, Michelle TANON LORA, Akissi Agnès Danielle KANGA	275-294
CRISIS POLÍTICAS : ESTADO, NACIÓN E IDENTIDAD EN LA ESPAÑA Y EN EL GABÓN DEL SIGLO XXI, Mexcin EBANE	295-306
¿PUEDE UN TRADUCTOR NO LITERARIO TRADUCIR UN TEXTO LITERARIO?, Djoro Amon Cathérine	307-321
APPREHENDING STUDENTS' LEARNING PREFERENCES IN WRITING CLASSROOMS: AN INSIGHT INTO APPROPRIATE LEARNING STYLES, Vierge BAI	322--335

SCIENCES HUMAINES & SOCIALES

- CYBERCRIMINALITE A ABIDJAN: VOL, USURPATION D'IDENTITE ET CYBERINSECURITE, Yacouba BALLO, Josselin Wilfred AZI337-349
- PRISES EN CHARGE PSYCHIATRIQUES DES INFIRMIERS ACCOUCHEURS DE DEUX CHU DE LIBREVILLE ET LES RISQUES DE DERIVES MANIFESTES PAR LES FEMMES ENCEINTES PRESENTANT DES PROBLEMES DE SANTE MENTALE EN SALLE D'ACCOUCHEMENT, Parfait MIHINDOU BOUSSOUGOU, Léandre Donatien OBIANG350-363
- CONDITIONS SOCIO-ECONOMIQUES ET COMPORTEMENT ALIMENTAIRE DES PERSONNES AGEES RETRAITEES AFFILIEES AU FIDRA DE COCODY- ANGRE (COTE D'IVOIRE), Antoine DROH, Siaka COULIBALY, Zoumana COULIBALY, Akrebié Paule Christiane KOUASSI..364-372
- ÉGLISE ÉVANGÉLIQUE ET DISSOCIATION FAMILIALE, Ahodan Stéphane DAGBE373-384
- LE PAYS AÏZI : DOMANIALITE ETATIQUE ET PEUPLEMENT (1920 - 1998), Eric PETE385-406

A SYSTEMIC FUNCTIONAL EXAMINATION OF TEXTUAL MEANING IN TWO EXCERPTS FROM WILLIAM GOLDING'S *LORD OF THE FLIES*

Daniel T. Yokossi

University of Abomey-Calavi (Republic of Benin)

danielshappiness@yahoo.fr

Abstract

This article scrutinizes textual meaning in two excerpts from William Golding's Lord of the Flies to unveil how the author has structurally configured the selected texts clauses constituents for the communicative effects of his various messages therein. It further aims at uncovering the contribution of thematic choices as operated in the studied excerpts. The research uses the mixed method. This method has not only made it possible to gather data and draw up their statistics for the better display of the excerpts thematic configurations but it has also disclosed the encoded meanings of the most interpretable recorded thematic patterns of the analyzed excerpts. Actually the study has made important findings. Among several others, the unbalanced proportion of multiple themes in both studied texts has given an idea about their mode values. While the first excerpt is virtually a conversational interaction with very few nominalizations, the second excerpt is a written to read text. Moreover, the writer's message via his subtle use of modality in both excerpts is that of good leadership. Besides, the overriding topical themes recorded in the excerpts reveal that the writer has not exploited the strategy of grammatical complexity while writing his texts. He has rather maintained a non-congruent style which has allowed him to build up the lexical density of the studied excerpts. To round off, such other research areas of the systemic functional linguistics as discourse-semantics analysis, mood and transitivity patterns descriptions could be perfect fields of investigation in the selected excerpts.

Keywords: Analysis, Meaning, Modality, Systemic Functional Linguistics, theme.

Résumé

Cet article examine le sens textuel de deux extraits tirés du roman de William Golding intitulé Lord of the Flies pour découvrir comment l'auteur a configuré structurellement les éléments constitutifs des propositions des textes sélectionnés pour les effets communicatifs de ses divers messages. L'étude vise à découvrir l'apport des choix thématiques opérés dans les extraits étudiés. Elle utilise la méthode mixte. Cette méthode a permis non seulement de recueillir des données et d'établir leurs statistiques pour une meilleure visualisation des configurations thématiques des extraits mais aussi pour révéler les significations encodées des modèles thématiques les plus interprétables enregistrés dans les extraits analysés. Parmi plusieurs autres résultats de l'étude, la proportion déséquilibrée de thèmes multiples dans les deux textes étudiés a donné une idée des valeurs de leur mode. Alors que le premier extrait est presque une interaction conversationnelle avec très peu de nominalisations, le deuxième extrait est un texte écrit. En outre, via son utilisation subtile de la modalité dans les deux extraits examinés, l'écrivain véhicule le message d'un bon leadership. Les thèmes topiques prépondérants enregistrés révèlent que l'écrivain n'a pas utilisé la complexité grammaticale mais a plutôt maintenu un style non congruent pour construire la densité lexicale des textes étudiés. Enfin, d'autres domaines de recherche de la linguistique fonctionnelle systémique tels que l'analyse de la sémantique du discours, l'examen des modèles de mode et de transitivité pourraient être des domaines d'investigation parfaits dans les extraits sélectionnés.

Mots-clés : Analyse, linguistique fonctionnelle systémique, modalité, signification, thème.

Introduction

Although a quick read, William Golding's *Lord of the Flies* readers acknowledge that it is a novel that is difficult to understand at times. Indeed, not only is the novel full of symbolism and metaphors, but it also embeds so many layers of meaning that one has to read between lines before uncovering them. Sometimes, it is not just sufficient to read carefully to understand the novel. In fact, so many messages are linguistically encoded therein that it is worth applying meaning making linguistic theories to the author's texts to help dig up better underlying meanings for the fuller understanding of his novel. Such is the problem the investigation at hand objectively sets out to bring solution to.

Within the field of Systemic Functional Linguistics (henceforth SFL) there are essential components of meanings referred to as metafunctions. In fact, scholars of SFL contend that three strands of meaning are made simultaneously in texts be they written or spoken: the interpersonal meaning, the experiential meaning and the textual one. This article focuses on the third strand of meaning viz. textual meaning. As a matter of fact the textual strand of meaning is described as the "relevance" or the "enabling" metafunction (Halliday, 1974: 97). To be more specific, the textual strand of meaning is concerned with the potential the clause offers for its constituents to be organized differently in order to achieve different purposes. In this regard the study examines two excerpts culled from the above pinpointed novel under the lens of the textual meaning theory to find out how the author has structurally configured the selected texts clauses constituents for the communicative effects of his various encoded messages therein. The study further aims at uncovering, via textual meaning analysis, the contribution of thematic choices, as operated by the writer, to the studied excerpts deeper understanding.

In addition to the abstract, introduction and conclusion, the study goes round such cruxes as: theoretical framework, methodology of the study, Practical analysis of textual meaning in the selected excerpts and interpretation of findings.

I. Theoretical Framework

I.1. Defining Textual Meaning

The textual strand of meaning is concerned with the potential the clause offers for its constituents to be organized differently to achieve different purposes. Third and final strand of meaning made in the clause after the interpersonal and experiential meanings, Halliday (1994: 95, 97) described the textual metafunction as the "relevance" or the enabling metafunction. Indeed, the textual metafunction represents the level of organization of the clause which enables the clause to be packed in ways which make it effective given its purpose and its context Eggins (1994:273). Actually, two key systems enter into the expression of textual meaning in the clause: the system of theme and that of information structure. This article takes into account only one of both systems namely the system of theme. To go into details, the system of theme is realized through a structure in which the clause falls into just two main constituents: a **Theme** (the first part of the clause) and a **Rheme**.

I.2. Theme system: definition, Types and Criteria of Identification

Theme, according to Halliday (1985a: 39), is the element which serves as “the starting point for the message: it is what the clause is going to be about”. To be specific, the theme typically contains familiar or “given” information that is to say information which has already been mentioned somewhere in the text or is familiar from the context. As a matter of fact, theme identification is based on order especially as it is the element which comes first in the clause. To descend to particulars, there are six different types of themes and the choice of what gets to be a theme in an English clause contributes very significantly to the communicative effect of the message. The six different categories of themes are: **topical theme, marked themes, unmarked themes, interpersonal theme, textual themes, and predicated themes.**

The element of the clause to which a transitivity function can be assigned which occurs in first position is described as a topical theme. The following underlined clause constituents in bold are some examples taken from the analyzed excerpts:

- Ralph lay in a covert, wondering about his wounds
- By the time his breathing was normal again
- He was not really far from the Castle Rock

It is important to highlight that every clause must contain one and only one topical theme. This important principle is the one that allows to determine the theme/rheme boundary in clauses.

On the other hand, topical themes are sub-divided into unmarked and marked themes. Indeed, when a constituent plays any of the following roles: Subject in declarative clauses; Finite in interrogatives (yes/no questions); WH-element in wh-interrogatives; Predicator in an Imperative, it is described as Unmarked theme. Actually, unmarked themes are those that conflate with the mood structure constituent that typically occurs in first position in clauses of that mood class. Hereafter are some examples:

- **We** play tennis on weekends (declarative)
- **Is** Wednesday a weekday? (polar interrogative)
- **When** did you get back? (Wh-interrogative)
- **Give** me a call tomorrow (imperative)

In other respects, marked themes are topical themes that show the circumstantial structure of experiential nature. They can also be obtained by repackaging a constituent as a circumstantial element (typically of matter) or by moving a circumstantial element to thematic position

- **With a club**, the hunter killed the game. (Marked theme)
- The hunter killed the game **with a club** (Unmarked theme)

The constituent which occurs at the beginning of the clause to which one can assign a mood label is called interpersonal theme. Such constituents as the finite in interrogative

structures, the modal, Mood, Polarity, Vocative and Comment adjuncts can function as interpersonal themes. Examples include the following underlined constituents in capital letters:

- ...PERHAPS *even* make an outlaw of him
- DO you mind coming with us?
- REALLY, thought Ralph, this was not Bill

As for the textual themes they are elements that express neither interpersonal meaning nor experiential meaning but which serve to establish cohesive ties in a text. Textual themes are realized via either continuity adjuncts (oh, now, well, so, to name but a few) or conjunctive adjuncts (however, nevertheless, because, therefore, etc.). These adjuncts perform an important cohesive work in relating the clauses of a text to their context and they also occur at the beginning of the clause as a rule. The following underlined clause constituents in italics are a few examples from the analyzed excerpts:

- *as if* terrified of the darkness under the leaves
- *but* no sound came from behind the rock
- *But then* the fatal unreasoning knowledge came to him again

A sequence of themes with often several textual and/or interpersonal themes occurring before the obligatory topical theme is referred to as **multiple themes**. Examples from the analyzed excerpts include the following:

- *But then the fatal unreasoning knowledge* came to him again
- *Then there* was that indefinable connection between himself and Jack
- *And anyway, he* couldn't stay here all night

When the speaker or writer wishes to give emphasis to a constituent that would otherwise be unemphasized, while maintaining the “real” news, which is in the Rheme of the original clause, theme predication is used. Indeed, it is possible for a constituent moved away from the beginning of the clause to carry the intonation choice for the clause. It can thus be signaled as “new” information, rather than “given” information. Version b) of the example given below allows “**the fisherman**” to attract the stress and become “news”. This would be an appropriate structural choice in a context where there was argument about just who made a terrible mistake. So while example (a) below is unpredicated, (b) is predicated.

e.g. a) **the fisherman** made a terrible mistake in the tale

b) **It** was the fisherman who made a terrible mistake in the tale

Theme predication involves introducing what is technically a second clause: the element “it was”. As a matter of fact, by moving “the fisherman” from its original position in the original clause (a) to allow it to carry intonation and appear in the Rheme of the clause, we are presenting “the fisherman” as “news” with the empty structural “it” as the point of departure for the message.

Clause-combination strategies are other textual resources for realizing expository essays. There are two main ways of combining clauses in English. One way is whether each clause is largely independent of each other in which case the relation is described as a paratactic relation. The other way is combining clauses that are dependent upon each other. Such relation between clauses is described as a hypotactic one. In Halliday's terminologies, Hypotaxis is "the relation between a dependent element and its dominant" and parataxis is "the relation between two like elements of equal status, one initiating and the other continuing"(Halliday 1994: 218). This dimension of relationship between clauses is referred to as the type of *inter-dependency*. A second dimension, *the logico-semantic relation*, can be divided mainly into *expansion* and *projection* (Halliday 1994). Within expansion, there are three options for a secondary clause to expand a primary clause: by elaborating, extending or enhancing it. Elaboration occurs when a clause restates another in some way, specify, comment or exemplify it. Extension occurs when a clause adds some new aspect, gives an exception or presents an alternative. Enhancement appears when a clause qualifies another by using circumstances of time, place, cause or condition (Halliday 1994: 220). Within projection, two options are available, locution and idea. Locution is a "construction of wording" and idea is a "construction of meaning".

1.3. Rheme

The Rheme typically contains unfamiliar or "new" information. More specifically, it is the part of the clause in which the theme is developed. In fact, the Rheme is identified basing on the following criterion: all that is not the theme in a clause stand for the rheme which is just the remainder of the clause after the theme has been identified.

2. Methodology of the study

The methodology appealed to in this article is that of the mixed qualitative and quantitative method. To get down to specifics, the analyzed excerpts have been chosen following the selection criterion of their suitability to the textual meaning theories requirements. More specifically, both excerpts have been selected especially as they fit to the study at hand from the point of view of their linguistic patterns. The quantitative method appealed to has allowed to draw up the statistics of the data collected from the analysis carried out for the presentation, the classification and counting of the excerpts thematic patterns. The qualitative method that ensued has provided insights into the studied excerpts meanings through the interpretation of the findings. To corroborate the above mixed methodology used, the study has employed both descriptive and inferential methods of analysis.

3. Practical Analysis of Textual Meaning in the Selected Excerpts

The identification of the different types of themes has been carried out in the appendices. The different thematic patterns recorded in each of the selected excerpts together with their distinctive numbers are tabulated henceforward:

	Excerpt N°1	Excerpt N°2	Excerpts N°1&N°2
Themes Types	Number & percentage	Number & percentage	Number & percentage
Topical Theme	127 (41.36%)	124(35.32%)	251(38.14%)
Interpersonal Theme	02(0.65%)	08(02.27%)	10(01.51%)
Textual Theme	49(15.96%)	95(27.06%)	144(21.88%)
Marked Themes	31(10.09%)	53(15.09%)	84(12.76%)
Unmarked Themes	95(30.94%)	70(19.94%)	165(25.07%)
Predicated Themes	00(00.00%)	00(00.00%)	00(00.00%)
Dependent Clause as Theme	03(0.97%)	01(0.28%)	04(00.60%)
Total number of Themes	307	351	658
Number of ranking clauses	135	121	256

As it can be witnessed from the above statistical table, all the different types of themes have been identified in the selected excerpts. First, this is indicative that both selected texts really yield to the study at hand. Furthermore, such linguistic configurations of the excerpts reveal their thematic potential. A close look into the statistical table accounts for a proportionally different distribution of the various recorded theme types in both selected texts. To descend to particulars, while one hundred and twenty-seven (127) topical themes representing 41.36% of the overall three hundred and seven recorded different themes have been identified in the first excerpt, a bit fewer number especially one hundred and twenty-four (124) topical themes viz. 35.32% of the total three hundred and fifty-one different types of themes recorded in the second excerpt have been identified. Indeed, topical themes come top of all types of themes recorded in both excerpts with a total number of 251. Unmarked themes follow in the ranking order with a global number of 165 (25.07%) in both excerpts. More specifically, while the first excerpt counts 95 (30.94%) unmarked themes, the second excerpt embeds 70 (19.94%) unmarked themes. Textual themes rank third with a remarkably unbalanced number in each of the two studied texts. Whereas there are only forty-nine (49) textual themes in the first excerpt, the second excerpt nearly double that number with exactly ninety-five (95) textual themes. Marked themes are fourth in the ranking order and count a total number of eighty-four in both excerpts. More explicitly, the first excerpt contain thirty-one (31) marked themes representing 10.09% of the overall recorded themes therein and the second excerpt enclose fifty-three (53) marked themes i.e. 15.09 % of the different types of themes recorded in it. Interpersonal themes rank fifth counting just 02 viz. (0.65%) of the different types of themes recorded in

the first excerpt and only 08 that is (02.27%) of the overall themes in the second excerpt for a global number of 10 (01.51%) in both extracts. Dependent clauses as themes rank sixth with a total number of 04 (00.60%) in both studied texts altogether. In fact there are only three dependent clauses functioning as themes in the first excerpt and just one dependent clause as a theme in the second excerpt. Predicated themes rank last and are nonexistent in both excerpts. As it appears noticeable in the statistical table presented above, the first excerpt contains one hundred and thirty-five (135) clauses whereas the second excerpt encompasses one hundred and twenty-one clauses. Besides, both analyzed excerpts contain six hundred and fifty-eight (658) different types of themes. Such thematic patterns of the studied excerpts as the ones elaborated on so far are pregnant with meanings that are going to be unveiled in the subsequent section entitled interpretation of the findings.

4- Interpretation of Findings

This section unveils the linguistically codified messages of the selected excerpts. Actually, not all the thematic patterns of the selected texts are going to be taken into account especially as all of them don't encode meaning. As a consequence, this section looks into what gets to be theme, the choice of topical themes, and the markedness of theme choices to uncover the contribution of thematic choices as operated in the studied excerpts. Indeed, a close look into the thematic choices as made in the studied texts, have made important contributions to their cohesion and coherence as can be seen from the considerable number of textual themes recorded therein.

To start with, the second excerpt contains more multiple themes (that is to say a sequence of themes with often several textual and /or interpersonal themes occurring before the obligatory topical theme) than the first one. To be more specific, text1 contains just twenty-one (21) multiple themes whereas text2 counts forty-six multiple themes. Such a remarkable difference in the number of multiple themes contained in each of the texts has a lot to do with their mode values. Indeed, comparing the mode dimension of both excerpts, we can say that the first excerpt is virtually a conversational interaction with very few nominalizations. As for the second excerpt it contains not only a large number of multiple themes but also a lot of nominalizations. As a consequence it is a written to read text. Besides, both excerpts contain a high degree of modality. The first text contains seven modal finites among which the following: "ought to, could, can, might, must". While the second text contains twelve modal finites including: would, could, must, and might". A careful look into the modal finites clearly shows that both types of modality viz. modalization and modulation have been used in the studied texts. Their subtle use by the author first emphasizes the duty or responsibility of the group of boys marooned on an island in the jungle. It further underscores the necessity for the boys to get organized in such a precarious condition if they really want to survive. More to the point, it shows the rescue possibilities the boys have at their hands to save their lives from danger. Such possibilities include understanding among themselves, tolerance and love towards one another especially in that time of ordeal. The way the author has used modality in both excerpts drops a hint. In fact, just like the boys, many countries

and nations are in difficulties nowadays. William Golding's message here via the modality configurations in both excerpts is that of good leadership. The author is certainly conveying the message that countries, and nations worldwide could achieve better if their leaders could be less selfish, greedy, jealous, and evil and get more organized and planned. In the forty-sixth clause of the second excerpt the mood adjunct "perhaps" has been used thematically. This is an instance of an optional interpersonal theme since it could have been moved to the Rheme if the author wanted. In fact, this gives prominence to the expressions of tentativity which run through both texts realized through such modal finites as "could and might". Neither modalization nor modulation has been thematized in both excerpts. Such a non-thematization of modality in the studied texts added to the absence of the interrogative mood class which calls for interaction is a way in which they create their authority and distance.

Most of the topical themes in both studied texts are nominal groups referring to specific individuals such as Bill, Robert, Harold, Henry, the choir boy, Jack, Ralph, Simon to name but a few. Where the topical themes are not nominalizations they are personal pronouns like "He" referring to Piggy, Ralph Roger, and the other personae mentioned above, "we" as well as "they" referring to the group of young boys in the jungle. Other topical themes are demonstrative pronouns used to introduce Robert. A few others refer to part of the above mentioned personae's bodies "bruised flesh, his hair" Such a thematic depiction reveals the key characters around which William Golding has woven his message. Besides, it provides the texts with a clear focus on such topics as: democracy, leadership, unity for collective interest; on the one hand and hatred, jealousy and terror which reign among the boys in the jungle on the other. Through the election that the boys in the jungle had to run for to elect their leader for their rescue, together with its transparency and democratic character, William Golding is undoubtedly trying to put a clear message across. The message being delivered here is that democratically transparent elections should prevail over dictatorship and tyranny in nowadays societies, institutions and countries worldwide. More to the point leaders' terms at every single level of their hierarchical positions including the presidential term have to be respected for elections to be run for in due time. That would be a great development lever for both countries and nations all over the world.

Some of the topical themes refer to circumstantial expressions like "for the moment, by the time, there, etc." such usage of the topical themes by the author is indicative of the precarious life circumstances of the boys in the jungle. The transitivity functions or roles of the topical themes in the studied excerpts are: actor, sayer, senser, behaver, and carrier. Such linguistic pattern points to the fact that both extracts are concerned with experiences shared by the boys in the jungle about the world realities they face when in the Coral island. Moreover, few numbers of dependent clauses as topical themes to entire sentences 03 (0.97%) in the first excerpt and just 01 (0.28%) in the second excerpt have been recorded in the studied texts. Indeed, such hypotactic structures reveal that William Golding has not exploited the strategy of grammatical complexity while writing his texts. He has rather maintained a non-congruent style which has allowed him to build up the lexical density of the excerpts. Additionally, the thematic

position of the dependent clauses in the texts indicates a degree of pre-planning that is less common in spoken than written language. Such a thematic depiction of the excerpts has enabled them to appear like written language although they remain accessible and maintain their closeness to the spoken language. More to the point, the topical theme patterns relate to the variation of mode in the texts. As a rule, the choice to make a marked element theme generally relate to mode dimensions. As a matter of fact, the large number of marked themes as recorded in the studied excerpts, 31 in the first excerpt and 53 in the second excerpt for a total number of 84 marked themes in both excerpts representing 12.76% of the overall themes recorded in both excerpts is revelatory that both texts are not casual conversations but planned written texts. Following Eggins (1994, p.296), such an extensive usage of marked themes in the studied excerpts signals that a number of things in the contexts of the excerpts, require an unusual viz. atypical meaning to be made. Looking into the contexts of both studied excerpts, it can be grasped that the atypical encoded message being conveyed by William Golding via the marked themes is that of struggle for leadership. Alternatively put, the marked themes as used here have allowed the author to depict the challenges faced by the group of the boys in the island where their wayward to scale through a mere success become an object of struggle. In the same vein, the few recorded number of interpersonal themes in the studied texts is actually evidence that human relationships among the boys in the jungle, at this point in time when they need to be united more than ever to take up the deadly challenges they were all facing, have unfortunately fallen apart and consensus cracked. The other encoded meaning through the thematic depiction of the marked themes of the excerpts is that success, when badly managed, can become a source for such evils as selfishness, self-sufficiency, irreverence, pride, jealousy, hatred to name but a few. Such is the strong message being conveyed through Jack's insubordination to Ralph. Had Jack submitted himself to Ralph leadership instead of struggling for division in the jungle, rescue could have been theirs at the early stage of their landing on Coral island. Besides, a close look into the statistics shows that unmarked themes have largely overridden the marked ones. Such a thematic pattern has been adopted by the author viz. William Golding to make his texts very accessible to his readership

Conclusion

This study has examined two excerpts from William Golding's *Lord of the Flies* from the textual meaning theory perspective. It has been motivated by the desire to see to what extent textual meaning can help unveil encoded meanings in prose fiction. The study has adopted the quantitative and qualitative research method. Aimed at both unveiling how the author has structurally configured the selected texts clauses constituents for the communicative effects of his various messages therein and uncovering the contribution of thematic choices as operated in the studied excerpts, the article has made impressive findings as elaborated on in the foregoing subsection. Among several others, the thematic depiction of the overriding topical themes in the studied excerpts highlights the key characters around which the writer has woven his various messages. Besides, it provides

the texts with a clear focus on such topics as: democracy, leadership, unity for collective interest; on the one hand and hatred, jealousy and terror which reign among the boys in the jungle on the other. The topical theme patterns of the excerpts actually relate to the variation of their mode. The hypotactic structures of the dependent clauses as topical themes to entire sentences reveal that William Golding has not exploited the strategy of grammatical complexity while writing his texts. He has rather maintained a non-congruent style which has allowed him to build up the lexical density of the studied excerpts. The large number of marked themes recorded in both excerpts is indicative that both texts are not casual conversations but planned written texts. The few recorded numbers of interpersonal themes in the selected texts are evocative of the fallen apart human relationship among the boys in the jungle and how consensus among them cracked. Using the unmarked themes far largely over the marked ones in the studied texts, has allowed the writer to make them very accessible to his readership. To round off, such other theories of the systemic functional linguistics as discourse-semantics, interpersonal and experiential meanings could be applied to the studied texts for deeper meanings uncovering.

References

- Creswell, J. W. (2003). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (2nd Ed.). Thousand Oaks: Sage
- Darko, A. (2013). *Faceless*. Ghana: Subsaharan Publishers.
- Eggs, S. (1994). *An Introduction to Systemic Functional Linguistics*. London: Pinter Publishers Ltd.
- Gillian, B., & Yule, G. (1989). *Discourse Analysis*. Cambridge: Cambridge University Press
- Golding, W. (2009). *Lord of the Flies*. London: Faber and Faber Ltd.
- Hadumod, B. (1996). *Dictionary of Language and Linguistics*, (2nd ed). London and New York: Routledge
- Halliday, M.A.K and Mathiessen C. (2004). *An Introduction to Functional Grammar*(3rded.) London : Edward Arnold
- Halliday, M. A. K. (2002) *Linguistic studies of text and discourse*. London and New York: Continuum
- Halliday, M.A.K.(1985a). *Introduction to Fuctional Grammar*, Edward arnould: London.
- Halliday,M.A.K.,& Hasan,R.(1985). *Language, Text and Context*.Vic: DeakinUniversity Press.
- Halliday, M.A.K. (1971). 'Linguistic Function and Literary Style: An Inquiry into the Language of William Golding's *The Inheritors*' In S.B Chatman (ed.) *Literary Style*. London and New York: Oxford University Press. pp. 88-125
- Hadumod, B. (1996). *Dictionary of Language and Linguistics*, (2nd ed.). London and New York : Routledge
- Hoey, M. (2001). *Textual Interaction: An Introduction to Written Discourse Analysis*;Oxford:Routledge.

Appendices

The analysis in both selected excerpts has been carried out following the analysis keys hereafter:

Theme is underlined

Textual theme in *italics*

Interpersonal in CAPITALS

Topical theme in **bold**

Dependent clause as theme: **whole clause in bold**

Excerpt N°1

1 A **storm of laughter** arose² *and even the tiniest child* joined in.³ **For the moment**, the boys were a closed circuit of sympathy with Piggy outside: 4 **he** went very pink, // bowed his head // *and* cleaned his glasses again.⁷ **Finally the laughter** died away 8 *and the naming* continued. 9 **There** was Maurice, next in size among the choir boys to! Jack, 10 // *but* broad and grinning all the time. 11 **There** was a slight, furtive boy 12 **whom no one** knew, 13 **who** kept to himself with an inner intensity of avoidance and secrecy. 14 **He** muttered 15 *that his name* was Roger 16 // *and* was silent again. 17 **Bill, Robert, Harold, Henry; the choir boy who had fainted sat up against a palm trunk**, smiled pallidly at Ralph 18 // *and* said 19 *that his name* was Simon. 20 **Jack** spoke. 21 **"We've** got to decide about being rescued."

22 **There** was a buzz. 23 **One of the small boys, Henry**, said 24 *that he* wanted to go home. 25 **"Shut up,"** said Ralph absently. 26 **He** lifted the conch. 27 **"Seems** to me 28 **we** ought to have a chief to decide things."

"A chief! A chief!"

29 **"I** ought to be chief," said Jack with simple arrogance, 30 'because I'm chapter chorister and head boy. 32 **I** can sing C sharp."

Another buzz.

"Well then," said Jack, "I—"

34 **He** hesitated. 35 **The dark boy, Roger**, stirred at last // *and* spoke up.

37 **"Let's** have a vote."

"Yes!"

38 **"Vote** for chief"

39 **"Let's** vote—"

40 **This toy of voting** was almost as pleasing as the conch. 41 **Jack** started to protest 42 *but the clamor* changed from the general wish for a chief to an election by acclaim of Ralph himself. 43 **None of the boys** could have found good reason for this; 44 **what intelligence had been shown** was traceable to Piggy 45 *while the most obvious leader* was Jack. 46 **But there** was a stillness about Ralph 47 *as he* sat 48 // *that* marked him out: 49 **there** was his size, and attractive appearance; and most obscurely, yet most powerfully, 50 **there** was the conch. 51 **The being** that had blown that, had sat waiting for them on the platform with the delicate thing balanced on his knees, // *was set* apart. "Him with the shell."

“RALPH! RALPH!”

53“Let him be chief with the trumpet-thing.”

54Ralph raised a hand for silence.

“All right.55 Who wants Jack for chief?”

56With dreary obedience the choir raised their hands.

57 “Who wants me?”

Every hand outside the choir except Piggy’s was raised immediately. 59 Then Piggy, too, raised his hand grudgingly into the air. 60Ralph counted.

61“I’m chief then.”

62The circle of boys broke into applause.63 Even the choir applauded;64 and the freckles on Jack’s face disappeared under a blush of mortification.65 He started up//, then changed his mind and sat down again66 while the air rang 67Ralph looked at him, eager to offer something.

“68The choir belongs to you, of course.”

67“They could be the army—”

“Or hunters—”

68“They could be—”69The suffusion drained away from Jack’s face.70 Ralph waved again for silence.

71“Jack’s in charge of the choir.72 They can be—73what do you want them to be?”

“Hunters.” 74Jack and Ralph smiled at each other with shy liking. 75The rest began to talk eagerly. 76Jack stood up.

“All right, choir.77 Take off your togs.”

78As if released from class, the choir boys stood up, chattered, piled their black cloaks on the grass.80 Jack laid his on the trunk by Ralph.81 His grey shorts were sticking to him with sweat.82 Ralph glanced at them admiringly, 83and when Jack saw his glance84 he explained.85“I tried to get over that hill to see86 if there was water all round.87 But your shell called us.” 88Ralph smiled// and held up the conch for silence.

89“Listen, everybody.90 I’ve got to have time to think things out.91 I can’t decide what to do straight off.92 If this isn’t an island93 we might be rescued straight away.94 So we’ve got to decide95 if this is an island96. Everybody must stay round here// and wait// and not go away. Three of us—97if we take more98 we’d get all mixed,// and lose each other—99three of us will go on an expedition// and find out.100 I’ll go, and Jack, and, and. . .” 101He looked round the circle of eager faces.102 There was no lack of boys to choose from. “And Simon.”

103 The boys round Simon giggled,104 and he stood up, laughing a little. 105 Now that the pallor of his faint was over,106 he was a skinny, vivid little boy, with a glance coming up from under a hut of straight hair// that hung down, black and coarse. 107He nodded at Ralph.

108“I’ll come.” “And I—” 109Jack snatched from behind him a sizable sheath-knife// and clouted it into a trunk. 110The buzz rose// and died away.

111Piggy stirred.

112“I’ll come.”

113Ralph turned to him.

114“You’re no good on a job like this.”

“All the same—”

115“We don’t want you,”// said Jack, flatly. 116“Three’s enough.”

117Piggy’s glasses flashed.

118“I was with him119 when he found the conch.120 I was with him121 before anyone else was.” 122Jack said127 and the others paid no attention.123 There was a general dispersal.

124 Ralph, Jack and Simon jumped off the platform// and walked along the sand past the bathing pool. 125Piggy hung bumbling behind them. 126“walk in the middle of us,” Ralph, “128then we could talk over his head.”129The three of them fell into step.130 This meant that every now and then 131Simon had to do a double shuffle to catch up with the others.132 presently Ralph stopped// and turned back to Piggy. 133“LOOK.” 134Jack and Simon pretended to notice nothing.135 They walked on.

Excerpt N°2

1Ralph lay in a covert, wondering about his wounds.2 The bruised flesh was inches in diameter over his right ribs, with a swollen and bloody scar 3where the spear had hit him.4 His hair was full of dirt// and tapped like the tendrils of a creeper.5 All over he was scratched// and bruised from his flight through the forest.6 By the time his breathing was normal again,7 he had worked out that bathing8 these injuries would have to wait.9 How could you listen for naked feet10 if you were splashing in water?11 How could you be safe by the little stream or on the open beach? 12Ralph listened.13 He was not really far from the Castle Rock14 and during the first panic he had thought15 he heard sounds of pursuit.16 But the hunters had only sneaked into the fringes of the greenery, retrieving spears perhaps,// and then had rushed back to the sunny rock// as if terrified of the darkness under the leaves.17 He had even glimpsed one of them, striped brown, black, and red,// and had judged18 that it was Bill.19 But REALLY, thought Ralph, this was not Bill.20 This was a savage 21whose image refused to blend with that ancient picture of a boy in shorts and shirt 22The afternoon died away;23 the circular spots of sunlight moved steadily over green fronds and brown fiber24 but no sound came from behind the rock.25 at last Ralph wormed out of the ferns// and sneaked forward to the edge of that impenetrable thicket// that fronted the neck of land.26 He peered with elaborate caution between branches at the edge// and could see27 Robert sitting on guard at the top of the cliff.28 He held a spear in his left hand// and was tossing up a pebble// and catching it again with the right.29 Behind him a column of smoke rose thickly,30 so that Ralph’s nostrils flared31 and his mouth dribbled.32 He wiped his nose and mouth with the back of his hand and for the first time33 since the morning felt hungry.34 The tribe must be sitting round the gutted pig,35 watching the fat ooze// and burn among the ashes.36 They would be intent. 37Another figure, an unrecognizable one, appeared by Robert// and gave him something,// then turned// and went back behind the rock.38 Robert laid his spear on the rock beside him// and began to gnaw between his raised

hands.³⁹ So the feast was beginning⁴⁰ and the watchman had been given his portion.
⁴¹Ralph saw that for the time being⁴² he was safe.⁴³ He limped away through the fruit
trees, drawn by the thought of the poor food yet bitter⁴⁴ when he remembered the feast.
Feast today, and then tomorrow. . . . ⁴⁵He argued unconvincingly⁴⁶ that they would let
him alone, PERHAPS even make an outlaw of him.⁴⁷ But then the fatal unreasoning
knowledge came to him again. ⁴⁸The breaking of the conch and the deaths of Piggy and
Simon lay over the island like a vapor.⁴⁹ These painted savages would go further and
further.⁵⁰ Then there was that indefinable connection between himself and Jack;⁵¹ who
therefore would never let him alone; never.⁵²He paused, sun-flecked, holding up a
bough, prepared to duck under it.⁵³ A spasm of terror set him shaking⁵⁴ and he cried
aloud.⁵⁵ NO. They're not as bad as that.⁵⁶ It was an accident."⁵⁷He ducked under the
bough, ran clumsily, // then stopped // and listened.⁵⁸He came to the smashed acres of
fruit // and ate greedily.⁵⁹ He saw two Littluns // and, not having any idea of his own
appearance,⁶⁰ wondered why they screamed // and ran. ⁶¹When he had eaten⁶² he
went toward the beach.⁶³The sunlight was slanting now into the palms by the wrecked
shelter.⁶⁴ There was the platform and the pool.⁶⁵ The best thing to do was to ignore
this leaden feeling about the heart // and rely on their common sense, their daylight
sanity.⁶⁶ Now that the tribe had eaten,⁶⁷ the thing to do was to try again.⁶⁸ And
anyway, he couldn't stay here all night in an empty shelter by the deserted platform.
⁶⁹His flesh crept and he shivered in the evening sun. No fire; no smoke; no rescue. ⁷⁰
He turned // and limped away through the forest toward Jack's end of the island. ⁷¹The
slanting sticks of sunlight were lost among the branches.⁷² at length he came to a
clearing in the forest⁷³ where rock prevented vegetation from growing.⁷⁴ Now it was a
pool of shadows⁷⁵ and Ralph nearly flung himself behind a tree⁷⁶ when he saw
something standing in the center;⁷⁷ but then he saw⁷⁸ that the white face was bone⁷⁹
and that the pig's skull grinned at him from the top of a stick.⁸⁰ He walked slowly into
the middle of the clearing // and looked steadily at the skull // that gleamed as white as
ever⁸¹ the conch had done // and seemed to jeer at him cynically.⁸² An inquisitive ant
was busy in one of the eye sockets ⁸³ but otherwise the thing was lifeless. Or WAS it?
⁸⁴Little prickles of sensation ran up and down his back.⁸⁵ He stood, the skull about on
a level with his face, // and held up his hair with two hands. ⁸⁶The teeth grinned, ⁸⁷ the
empty sockets seemed to hold his gaze masterfully and without effort.⁸⁸What was it?
⁸⁹The skull regarded Ralph⁹⁰ like one who knows all the answers // and won't tell.⁹¹
A sick fear and rage swept him.⁹² FIERCELY he hit out at the filthy thing in front of
him // that bobbed like a toy // and came back, // still grinning into his face,⁹³ so that
he lashed // and cried out in loathing.⁹⁴ Then he was licking his bruised knuckles //
and looking at the bare stick,⁹⁵ while the skull lay in two pieces, its grin now six feet
across.⁹⁶ He wrenched the quivering stick from the crack // and held it as a spear
between him and the white pieces.⁹⁷ Then he backed away, keeping his face to the
skull // that lay grinning at the sky. ⁹⁸When the green glow had gone from the
horizon⁹⁹ and night was fully
accomplished,¹⁰⁰ Ralph came again to the thicket in front of the Castle Rock.
¹⁰¹He peeping through, he could see¹⁰² that the height was still occupied,¹⁰³ and whoever

it was up I04 there had a spear at the ready. I05 He knelt among the shadows // and felt his isolation bitterly. I06 They were Savages I07 it was true; I08 but they were human, I09 and the ambushing fears of the deep night were coming on. I10 Ralph moaned faintly. I11 tired though, he was, I12 he could not relax // and fall into a well of sleep for fear of the tribe. I13 MIGHT it not be possible to walk boldly into the fort, say— I14 “I’ve got pax,” I15 laugh lightly // and sleep among the others? I16 pretend they were still boys, I17 schoolboys who had said, “Sir, yes, Sir”— // and worn caps? I18 Daylight might have answered yes; but darkness and the horrors of death said no. I19 lying there in the darkness, I20 he knew I21 he was an outcast.