

# A CORPUS-BASED ANALYSIS OF COHESION IN WILLIAM GOLDING'S FICTIONAL REALMS: LORD OF THE FLIES

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#### ABSTRACT

The present study explores the use of cohesion in William Golding's "Lord of the Flies" through the lens of corpus linguistics. This approach utilizes quantitative data to offer objective and transparent understandings into a specific aspect of the text. By using Halliday and Hassan's model of cohesion (1976), the study specifically focuses on grammatical cohesion, examining how conjunctions function to connect words, sentences, and phrases, ultimately contributing to the coherence of the narrative. The AntConc3.4.4 corpus tool plays a central role in the analysis, facilitating the investigation of the frequency and distribution of conjunctions within the text. The research method involves the conversion of the novel into plain text for analysis, enabling a comprehensive examination of conjunction usage. The findings highlight the prominence of certain conjunctions like 'and,' 'for,' 'but,' 'or,' 'so,' 'yet,' and 'nor' within the text. By examining the frequency and significance of these coordinating conjunctions, this research aims to shed light on their role in shaping the narrative's coherence and overall meaning in Golding's celebrated novel.

#### **1. INTRODUCTON**

The present research uses Halliday and Hassan's cohesion theory (1976) to explore and interpret how conjunctions function to create coherence in William Golding's debut novel, "Lord of the Flies." While various studies have investigated Golding's novels, this study specifically centers on his first work. Halliday and Hasan (2014) categorize cohesion into four types: conjunction, ellipsis, substitution, and reference. This study focuses on investigating conjunctions among these categories. Its aim is to analyze the frequency of conjunctions in "Lord of the Flies" and understand their role in shaping the novel's themes, meaning, and overall structure. According to Crismore, Markkanen, and Steffensen (1993), conjunctions serve as markers within the text, aiding in constructing discourse, whereas Hyland (2005) views conjunctions as markers framing the text.

This research focuses on investigating a crucial cohesive tool: conjunctions. In English grammar, conjunctions act as connectors, linking words, sentences, phrases, and clauses together. According to Halliday and Hasan (2014), they stand as some of the most vital cohesive devices, serving to unite ideas within a text. Their primary function is to establish connections between ideas, essential for readers to comprehend the text's meaning. Without these cohesive devices, readers might struggle to develop a clear understanding of the ideas presented. Conjunctions marked in various forms, including coordinating, subordinating, and correlative conjunctions, each playing a specific role in connecting thoughts and fostering complete comprehension.



#### 1.1 Introduction of William Golding and Lord of the Flies

William Golding, a prominent figure in the literary landscape of the 20th century, stands as a testament to the power of words to illuminate the darkest corners of the human psyche. His masterful storytelling and persistent exploration of human nature have secured his place as one of the most significant authors of our time. He was born in Cornwall, England, in 1911; Golding's early life was shaped by the disturbances of the 20th century. The horrors of World War II, which he witnessed firsthand, left an unforgettable mark on his worldview and profoundly influenced his literary endeavors. This experience fueled his interest with the darker aspects of human behavior and the fragility of civilization, themes that would later permeate his writing.

Golding's literary career began with poetry and plays, but it was his novels that pushed him to international fame. His most celebrated work, "Lord of the Flies", published in 1954, became a literary milestone and an exploration of human potential for savagery. In addition, "Lord of the Flies" tells the harrowing story of a group of British schoolboys stuck on a deserted island after a plane crash. Their initial attempts to create an ideal society, with Ralph representing reason and order, soon fall apart under the weight of fear, and isolation. Jack, symbolizing uncontrolled aggression and violence, appears as a rival figure, leading the boys on a descent into chaos and barbarity.

Through the boys' descent into savagery, Golding masterfully reflects the duality within each of us. He exposes the potential for both good and evil that resides within human nature, prompting readers to confront uncomfortable truths about themselves and their capacity for both compassion and cruelty. Moreover, "Lord of the Flies" transcends mere storytelling. It is a rich tapestry woven with powerful symbols that amplify the novel's themes. The conch shell, initially a symbol of unity and democracy, becomes a contested object, highlighting the fracturing of their fragile society. The island itself, initially idyllic, transforms into a threatening environment, mirroring the boys' internal struggles and the loss of innocence.

"Lord of the Flies" continues to be a touchstone for readers and scholars alike. It has been adapted into several films and stage productions, each offering a fresh perspective on the novel's timeless themes. The story's enduring relevance lies in its exploration of universally relatable themes of leadership, morality, and the delicate balance between civilization and barbarity. While "Lord of the Flies" is undoubtedly Golding's most celebrated work, his other novels deserve recognition. "Pincher Martin" delves into the psychological struggles of a man stranded at sea, while "Rites of Passage" explores the complexities of coming-of-age during a sea voyage. Each of these works further demonstrates Golding's masterful storytelling and his ability to delve into the depths of human experience.

William Golding's legacy stands as a testament to the power of literature to illuminate the human condition. His unwavering commitment to exploring the depths of the human psyche compels us to confront uncomfortable truths and inspires us to strive for a better tomorrow. The enduring impact of "Lord of the Flies" and his other works ensures that Golding's voice will continue to resonate with readers for generations to come. Coordinating conjunctions, like 'and', 'but', 'for', 'nor', 'so', 'or', and 'yet', connect two words, sentences, or phrases that hold the same grammatical weight. Whison and Burks (1980) delineate the varied functions of these coordinating conjunctions.

For instance, 'and' functions to connect words or sentences, often adding further information or actions. For example:

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• Faiz requires a book, notebook, and a pencil.

• Gulzar Faima is completing her homework, and she has to wash cloths, too.

'But' serves the purpose of indicating contrast within sentences. For example:

- She loves swimming, **but** she doesn't like getting wet.
- I want to visit the park, **but** it's raining heavily outside.

'For' often signifies a reason or purpose in sentences. For example:

- She went to bed early, **for** she had an early morning flight.
- He brought an umbrella, **for** it might rain later.

'Nor' is employed in negative sentences or statements. For example:

- He neither called **nor** sent a message.
- She doesn't eat meat, **nor** does she drink cold drink

'So' often signifies a result or decision in sentences. For example:

- .He studied hard, **so** he passed the exam.
- She was feeling unwell, **so** she decided to stay home.

'Or' indicates alternatives or different options within sentences. For example:

- You can choose tea **or** coffee for breakfast.
- Are you going to the party, **or** are you staying home?

'Yet' is utilized to showcase contrast in sentences. For example:

• She studied diligently, yet she didn't perform well in the exam.

• He practiced a lot, yet he couldn't win the competition.

Subordinating conjunctions link clauses, specifically connecting dependent (subordinate) and independent (main) clauses. They establish a relationship between clauses, often indicating cause and effect. Examples of subordinating conjunctions include 'since', 'because', 'as', 'although', 'though', 'while', 'whereas', and others.

Since: Since it was raining, they decided to stay indoors.

Because: She went to bed early because she had an early morning class.

As: As he was tired, he decided to take a nap.

Although/Though: Although it was late, he continued working on his project.

While: While she was cooking, her brother was setting the table.

Whereas: She loves the city, whereas her husband prefers the countryside.

Correlative conjunctions are those that work in pairs. Gucker (1966) says, "Correlative

Conjunctions are the coordinate conjunctions (and, but, or, and nor) used with both, not only, either and neither."

Examples:

- Not only Gulzar Fatima **but** also her friends got admission at NUML Faisalabad.
- We planned to go to the party **but** both of my friends refused to come.
- Neither he went **nor** she attended the meeting.
- Either she will come or I will go to see her.

# **1.2 PROBLEM STATEMENT**

The analysis of linguistic cohesion within William Golding's fictional narratives lacks comprehensive exploration, leading to an insufficient understanding of how cohesive devices operate within his first novel Lord of the Flies. Despite recognition of cohesion's significance in literature, limited attention has been directed specifically toward Golding's linguistic techniques,



blocking a comprehensive interpretation of his narratives. The application of corpus-based methods in exploring cohesion within literary studies, particularly in Golding's context, remains relatively unexplored that is the main concern of present study.

# **1.3 PURPOSE OF THE STUDY**

The purpose of the study is to examine the complex distribution of linguistic cohesion within William Golding's novel Lord of the Flies. By using a corpus-based approach, which seeks to identify, analyze, and interpret the various cohesive devices surrounded in Golding's narratives. Through this consideration, the present study aims to uncover the interplay of grammatical elements. The primary purpose is to offer a comprehensive understanding of how such a linguistic device contribute to the coherence, and concentrative quality of Golding's literary work Lord of the Flies. Finally, the study seeks to provide valuable understandings into the difficult technique behind Golding's narratives, contributing to the scholarly discourse on linguistic cohesion in literature.

## **1.4 RESEARCH OBJECTIVES**

- To examine the use of conjunctions used by William Golding in the novel Lord of the Flies
- To investigate the frequency of these conjunctions as cohesive devices
- To interpret the use of conjunctions and how they support the meaning, complexity, and effectiveness of the text

### **1.5 RESEARCH QUESTIONS**

- 1. What is the prevalence and variety of conjunctions utilized by William Golding across the selected novel Lord of the Flies?
- 2. How does the frequency distribution of these conjunctions as cohesive devices vary across Golding's selected work?
- 3. In what ways do the employed conjunctions contribute to shaping the coherence, and effectiveness of Golding's text?

#### **1.6 SIGNIFICANCE OF THE STUDY**

This study holds significant scholarly value by offering a careful exploration of conjunctions as cohesive devices within William Golding's narrative Lord of the Flies. By comprehensively exploring these linguistic elements, the current study aims to explain the mechanisms shaping narrative coherence, enhancing the understanding of Golding's literary technique. The study's scope comprehends an in-depth examination of conjunctions' role in fostering textual cohesion and thematic depth across a selection of Golding's novel Lord of the Flies. Through this exploration, the study seeks to contribute novel understandings into the linguistic strategies employed by Golding, enhancing literary analysis methodologies. Ultimately, the study's findings hold promise in not only advancing the understanding of Golding's narrative techniques but also in informing broader discussions on the significance of conjunctions as cohesive tools within literature.

# 1.7 LIMITATIONS AND DELIMITATIONS OF THE STUDY

The present study encounters limitations primarily due to its selective focus on conjunctions within William Golding's novel Lord of the Flies. The restricted scope of the chosen novel Lord of the flies might restrict the comprehensive understanding of Golding's different writing styles



and thematic shades present across his entire literary works. Additionally, while emphasizing conjunctions as cohesive elements, this singular focus might overshadow the complex interaction of other cohesive devices, potentially limiting the depth of the analysis and its ability to capture the holistic nature of cohesion within Golding's narratives. Furthermore, the interpretive nature of evaluating conjunctions' impact on text complexity and effectiveness might introduce subjectivity, possibly influencing the objectivity of the study's findings and interpretations.

This study is delimited by its concentrated examination of conjunctions as the primary cohesive devices within William Golding's selected novel Lord of the Flies. By focusing merely on conjunctions, the study purposely narrows the lens of analysis, omitting a broader exploration of how different cohesive elements interact within Golding's narratives. Additionally, the study's delimited scope of novel may not include the entirety of Golding's literary collection, potentially excluding crucial variations in writing styles, themes, or narrative structures across his other works. The chosen corpus size and specific novel may restrict the generalizability of findings to Golding's entire literary works, limiting the applicability of the study's conclusions within the delimited boundaries of the selected novel and linguistic elements.

# 2. Literature Review 2.1 Cohesion

Cohesion refers to the way words and sentences are linked together within a text to create a coherent and meaningful whole. It encompasses two main types: lexical cohesion and grammatical cohesion. The primary goal of cohesion is to establish clear and meaningful connections between ideas and sentences throughout a text. To achieve this, writers employ a variety of cohesive devices that enhance the effectiveness and comprehension of the text. According to Halliday and Hasan (2014), cohesion arises from the semantic and linguistic relationships between elements within a text. A cohesive text is one in which these elements are interconnected semantically, making it meaningful and understandable for the reader. Cohesion extends beyond grammar to encompass vocabulary as well, hence its categorization into lexical and grammatical cohesion (Shehzadi, 2018).

# 2.2 Cohesion Model of Halliday and Hassan

The linguistic analysis of text is deeply rooted in the interpretation of meaning, which is only attainable when the text is comprehensible to the reader. Achieving clarity and understanding in a text hinges on the writer's effective use of cohesive ties and cohesive devices. These cohesive elements can be grammatical in nature, involving the employment of various grammatical structures to support the text's flow. Alternatively, cohesion can be lexical, deriving from the careful selection and arrangement of words within the text, also known as lexis and vocabulary.

#### 2.2.1 Lexical Cohesion

Lexical cohesion refers to the deliberate selection of words, lexis, and vocabulary within a text to achieve specific semantic and stylistic goals. It is essentially the "cohesive effect achieved through vocabulary choices" (Halliday & Hasan, 2014). Lexical cohesion plays a crucial role in establishing connections between ideas, enhancing understanding, and creating a cohesive textual flow.

# 2.2.2 Grammatical Cohesion

Grammatical cohesion focuses on the organization of sentences within a text. Halliday and Hasan identified four primary types of grammatical cohesion: reference, substitution, ellipsis, and conjunction.



Reference involves the use of two words or expressions within a sentence to refer back to a specific person, idea, or object. It can be either situational or textual, and it can be anaphoric or cataphoric. Anaphoric reference occurs when the reference is to a preceding event, idea, person, or expression, while cataphoric reference occurs when the reference is to a subsequent event, person, expression, or idea.

Substitution is a grammatical relationship that avoids the repetition of lexical items. Instead of repeatedly mentioning something, writers can employ appropriate substitutes to maintain coherence.

Ellipsis, another form of substitution, involves the omission of lexical items. Halliday and Hasan (2014) categorized ellipsis into three types: nominal, verbal, and clausal. Nominal ellipsis involves the omission of head nouns, verbal ellipsis involves the omission of verbal groups, and clausal ellipsis involves the omission of clauses.

Conjunction, the most significant grammatical cohesive device, serves to connect two words, sentences, or textual elements. While acting as a bridge between the preceding and subsequent parts of a sentence, conjunctions also contribute to the meaning and coherence of the text. Conjunctions can be categorized as coordinating conjunctions (e.g., "and," "or," "but"), subordinating conjunctions (e.g., "because," "although," "if"), and conjunctive adverbs (e.g., "on the other hand," "nevertheless").

#### 2.3 Application of Cohesion Model on previous works

Kuncahya (2015) in her research on Developing English Competence analyzed the types of cohesion to interpret the cohesion in terms of compatibility as language. She used qualitative method. She interpreted two types of cohesion that are lexical and grammatical cohesion. She used Halliday and Hassan's model of cohesion and also Bloor and Bloor's model. According to her narrative texts usually have two main functions that are this type of texts construct meaning in the minds of readers and also narrative texts enable the reader to develop a good and desirable behavior. These are the reasons that differ narrative texts from other types of texts. This is all because of cohesion that enables the readers to interpret, analyze and express the meaning that affect them in attaining the desirable behavior. She concluded her research that reiteration was most frequently found in the text.

Malah (2015) his study explored the realm of lexical cohesion within abstracts of research articles in Applied Linguistics, building upon Halliday and Hasan's foundational work on cohesion in discourse analysis. His study aimed to identify the types and frequencies of lexical ties employed in these abstracts and to investigate their role in enhancing abstract coherence. He analyzed 40 research article abstracts from various Applied Linguistics subfields, the study utilized a mixed-methods approach, amalgamating quantitative and qualitative analyses. The findings revealed 754 instances of lexical ties, predominantly characterized by Repetition (54%), followed by Collocation (14%) and hyponymy (11%). Additionally, the research highlighted the substantial contribution of lexical cohesion to the propositional development within the typical move structures of research article abstracts. It emphasized the relevance of such investigations not only within Applied Linguistics but across diverse academic disciplines, shedding light on the crucial role of lexical cohesion in facilitating coherent and structured academic discourse.

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Afzaal, Hu, Chishti, and Imran (2019) in their research study on Pakistani English newspapers, apply Halliday and Hassan's model of cohesion. They applied this model to examine all cohesive devices and their regular pattern in the newspaper. They examined the newspaper, "The Daily Dawn" and selected articles of Cyril Almeida in it. They analyzed the cohesive devices and the linguistic techniques that are used by Cyril Almeida in articles to make them comprehensive, understandable and clear. They examined the five cohesive devices that are referencing, ellipsis, conjunction, substitution and lexical cohesion in the articles of Cyril Almeida's articles in Pakistani English newspaper. These articles are mainly cohesive because of semantic linkage and lexical cohesion in grammar and vocabulary.

Octa (2020) in this study, grammatical cohesion in students' narrative texts was explored within the context of the English Education Study Program at STKIP PGRI Bandar Lampung. She used qualitative methods; data were collected from the writings of third-semester students in the academic year of 2019/2020. The study aimed to identify and determine the dominant types of grammatical cohesion devices employed. She applied Halliday and Hasan's cohesion theory; the researcher analyzed sentences and noted the occurrence of grammatical cohesion devices. The research encompassed 53 student narratives, observing the prevalence of reference, conjunction, ellipsis, and substitution as grammatical cohesion devices. Results indicated reference as the most dominant device (72.64%), followed by conjunction (18.81%), ellipsis (6.21%), and substitution (2.34%). The study concluded that students predominantly utilized reference in their narrative writing. In the context of language teaching, these findings underscored the importance for educators to comprehend cohesion when selecting texts for instructional purposes, emphasizing the significance of discourse analysis and narrative text comprehension in language pedagogy.

Mehraby (2010) in his research, a stylistic investigation of William Golding's selected works was conducted from a linguistic perspective. The focus was on identifying linguistic peculiarities evident in Golding's writing style, aiming to enrich verbal communication. Golding's use of stylistic devices was highlighted as a distinct feature, showcasing resourcefulness, imaginative prowess, and an experimental approach to life within his narratives. The study aimed to analyze Golding's texts across phonological, syntactic, semantic, and discourse levels, offering a structured exploration within seven chapters. Al-Mehraby's research contributed valuable insights into Golding's stylistic repertoire, illustrating how his unconventional approach forged cohesion and coherence within his literary creations.

Mahcene (2013) in his research study, the focus was on analyzing the use of simile in William Golding's novel, "Lord of the Flies." The research aimed to uncover Golding's motivations behind employing this specific figure of speech and highlighted potential tendencies of overuse within the novel. The study encompassed four chapters: the first providing an overview of figurative language with a specific focus on simile, the second delving into various theoretical perspectives on simile, including contributions from Fishlov and Aristotle, the third chapter critically reviewing Golding's literary contributions with a specific emphasis on "Lord of the Flies," and finally, the fourth chapter offering an investigation into the syntactic structure and meaning of similes within the novel. The adopted simile model aimed at dissecting its structural and semantic components, exploring its role in depicting fictional elements within the narrative. Mahcene's inquiry concluded that while Golding may have overused simile, this linguistic device served to enhance language by providing vivid descriptions. Additionally, the study proposed



suggestions for future research endeavors in this area, aiming to further enrich readers' understanding of Golding's stylistic choices.

(Jiang) 2022 analysis examined William Golding's "Lord of the Flies" through ecoenvironmental psychology, revealing the novel's critique of Western ethical values centered on modernity. It highlighted Golding's portrayal of the interconnectedness between humanity and nature, challenging anthropocentrism and technological rationality. The paper underscored the narrative's call for ecological ethics and respect for nature, emphasizing the repercussions of a lack of such ethics in the face of ecological disasters caused by modern science. Jiang's work showcased the novel's prescient ecological ethics consciousness, offering valuable insights into addressing contemporary ecological crises through interdisciplinary approaches in ecological psychology, thus proposing innovative research paths to tackle environmental challenges.

Mahmoud, Ameen, and Zoubi's (2022) study sheds a new light on William Golding's view of evil and good in Lord of the Flies. Their research challenges prevailing notions where evil is considered a societal construct while good is seen as internal, both shaped by external influences. Contrarily, Golding contends that inherent evil resides within humanity, intrinsic and not merely a product of culture. He juxtaposes this with the potential for good, suggesting its reliance on societal structures, cultural norms, and human interaction. Golding's novel explores into profound philosophical inquiries concerning individual existence, societal norms, and the necessity of law and order. The study centers on Golding's critique of man's innate capacity for evil in the absence of societal constraints. Emphasizing Golding's pessimistic perspective, the research seeks to scrutinize modern literary definitions of good and evil within the context of the author's narrative.

Nada and, Ajwan's (2023) their corpus-based analysis study, focused on the modal auxiliaries within William Golding's novel "The Lord of the Flies." Employing a mixed-methods approach, the study employed quantitative analysis through concordance and frequency tools like AntConc3.4.4, followed by qualitative methods to discern the functional and contextual meanings of these modal auxiliary verbs in the novel. The analysis revealed 549 instances of modal auxiliary verbs, categorized into nine types, with 'could' and 'can' being the most frequent. 'Would,' 'might,' 'must,' 'should,' 'will,' 'may,' and 'shall' also appeared, each contributing to various intentional, epistemic, deontic, and dynamic meanings within the narrative. This comprehensive breakdown offers insights into the distribution and semantic functions of modal auxiliaries, enhancing understanding of linguistic nuances within Golding's work.

#### 3. Research Methodology

The present study is conducted by developing corpus-based approach. The research is directed on William Golding's first novel Lord of the Flies. This study is conducted by using the linguistic technique that is corpus linguistics. This research examines the coordinating conjunctions, the frequency of these conjunctions and also the meaning that these coordinating conjunctions convey. The study used this technique to get a description of conjunctions and their use in novel Lord of the Flies. This novel consists of 251 pages. The research is conducted on the complete text of novel. These conjunctions were taken out from novel by using software AntConc3.4.4. This tool is designed for text mining, text analysis and for general purpose analysis. Lawrence Anthony from US designed this corpus software. The total numbers of token are 62123 in the selected novel Lord of the Flies. This novel is taken as word file and this file is



converted into plain text by using part-of-speech tagger and is fed to AntConc3.4.4. It is corpus processing software which helps to analyze the text of the novel. Frequency of the conjunctions is counted by this corpus tool.

### **3.1 Theoretical Framework**

This research study of the novel Lord of the Flies by William Golding is conducted quantitatively by using the cohesion model of (Halliday & Hasan, 2014). Halliday and Hassan defined four main types of cohesive devices which are conjunction, referencing, ellipsis and substitution. Out of all these the most important is conjunction that is more noticeable in sentences. It is the intersentence cohesive device. It distinguishes one sentence from the other. It is different from other cohesive devices. Conjunctive elements are cohesive and meaningful. They express definite meaning.

### 4. Data Analysis and Interpretation

Conjunctions are the linking devices that join two words, two sentences or two phrases. There are different types of conjunctions like coordinating conjunction, correlative conjunctions and subordinating conjunctions. Coordinating conjunctions are those that join words, phrases, clauses and sentences. These are for, and, nor, but, or, yet and so. Correlative conjunctions work in correlation means they are used in pairs like neither/nor, either/or, not only/but also etc. subordinating conjunctions are those that join dependent and independent clauses like because, since, as, although, though, while and whereas. These conjunctions are studied and counted in William Golding's novel Lord of the Flies by using a software AntConc3.4.4. AntConc3.5.9. The most frequently used conjunction in the novel is 'and'. As shown in figure 1.

Figure 1: Frequency of Conjunction 'and' in novel Lord of the Flies by William Golding

Target Corpus	KW	IC Plot File	View Cluster N-Gram Collocate Word Keyword Wordcloud				
Name: temp Files: 1	Total Hits:         2338         Page Size         100 hits         I to 100 of 2338 hits         I						
Tokens: 62123		File	Left Context	Hit	Right Context		
Lord of the Flies.txt	1	Lord of the	re going to do about the snake-thing." Ralph laughed,	and	the other boys laughed with him. The small boy		
	2	Lord of the	back pricking, to the platform. Piggy and Simon followed him	and	the other boys came sneaking after. Ralph took the		
	3	Lord of the	looked round in inquiry to make sure that everyone understood	and	the other boys nodded at him. The row of		
	4	Lord of the	with things, those twisty things in the trees." He paused,	and	the other littluns laughed in horrified sympathy. "Then I		
	5	Lord of the	leaves that he carried. One of them contained white clay,	and	the other red. By them lay a stick of		
	6	Lord of the	you are." He came to himself with a jolt. Piggy	and	the other two were by him. They were laden		
	7	Lord of the	conveyed a warning, given out of the pride of ownership,	and	the boys ate faster while there was still time.		
	8	Lord of the	which exploded with a sharp crack. The flame flapped higher	and	the boys broke into a cheer. "My specs!" howled		
	9	Lord of the	the flashes of lightning the air was dark and terrible;	and	the boys followed him, clamorously. Roger became the pig,		
	10	Lord of the	high trees; falling, still falling, it sank toward the beach	and	the boys rushed screaming into the darkness. The parachute		
	11	Lord of the	get more wood!" Life became a race with the fire	and	the boys scattered through the upper forest. To keep		
	12	Lord of the	rose even higher. He saw a shelter burst into flames	and	the fire flapped at his right shoulder and there		
	13	Lord of the	something you rush off, like, like—" He paused for breath,	and	the fire growled at them. "And that's not		
	14	Lord of the	desperately fast, with the heat beating on his left side	and	the fire racing forward like a tide. The ululation		
	15	Lord of the	the fire. He built a little tent of dead wood	and	the fire was safely alight. "That was near." "He'		
	16	Lord of the	may be passing. Do you remember how he went hunting	and	the fire went out and a ship passed by?		
	17	Lord of the	you," said Jack, sneering. "You left it behind. See, clever?	And	the conch doesn't count at this end of		
	Searc	th Query 🗹 Words	Context Size Context Size 10 token	(s)	<b>T</b>		
	and		✓ Start [	Adv Sea	rch		
Progress 100%	Sort (	Options Sort to rig	ht v Sort 1 1R v Sort 2 2R v Sort 3 3R v Order by f	req 🗸			

It has been found that overall in the novel 'and' is used 2338 times by William Golding. The words that are joined using the conjunction 'and' are also shown in the figure 1a that how many



times it is used with one word like it is highlighted in the above mentioned figure that 'and' is used three times with the phrase 'the other' in different circumstances. 'And' is used to join the large bodies of sentences and it is also used to join just few words. It explains the flow of speech and idea. William Golding used it frequently to join large sentences for the expression of single idea. Conjunctions are cohesive devises and thus they stick the ideas together in the text.

pus Files	Tool Preferences Help — Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List	
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	Plot: 1 FILE Lord of the Files.txt	01
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Figure 2: Plot of Conjunction 'and' in the novel Lord of the Flies by William Golding

The word "and" is a conjunction, a common linguistic element connecting words, phrases, or clauses within a sentence. In the context of a plot generated from a specific file, such as "Lord of the Flies.txt," where "and" has 2338 concordance hits among 62123 words, this conjunction likely plays a significant role in connecting ideas or concepts within the text. Its high frequency suggests that it serves as a crucial link between different elements in the narrative, possibly indicating frequent enumerations, additions, or relationships between various story components. The plot's data showcasing the substantial occurrences of "and" implies its pervasive usage in joining thoughts, actions, or events within the storyline, highlighting its fundamental role in structuring and connecting textual elements in "Lord of the Flies

Figure 3: Frequency of Conjunction 'for' in the novel Lord of the Flies by William Golding

1600	SSN Online: 27 SSN Print: 270			
arget Corpus lame: temp	KWIC Plot File View Total Hits: 322 Page Size 1			
iles: 1 okens: 62123	File	Left Context	Hit	Right Context
Lord of the Flies.txt	1 Lord of the	another thing. We need shelters because of the—" He paused	for	a moment and they both pushed their anger away.
	2 Lord of the	straight. And first of all, I'm speaking." He paused	for	a moment and automatically pushed back his hair. Piggy
	3 Lord of the	from the unlooked-for contact. Green lights of nausea appeared	for	a moment and ate into the darkness. Roger lay
	4 Lord of the	great scab had formed on his right knee. He paused	for	a moment and peered at the figure on the
	5 Lord of the	him the one thing he hasn't got." Piggy paused	for	a moment and peered round at the dim figures.
	6 Lord of the	clutched the conch to him. "He's a coward himself."	For	a moment he paused and then went on. "On
	7 Lord of the	white sand. "Jack!" Jack turned and looked back at Ralph.	For	a moment he paused and then cried out, high-
	8 Lord of the	show. Like the Coral Island." Ralph looked at him dumbly.	For	a moment he had a fleeting picture of the
	9 Lord of the	conch still glimmered by the chief's seat. He gazed	for	a moment or two, then went back to Piggy. "
	10 Lord of the	was something you could hunt and kill!" said the head.	For	a moment or two the forest and all the
	11 Lord of the	below the horizon swung downwards to eye-level. Ralph looked	for	a moment at the growing slice of gold that
	12 Lord of the	can do is get ourselves rescued." Jack had to think	for	a moment before he could remember what rescue was. "
	13 Lord of the	so like the curtain that flapped in his brain that	for	a moment he thought the blinking was inside him.
	14 Lord of the	glanced swiftly round to confirm that he was utterly alone.	For	a moment his movements were almost furtive. Then he
	15 Lord of the	the fire like a bomb. Tall swathes of creepers rose	for	a moment into view, agonized, and went down again.
	16 Lord of the	stockings with an automatic gesture that made the jungle seem	for	a moment like the Home Counties. The voice spoke
	17 Lord of the	not. I just think you'll get back all right."	For	a moment nothing more was said. And then they
	Search Query 🗹 Words	Case Regex Results Set All hits V Context Size 10 toke	n(s)	÷

'For' is used 322 times in the novel Lord of the Flies by William Golding. 'For' is used both as a preposition and as a conjunction. Although it has been used three hundred and twenty two times but it is not merely used as a conjunction. Like in the sentences that are placed at the top of figure 2a are examples of 'for' as a preposition. It is used as preposition when it is followed by a noun and it is used as a conjunction when it acts as a bridge to join two clauses. So 'for' is used both as a conjunction and as a preposition to support the meaning and complexity of sentences. It is a cohesive device that supports the meaning of the text. William Golding made an excellent and technical use of conjunctions that support the themes and ideas of the novel.

Figure 4: Plot of Conjunction 'for' in the novel Lord of the Flies by William Golding

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AntConc 3.5.9 (Window File Global Settings To Corpus Files Lord of the Files.tot					
Total No. 1 Files Processed	Search Term ☑ Words □ Case □ Regex     Plot Zoom       for     Advanced     Image: Case □ Regex       Start     Stop     Show Every Nth Row 1			<mark>) /// 100 E</mark>	>

This figure shows the plot of 'for' which means that 'for' is used with different words. The word "for" functions as a conjunction, typically indicating purpose, cause, or reason within a sentence. In the context of the plot generated from "Lord of the Flies.txt," where "for" has 322 concordance hits among 62123 words, its usage likely serves to convey reasons or justifications within the narrative. Although it appears less frequently compared to other conjunctions, its occurrences suggest an emphasis on explaining motivations, intentions, or connections between events or actions in the text. Its presence may signify the author's intent to provide explanations or contextualize situations, contributing to the depth and reasoning behind character actions or story developments in "Lord of the Flies."Another important conjunction used in the novel is 'but'.

# Figure 5: Frequency of the Conjunction 'but' in the novel Lord of the Flies by William Golding

	SSN Online: 2 SSN Print: 27			
a <b>rget Corpus</b> ame: temp les: 1	KWIC Plot File V Total Hits: 284 Page Size			
kens: 62123	File	Left Context	Hit	Right Context
ord of the Flies.txt	1 Lord of the	pool and he approached this one preparing to be disappointed.	But	the island ran true to form and the incredible
	2 Lord of the	of the strange glamour that had once invested the beaches.	But	the island was scorched up like dead wood—Simon
	3 Lord of the	the leaves. Dartmoor was wild and so were the ponies.	But	the attraction of wildness had gone. His mind skated
	4 Lord of the	almost as pleasing as the conch. Jack started to protest	but	the clamor changed from the general wish for a
	5 Lord of the	thing is: we need an assembly." No one said anything	but	the faces turned to Ralph were intent. He flourished
	6 Lord of the	sea. The horizon stretched, impersonal once more, barren of all	but	the faintest trace of smoke. Ralph ran stumbling along
	7 Lord of the	He tried to be offhand and not too obviously uninterested,	but	the fat boy hurried after him. "Aren't there
	8 Lord of the	top of the Castle Rock. Samneric were arguing with someone.	But	the ferns and the grass were near. That was
	9 Lord of the	going to do?" "Just have to get on without 'em." "	But	the fire." He frowned at the black and white
	10 Lord of the	It wasn't half cold down there in the night.	But	the first time Ralph says 'fire' you goes howling
	11 Lord of the	rock, and the white and brown clouds brooded. Nothing prospered	but	the flies who blackened their lord and made the
	12 Lord of the	the forest. "After her!" They raced along the pig-track,	but	the forest was too dark and tangled so that
	13 Lord of the	noise of fabric blown open. Neither of the boys screamed	but	the grip of their arms tightened and their mouths
	14 Lord of the	first panic he had thought he heard sounds of pursuit.	But	the hunters had only sneaked into the fringes of
	15 Lord of the	was not the steep ascent round the shoulders of rock,	but	the occasional plunges through the undergrowth to get to
	16 Lord of the	go without sleep? He yearned for a bed and sheets—	but	the only whiteness here was the slow spilt milk,
	17 Lord of the	one was to send up a beckoning column of smoke;	but	the other was to be a hearth now and
	Search Query 🗹 Words	Case Regex Results Set All hits Context Size 10 toke	en(s)	<u>+</u>

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The conjunction 'but' is used 284 times in the novel Lord of the Flies by William Golding. It is used to join the contrastive clauses. In the above mentioned figure it is used in different contrastive sentences. It is used in different circumstances to support the meaning and to deliver the idea and concept of the story. It is also used as a preposition when it is followed by a noun. It is a cohesive device that joins those sentences that are contrastive and thus adds to the meaning of text. It is used as coordinating conjunction when used alone to bridge two contrastive ideas in a complex sentence.

Figure 6: Plot of Conjunction 'but' in the novel Lord of the Flies by William Golding

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AntConc 3.5.9 (Window File Global Settings Too Corpus Files Lord of the Flies.txt	IPreferences       Help         Concordance Concordance Plot       File View Clusters/N-Grams Collocates Word List         Concordance Hits       284         Plot       File Licord of the File.tt         13       File View Clusters/N-Grams Collocates         14       14	52 		
Total No. 1 Files Processed	Search Term     Words     Case     Regex     Plot Zoom       but     Advanced     Image: Case     State     Show Every Nth Row     Image: Case       Start     Stop     Show Every Nth Row     Image: Case     Image: Case     Image: Case			>
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The word "but" serves as a conjunction, often used to indicate contrast or contradiction within sentences. In the context of the plot generated from "Lord of the Flies.txt," where "but" has 284 concordance hits among 62123 words, its frequent appearance suggests a significant role in highlighting contrasts or conflicts within the narrative. This conjunction likely serves to introduce opposing or contrasting ideas, events, or perspectives, emphasizing differences or divergences in the storyline. Its consistent presence in the plot data implies its vital function in introducing tension, complexity, or shifts in thought within "Lord of the Flies," contributing to the development of conflicting elements or ideas within the text. Another conjunction used in the novel is 'or'.

Figure 7: frequency of conjunction 'or' in the novel Lord of the Flies by William Golding

ICEEO IS	SSN Online: 23 SSN Print: 270	09-7617			
arget Corpus Name: temp iles: 1	KWIC Plot File Vie Total Hits: 111 Page Size				
okens: 62123	File	Left Context	Hit	Right Context	
Lord of the Flies.txt	1 Lord of the	pain in your stomach, whether it's a little one	or	a big one—" "Yours is a big one." "When	
	2 Lord of the	If only we could make a radio!" "Or a plane—" "—	or	a boat." Ralph dredged in his fading knowledge of	
	3 Lord of the	rose ritually, as at the last moment of a dance	or	a hunt. "Kill the pig! Cut his throat! Kill	
	4 Lord of the	smoke with pleasure. "If only we could make a radio!" "	Or	a plane—" "—or a boat." Ralph dredged in his	
	5 Lord of the	envelope and a stamp. An' there isn't a mailbox.	Or	a postman." The success of his tiny joke overcame	
	6 Lord of the	and someone would say we ought to build a jet,	or	a submarine, or a TV set. When the meeting	
	7 Lord of the	say we ought to build a jet, or a submarine,	or	a TV set. When the meeting was over they'	
	8 Lord of the	long, tangled here and there, knotted round a dead leaf	or	a twig; faces cleaned fairly well by the process	
	9 Lord of the	deep sea waves. They were miles wide, apparently not breakers	or	the banked ridges of shallow water. They traveled the	
	10 Lord of the	panting. He flung himself down by some ferns. The tree,	or	the charge? He mastered his breathing for a moment,	
	11 Lord of the	stopped singing and dancing and drifted away toward the sea	or	the fruit trees or the shelters. Ralph dropped down	
	12 Lord of the	serious face. "As if," said Simon, "the beastie, the beastie	or	the snake-thing, was real. Remember?" The two older	
	13 Lord of the	was more enchantment. Some act of God—a typhoon perhaps,	or	the storm that had accompanied his own arrival—had	
	14 Lord of the	the steepest part of the mountain, and in a minute	or	two the chant had died away. Piggy sniveled and	
	15 Lord of the	could hunt and kill!" said the head. For a moment	or	two the forest and all the other dimly appreciated	
	16 Lord of the	the west, and unheeded, the sun lay only an inch	or	two above the sea. Their faces were lit redly	
	17 Lord of the	himself, then looked away again at nothing. For a moment	or	two Simon was happy to be accepted and then	
	Search Query 2 Words	Case Regex Results Set All hits V Context Size 10 toker	n(s)	<u>↓</u>	

'Or' is another most frequently used coordinating conjunction. It is used 111 times in the novel. It is used when there are two alternatives or two possible situations. The above given figure shows the use of 'or' in the novel Lord of the Flies by William Golding. In all these sentences there is some sort of possibility or alternative situations for something. In this way it functions as a cohesive device to bridge two possible situations or alternatives. It is used as a coordinating conjunction when used alone but when it is used in relation to another conjunction 'either' it becomes correlative conjunction. In the novel it is used both as a coordinating conjunction and as a correlative conjunction.

Figure 8: Plot of conjunction 'or' in the novel Lord of the Flies by William Golding

JAHANU 17	ISSN Online: 2709-7625         Vol.6         No.3         2023           ISSN Print: 2709-7617
AntConc 3.5.9 (Window File Global Settings To Corpus Files Lord of the Flies.txt	
Total No. 1 Files Processed	Search Term Ø Words       Case       Regex       Plot Zoom         or       Advanced       113       113         Stant       Stop       Show Every Nth Row       1       1         re to search       Image: Stand Case       Image: Stand Case       Image: Stand Case       Image: Stand Case         re to search       Image: Stand Case       Image: St

The conjunction "or" plays a pivotal role within sentences, typically signaling alternatives or choices. In the context of the plot generated from "Lord of the Flies.txt," where "or" appears 111 times among 62123 words, its usage implies the presentation of options or alternatives within the narrative. While it may appear less frequently compared to other conjunctions, its instances indicate instances of decision-making, contrast, or possibility within the text. Its function involves presenting different paths, choices, or outcomes, contributing to the development of divergent narratives or scenarios within "Lord of the Flies." Despite its lower frequency, its presence signifies the introduction of alternatives or varying possibilities, enriching the storyline with elements of choice or contrast. In this way conjunctions support the meaning and complexities of themes and ideas in the novel. Another conjunction used in the novel is 'so'.

Figure 9: Frequency of Conjunction 'so' in the novel Lord of the Flies by William Golding

LEEG I	SSN Online: 22 SSN Print: 270	09-7617		
Farget Corpus Name: temp Files: 1	KWIC Plot File Vie Total Hits: 201 Page Size	w Cluster N-Gram Collocate Word Keyword Wordcloud		
okens: 62123	File	Left Context	Hit	Right Context
Lord of the Flies.txt	1 Lord of the	before them and spray dashed up to the very creeper	SO	that the boys were wet and shrieking. They tried
	2 Lord of the	Roger ceased to be a pig and became a hunter,	50	that the center of the ring yawned emptily. Some
	3 Lord of the	nothing. Now both his hands were clenched over his forehead	SO	that the fair hair was kept out of his
	4 Lord of the	accident of this pull lifted the head and chest upright	so	that the figure seemed to peer across the brow
	5 Lord of the	them. A sudden breeze shook the fringe of palm trees,	so	that the fronds tossed and fluttered. Sixty feet above
	6 Lord of the	faces of white and red and green rushed out howling,	so	that the littluns fled screaming. Out of the corner
	7 Lord of the	not know he possessed and swerved over the open space	so	that the spears went wide. He saw the headless
	8 Lord of the	next cliff was further back from the creepers and trees	so	that they could trot up the path. This again
	9 Lord of the	up the path. This again led into more open forest	so	that they had a glimpse of the spread sea.
	10 Lord of the	up. Some unknown force had wrenched and shattered these cubes	so	that they lay askew, often piled diminishingly on each
	11 Lord of the	life-like movement would scare them off for a moment	so	that they made a dark cloud round the head.
	12 Lord of the	Then he said nothing for a time but breathed fiercely	so	that they were awed by him and looked at
	13 Lord of the	over. He rubbed his rump and sat on the twister	so	that he fell in the grass. He downed badly;
	14 Lord of the	a toy and came back, still grinning into his face,	so	that he lashed and cried out in loathing. Then
	15 Lord of the	face. This wind pressed his grey shirt against his chest	so	that he noticed—in this new mood of comprehension—
	16 Lord of the	then the patches blinked more rapidly, dulled and went out,	so	that he saw that a great heaviness of smoke
	17 Lord of the	Astonished, he heard his voice come out, cool and casual,	so	that the bitterness of Jack's taunt fell powerless. "
	Search Query 🗹 Words	Case Regex Results Set All hits Context Size 10 token	(s)	
	so	→ Start	Adv Sea	arch

'So' is the coordinating conjunction that is used 201 times in the novel Lord of the Flies by William Golding. It is a cohesive device that is used when the result of something is told in the next clause. It is used to show the decision or the result. In this novel William Golding used 'so' as a cohesive device to show the result or decision of something. This is shown in the above mentioned figure. 'So' is also used with the uncountable noun 'many' and 'much' to show the frequency or the quantity of something.

Figure 10: Plot of conjunction 'so' in the novel Lord of the Flies by William Golding

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Files Processed	So         Advanced         Image: Start         Stop         Show Every Nth Row         Image: Start         Stop         Start         Stop         Start         Stop         Start         Stop         Start         Stop         Stop </th

The conjunction "so" serves as a connector indicating consequence, result, or purpose within sentences. In the plot generated from "Lord of the Flies.txt," where "so" appears 201 times among 62123 words, its frequent occurrence implies a significant role in establishing causality or explaining outcomes within the narrative. This conjunction likely functions to link actions, events, or ideas, emphasizing cause-and-effect relationships or indicating reasoning behind story developments. Its consistent presence suggests the establishment of logic or connections between events, portraying consequences or explanations within "Lord of the Flies." Despite its moderate frequency, "so" contributes to shaping the narrative flow by conveying reasons, consequences, or outcomes, strengthening the coherence and rationale behind various plot elements within the text. Another coordinating conjunction used in the novel is 'yet'.

# Figure 11: Frequency of the Conjunction 'yet' in the novel Lord of the Flies by William Golding

ANUTO IS	SN Print: 2709-	7617		
Target Corpus Name: temp	KWIC Plot File View Total Hits: 26 Page Size 100	Cluster N-Gram Collocate Word Keyword Wordcloud hits V G 1 to 26 of 26 hits O		
Files: 1 Tokens: 62123	File	Left Context	Hit	Right Context
Lord of the Flies.txt	1 Lord of the	flushed. "We want meat." "Well, we haven't got any	yet.	And we want shelters. Besides, the rest of your
	2 Lord of the	they haven't found all the animals in the sea	yet."	Argument started again. Ralph held out the glimmering conch
	3 Lord of the	ashes. "Kill the pig. Cut her throat. Spill her blood."	Yet	as the words became audible, the procession reached the
	4 Lord of the	fruit trees, drawn by the thought of the poor food	yet	bitter when he remembered the feast. Feast today, and
	5 Lord of the	gloom, and held out his hands. "I haven't finished	yet." "	But you've talked and talked!" "I've got
	6 Lord of the	knew what was coming. Jack's voice went up, tremulous	yet	determined, pushing against the uncooperative silence. "He's like
	7 Lord of the	of them was an obvious subject for a shower, and	yet—	hair, much too long, tangled here and there, knotted
	8 Lord of the	his skillful feet deal with the difficulties of the path.	Yet	here his feet seemed less skillful than before. For
	9 Lord of the	passion vibrated in Ralph's voice. "But you haven't	yet."	His invitation might have passed as casual, were it
	10 Lord of the	ahead. They went more slowly than Ralph had bargained for;	yet	in a way he was glad to loiter, cradling
	11 Lord of the	there was his size, and attractive appearance; and most obscurely,	yet	most powerfully, there was the conch. The being that
	12 Lord of the	triumphantly, to hear the sounds of the hunt dying away.	Yet	no one made a sound; and as the minutes
	13 Lord of the	body where he had watched his own pulse. Silence again.	Yet	not entirely so. They were whispering out there; and
	14 Lord of the	and thrown half a dozen boys backwards into the grass.	Yet	now, he saw, no one had had the wit—
	15 Lord of the	to have lost the prominent tummy of childhood and not	yet	old enough for adolescence to have made him awkward.
	16 Lord of the	big and horrid." He paused, half-frightened by the recollection	yet	proud of the sensation he was creating. "That was
	17 Lord of the	in the wrong. They waited for an appropriately decent answer.	Yet	Ralph's throat refused to pass one. He resented,
	Search Query 🗹 Words 🔲	Case 🗌 Regex Results Set All hits	en(s)	÷
	yet	✓ Start	Adv Sea	arch

'Yet' is a cohesive devise used 26 times in the novel Lord of the Flies by William Golding. It is used as a conjunction when it joins two clauses or phrases but it acts as an adverb when modifying verb, adjective or another adverb. In this novel it is used as a conjunction. Mostly it is used to introduce contrast in the sentences and is most often used with another conjunction 'and'. So in the novel it is less frequently used yet indicating the important usage of this coordinating conjunction. It shows the contrast and is used in the sense of nevertheless or but.

Figure 12: Plot of the conjunction 'yet' in the novel Lord of the Flies by William Golding

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File Global Settings Too Corpus Files Lord of the Flies.txt	ol Preferences Help Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List Concordance Hits 26 Total Plots (with hits) 1	
	Plot: 1 FILE: Lord of the Flies.txt 3 6 0 00 11 133 14 15 16 17 19 19 20 21 22 23	м 58
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The conjunction "yet" operates as a connector often used to introduce contrasts or unexpected outcomes within sentences. In the plot generated from "Lord of the Flies.txt," where "yet" appears 26 times among 62123 words, its limited occurrence implies a specific emphasis on presenting contradictions or unexpected developments within the narrative. Its infrequent appearance suggests moments of surprise or contradiction, introducing unforeseen contrasts or shifts in thought. Despite its low frequency, "yet" likely contributes to the narrative by highlighting unexpected or conflicting elements, adding depth and complexity to the storyline in "Lord of the Flies." Its usage serves to emphasize contrasting ideas or events, marking moments of divergence or contradiction within the text. This conjunction is less frequently used in the novel by William Golding. It is used in the contrastive sense. Another coordinating conjunction used in the novel by William Golding is 'nor'.

# Figure 13: Frequency of the Conjunction 'nor' in the novel Lord of the Flies by William Golding

lame: temp iles: 1	KWIC     Plot     File View     Cluster     N-Gram     Collocate     Word     Keyword     Wordcloud       Total Hits:     7 Page Size     100 hits     I to 7 of 7 hits     I     I				
okens: 62123	File	Left Context	Hit	Right Context	
Lord of the Flies.txt	1 Lord of the	he could not remember when he had restarted this habit	nor	any time when he indulged it. "Be sucking my	
	2 Lord of the	to talk sense. There was no solemn assembly for debate	nor	dignity of the conch. "Think." Most, he was beginning	
	3 Lord of the	see Piggy go to the twins and whisper to them,	nor	how the three boys went together into the forest. "	
	4 Lord of the	he saw, no one had had the wit—not himself	nor	Jack, nor Piggy—to bring a stone and wedge	
	5 Lord of the	no one had had the wit-not himself nor Jack,	nor	Piggy—to bring a stone and wedge the thing.	
	6 Lord of the	didn't hunt." "No more did Ralph," said Piggy wetly, "	nor	Simon." He amplified. "There isn't more than a	
	7 Lord of the	nature, said nothing. He offered no opinion on the beast	nor	told Ralph why he had chosen to come on	

The conjunction 'nor' is used just 7 times in the novel Lord of the Flies by William Golding. It is less frequently used in the novel. It is used when something quite negative is said but is used before positive verb. In this novel it is used as a coordinating conjunction when used alone in the sentence. William Golding made an excellent use of conjunctions to support the complex themes and ideas of the novel. The use of conjunctions is actually the play on words and he played with them in the best possible way.

Figure 14: Plot of the Conjunction 'nor' in the novel Lord of the Flies by William Golding

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<ul> <li>AntConc 3.5.9 (Windo</li> <li>File Global Settings To</li> <li>Corpus Files</li> </ul>	ws) 2020	- 0 ×
Lord of the Flies.txt	Concordance Hits 7 Total Plots (with hits) 1 Plot: 1 FILE: Lord of the Flies.tt	
Total No. 1 Files Processed	Search Term V Words Case Regex Plot Zoom	

The conjunction "nor" functions as a connector used to introduce negative alternatives or compound negative ideas within sentences. In the plot generated from "Lord of the Flies.txt," where "nor" appears merely 7 times among 62123 words, its minimal occurrence suggests a specific emphasis on presenting negated alternatives or compound negative ideas within the narrative. Its infrequent appearance indicates instances where the narrative explicitly negates or denies further options or possibilities. Despite its rarity, "nor" likely contributes to the text by highlighting moments of exclusion or denial, marking situations where alternatives are explicitly negated or excluded from consideration in "Lord of the Flies." Its usage implies a deliberate effort to emphasize the absence of alternatives or options, emphasizing the limitation or denial of specific choices or outcomes within the storyline. William Golding made an advantageous use of conjunctions to express the themes, ideas and complexity of the meaning in the novel.

In the plot generated from "Lord of the Flies.txt," the conjunction "and" emerges as the most frequent connector, appearing 2338 times among 62123 tokens. Its high frequency signifies its pivotal role in linking ideas, actions, or events, indicating continuance or addition within the narrative. "And" serves to join thoughts or actions, contributing to the flow and coherence of the storyline by emphasizing relationships or combinations of elements.

On the other end, the conjunction "nor" appears as the least frequent, occurring merely 7 times among 62123 tokens. Its infrequent appearance signifies its specific emphasis on negating alternatives or denying compound negative ideas within the narrative. Despite its rarity, "nor" contributes by explicitly excluding or negating options, marking instances where alternatives are denied or excluded from consideration in "Lord of the Flies." Its usage underscores limitations or refusals of specific choices or outcomes within the storyline.

The stark contrast in frequency between the most and least frequent conjunctions, "and" and "nor," highlights their distinct roles. While "and" emphasizes continuity and connection, facilitating coherence within the text, "nor" serves to negate or exclude, marking moments of



denial or exclusion of alternatives. Both play crucial roles in structuring and shaping the narrative, albeit in fundamentally different ways.

Table 1: Frequency of coordinating conjunctions used in the novel Lord of the Flies by						
William Golding						
Serial No:	CONJUNCTIONS	FREQUENCY OF CONJUNCTIONS				
1	AND	2338				
2	FOR	322				
3	BUT	284				
4	OR	111				
5	SO	201				
6	YET	26				
7	NOR	7				

The table displays how often William Golding used different joining words in "Lord of the Flies" to explain what the story means and its themes. These joining words, called coordinating conjunctions, act like bridges. They link words, sentences, and ideas together in the story, making complex thoughts easier to understand. This research focuses on this language feature to see how these words help keep the story connected. Looking at the table, it's clear that the word 'and' is used the most. It's like a super bridge, linking long sentences and even joining individual words and phrases together.

# 5. Conclusion

In Haliday and Hassan's model, cohesive devices are like building blocks for making sense in writing. Without these, ideas become scattered and lose their meaning. Using these devices helps ideas grow and become clearer. This study looked at how these joining words supported the meaning and themes in the novel. First, it searched for these joining words in the novel. Then, it counted how often each one was used. For example, it found that the word 'and' appeared more than two thousand times. 'And' is a word that joins things together, like words or sentences. It helps make new ideas and connects sentences so that readers follow along easily without feeling lost.

In William Golding's novel, another word 'for' appears over three hundred times. It does a double job, it's a preposition when followed by a noun, and it's a conjunction when it connects phrases. This helps the writer create new thoughts. 'But' and 'or' are used more than two hundred times each. They're like bridges in English grammar, linking ideas together. On the other hand, words like 'so,' 'yet,' and 'nor' are used less frequently in the story. The study's third question was about understanding how these joining words support the story's meaning, themes, and ideas. Each of these words helps to give the story meaning. They act as links, connecting ideas and making the text understandable. This research ends by highlighting these joining words, showing how important they are in making the story clear and meaningful.

The present study suggests using corpus-based methods for literary analysis because they give quick and quantitative results. Normally, these analyses need a lot of texts, which can take a long time to gather. However, this study only looked at one novel, so the findings might not apply to all of William Golding's works. Future studies could look at all of the author's works to get a broader understanding.



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