

MOOD AND MODALITY PATTERNS OF TWO EXCERPTS FROM WILLIAM GOLDING'S LORD OF THE FLIES

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Abstract

This article scrutinizes mood and modality in selected excerpts from William Golding's Lord of the Flies. The theory that underpins this scholarship is that of the interpersonal metafunction of the Systemic Functional Linguistics (henceforth SFL), an approach proposed by Halliday (1985/1994) and propounded by some of his followers like Eggins (1994/2004) and Matthiessen (2014) for the study of language and its function(s). The study uses the mixed quantitative and qualitative methodology. It has interestingly made important findings. Among many others presented in the subsection entitled findings and interpretation, the scholarship has revealed that both studied texts share a common focus on the giving of information about leadership problems, dictatorship, savagery, civilization, human nature dark side or inherent evil, loss of innocence, and the future of mankind. Modalization in the selected excerpts has been used to describe the desperate successive situations the personae of the excerpts went through, their planning for a better future, as well as the possibilities they had to get out of the ordeal. Furthermore, modulation has been used to reveal both the characters' strong inclination to finding the ways out to their precariousness, and the necessity for them to take salutary actions that will make their dreams of being rescued real. The study has interestingly paved the way to such further investigations related areas of the systemic functional linguistics as experiential and textual meanings, discourse-semantics analyses of reference, lexical and conjunctive relations to name but a few.

Keywords: *modality, modalization, modulation, mood, SFL.*

Résumé

Cet article examine les modes et modalités dans deux extraits du roman de William Golding intitulé : Lord of the Flies. La théorie qui sous-tend cette recherche est celle de la métafonction interpersonnelle de la linguistique systémique fonctionnelle (désormais SFL), une approche proposée par Halliday (1985/1994) et propagée par certains de ses disciples comme Eggins (1994/2004) et Matthiessen (2014) pour l'étude du langage et de ses fonctions. L'étude utilise la méthodologie mixte. Elle a abouti à des résultats importants. Entre autres présentés dans la sous-section intitulée résultats et interprétation, l'étude révèle que les deux textes étudiés partagent un centre d'intérêt commun sur la fourniture d'informations relatives aux problèmes de leadership, la dictature, la sauvagerie, la civilisation, le côté obscur de la nature humaine ou le mal inhérent, la perte de l'innocence, et l'avenir de l'humanité. La modalisation dans les extraits sélectionnés a été utilisée pour décrire les situations

successives désespérées que les personnages des extraits ont traversées, leur planification pour un avenir meilleur, ainsi que les possibilités qu'ils avaient de sortir de l'ornière. De plus, la modulation a été utilisée pour révéler à la fois la forte propension des personnages à trouver des voies de sortie à leur précarité, et la nécessité pour eux de poser des actions salutaires qui concrétiseront leur rêve de sortie de danger. L'étude s'ouvre à d'autres recherches dans des domaines liés à la linguistique systémique fonctionnelle tels que les significations expérientielles et textuelles, les analyses sémantiques du discours et l'étude des références, les relations lexicales et conjonctives pour n'en citer que quelques-uns.

Mots clés : modalité, modalisation, modulation, mode, SFL

1. Introduction

William Golding's novel *Lord of the Flies* has held the attention of many readers all around the world since its publication in 1954. One of the best sellers in literary works, the novel has sold over twenty-five million copies in English alone worldwide. The readable writing style, the elaborate language use, the themes and events developed and presented in the novel by the author, which are cross culturally real and topical, are certainly some of the reasons that have moved so many people to it. Nevertheless, there are so many symbolisms that require serious attention to understand all through the novel. More to the point, the author has encoded a lot of messages via the symbolism that some of his characters represent. The interactive relationship among these symbolic personae is also evocative of a lot of meanings encoding. As such, examining the role relationship played by each of the characters in interaction in the novel would help, at the level of the underlying structure, get the authors intended messages. As a consequence, it is important to look into the linguistic means used by the author to encode meanings in order for his readership to have full understanding of his hidden messages which would have remained otherwise misunderstood. To achieve this, the study uses the theory of the interpersonal meaning (Halliday & Matthiessen, 2014) to examine the different types of mood and modality used by the characters of the purposefully selected excerpts. Actually, the author's choices of mood and modality types and their distribution among his characters in the selected excerpts have largely contributed in digging out incredibly deep meanings. In addition to this introduction, the study goes round such other cruxes as: theoretical framework and literature review, methodology, mood, modality and adjunct types identification in the selected excerpts, findings and interpretation, a conclusion and a reference list.

2- Theoretical Framework and Literature Review

2-1- Theoretical Framework

Eggs (1994:2) argues that "*texts are rich in meaning, then they make out meanings about relationship and attitude*". Actually, interpersonal meaning is realized through mood and modality. Indeed, the mood description of a sentence allows us to see how language functions to enable an interaction to take place. The mood structure is the organization of a clause to realize interpersonal meaning. Analyzing mood patterns or interpersonal meaning involves the identification of mood types, modality (modalization and modulation) and adjuncts types. In fact, there are four mood types:

- Declarative moods which are used to give information by stating what is or happens.

Eg: Ralph sat on a fallen trunk

- Interrogative moods used to request information. They are of two categories: polar interrogatives and wh- interrogatives

Eg: Is there a signal? Where did you go?

- Modulated interrogative moods that serve to request information indirectly.

Eg: would the ship have gone?

- And imperative moods used to get somebody to do something. (e.g.: Come back!)

Like mood, modality is part of what makes language interactive. According to Wales (1989), modality is concerned with speakers' attitudes and perspectives towards the propositions they express. It is essentially a subjective and qualifying process: judging the truth of propositions in terms of degrees of possibility, probability or certainty; and expressing also meanings of obligation, necessity, volition, prediction, knowledge and belief, etc. Alternatively put, modality concerns attitude to the proposition being expressed. It is a complex area of English grammar which has to do with the different ways in which a language user can intrude on his/her message,

expressing attitudes and judgments of various kinds (Eggins 1994:179). Modality has two dimensions: modalization and modulation. Indeed, modalization involves the expression of two kinds of meanings: Probability (possibly, probably, likely) and Usuality or frequency (sometimes, usually, always etc.) of propositions.

The meanings made through modalization can be present in the clause either through the choice of finite modal operators like can, must, might, or through mood adjuncts of probability and certainty. They can also be encoded through both a modal finite and a mood adjunct. In other respects, modalization can also be realized through particular mood adjuncts that Halliday (1985a:334-40) calls grammatical metaphor: a clause that expresses modalization and that is appended to the main clause using a particular type of mood adjuncts. They include: I reckon, I guess, I think, I suppose, I'm sure, I believe.

Modulation on the other hand is the expression of both obligation and inclination. As a matter of fact, obligation can be expressed through such finite operators as *should*, *must*... They can also be expressed through the expansion of the predicator (e.g. I was *obliged to* leave the premise where “obliged to” is a modulated predicator). Indeed, there are three degrees of modulation: high (*must/required to*); medium (*should/supposed to*) and low (*may/allowed to*). The meanings of modulation can be expressed in clauses in several different ways. First, they can be expressed in the finite as a modulated verbal operator as in the following example: you *shouldn't/must/have to* take the book away from the library. Second, they can also be expressed through subjective and objective expressions that are external to the main clause. In that regard, meanings of inclination may be expressed subjectively by making the speaker's inclination an adjectival element which is followed by an infinitive clause as in the example hereafter: we are *willing to help* you get out of the woods. Finally, meanings of obligation and necessity can be expressed objectively through a passive expansion of the predicator as in: the students are *required to hand over* the assignment next week latest. In a nutshell, modulation is “a way for speakers to express their judgments or attitudes about actions and events” (Eggins, 1994: 189).

Adjuncts are participant constituents which contribute some additional, not so crucial, information to the clause. They are adverbial or prepositional elements. As a matter of fact, there are three classes of adjuncts: circumstantial, modal, and textual adjuncts. As a matter of fact, circumstantial adjuncts add experiential content to the clause by expressing some circumstances related to the clause. They refer to time, place, cause, matter, accompaniment, beneficiary, agent, result and purpose. Modal Adjuncts on the other hand, add interpersonal meaning to the clause. They express meanings which are somehow linked to the creation and maintenance of the dialogue. They are four main types of modal adjunct: mood, polarity, comment and vocative adjuncts. Mood adjuncts and polarity adjuncts act directly on the mood constituent and are consequently shown as being mood elements whereas comment adjuncts and vocative adjuncts affect the clause as a whole and are not included in the mood or the residue either.

Mood adjuncts express probability (maybe, certainly...) and usuality (always, usually...) intensification or minimization (absolutely, somewhat, just...), presumption (obviously, presumably...) and inclination (happily, willingly)

Polarity Adjuncts are “Yes” or “No” and their common conversational alternatives such as *yea, yep, na, nope etc.* found in ellipsis realized in minor clauses

Comment Adjuncts function to express an assessment about the clause. They occur in clause initial position or directly after the subject and are realized through adverbs (frankly, really, fortunately...)

Vocative adjuncts can be identified as names which are not functioning as subject or complements, but are used to directly address the person named. They occur initially or finally in the clause

Textual adjuncts are meanings to do with the organization of the message itself. They are of two categories: conjunctive and continuity adjuncts. They are neither classified in the mood nor in the residue box

Conjunctive adjuncts are expressed by cohesive conjunctions. They function to provide linking relation between a sentence and another.

They typically occur at the beginning of the sentence, but can occur at other points. They include however, moreover...

Continuity adjuncts are a sub-category of textual adjuncts. They include the continuative and continuity items, particularly frequent in causal talk, such as *well, yea, oh*, where these items occur to introduce a clause and signal that a response to prior talk is about to be provided.

2-2- Literature Review

Many studies have been conducted using the Systemic Functional Linguistics (SFL) theories to help better understand texts and dig into the authors' hidden messages. This subsection of the work reviews the research works already carried out on interpersonal meaning especially.

Yokossi (2018) has carried out a theoretically founded analysis of two extracts from Chimamanda Ngozi Adichie's *Half of a Yellow Sun* to decode both her world view and ideology behind her writing for a better understanding of the whole novel with a view to making her message accessible to the laymen. The study arrived at impressive results. Among others, Adichie has written *Half of a Yellow Sun* to get important messages across. To descend to particulars, the analysis has unveiled that unkindness, wickedness, violence, heartlessness and mistrustfulness are some of the evils that the Nigeria-Biafra war has resulted into. Adichie's selections of modality in the studied excerpts reveal the possibility of new developments of the bygone civil war. The high rate of circumstantial adjuncts has contributed to improve the texts experiential density, and complements other strategies used by Adichie to make her novel very well written in mode.

Koutchadé and Mèhouénou (2016) deal with gender and power relation in Akachi Ezigbo's *The Last of the Strong Ones*. Basing on the tripartite exploration of mood, modality and tenor, their work has found that women are oppressed by patriarchy. The study has also shown how women react to their condition. The importance of the work lies in the fact that it shows women's activism and struggle to change their plight. It also reveals some useful contributions that language can make to improve human condition through enhancing gender justice and equity. The scholarship reveals that women folk have to be self-assertive and demand their rights rather than remain coward and complacent with

the males who dominate them if they really want to gain their autonomy and freedom.

Kousouhon and Dossoumou (2015) focus on an analysis of interpersonal metafunction through mood and modality systems in Kaine Agary's *Yellow Yellow* from a critical discourse and womanist perspective. Their paper deals with a full insight into how the writer encodes her life experience through fictional depiction via the medium of interactional language. To this end, the scholars build on such operative toolkits as mood, epistemic and deontic modality patterns. The findings of the study and their interpretation have contributed to disclose how instrumental interpersonal meaning description is to establish consensus between people holding antagonistic relationships. Moreover, the findings of the work suggest a revolutionary change in the traditional women's status in order to build and foster a balanced gender relation in Africa.

Ilham (2019) carried out a research work on mood and modality of interpersonal meaning in research journal articles. The study aims at analyzing how the mood and modality of interpersonal meaning are used in research journal articles published internationally. The study used qualitative approach and appeals to content analysis design. The data were taken from six research journal articles in three fields of study (Linguistic, English language teaching and Medical) written by English native and non-native writers. Theoretical sampling was applied to collect the number of research journal articles. The data of this study were one thousand nine hundred and ninety-two clauses analyzed using analysis table of mood consisting of subject, finite and modal adjuncts on the one hand, and modality consisting of modalization and modulation on the other. The findings of the study show that the six research journal articles are informative and effectively use stated subject, past and present finite as well as possibility and usuality to deliver interpersonal meaning. These findings provide grammatical characteristics of mood and modality in international research journal articles.

Hadiani (2019) examined interpersonal meaning in students' explanation texts. The study is aimed at investigating the interpersonal meaning in students' explanation texts. Six texts taken from students' writings were used as the instruments of text analysis. The theories of

Systemic Functional Linguistics and explanation text were used as the framework of the text analysis. The findings show that students have employed mood types which are formed by the subject and finite as mood element along with predicator and complement as Residue. The arrangement of subject and finite in the clauses demonstrates that declarative mood type is used dominantly in the texts to realize the speech function of a statement. It suggests that the students have attempted to provide information to the readers which are relevant to the social function of the explanation text. Moreover, the little use of modality in students' texts indicates that the students present factual information. This evidence has shown the students' efforts to position themselves in the texts and to build relationships with the readers. The study concludes that students have been able to create an effective explanation text which is intended to inform how something is done.

As it can be witnessed from the above reviewing of related literature to the study at hand, no research work, to my best knowledge, has been so far carried out on mood and modality patterns in Golding's prose fiction. It then goes without saying that there is still room for the present research and that it is unquestionably a plus to the existing scientific knowledge.

3- Methodology

For the reliability and validity of the findings this research has arrived at, the studied excerpts have not been selected at random. The selection of the excerpts is based on the criteria that they involve some of the key characters of the novel and yield to the examination of mood and modality for meanings decoding via the application of the theory of the interpersonal meaning. Furthermore, the selected excerpts have met the requirement that they encompass some of the themes dealt with in the novel. This third selection criterion has made it possible to use the discourse analysis method through which William Golding's ideology about the social issues he wrote about has been looked into to dig out invisible meanings. Following the systemic approach, the selected excerpts have been broken into their clause constituents to enable the mood analysis. In fact, the research has appealed to the mixed quantitative and qualitative methodology. The quantitative component of the mixed method has served to quantify the number of mood and

modality types recorded in the scrutinized selected texts. Drawing on the quantitative method, the qualitative one has been used to underpin the interpretation of the findings.

4- Mood, Modality and Adjunct Types Identification in the Selected Excerpts

The statistical results of the analysis carried out in the two selected excerpts available in the appendices are presented in the table hereafter: NB: F= Frequency, P= Percentage

Table1. Recap statistical table of the mood, modality and adjunct types recorded in the selected excerpts.

Mood Types		Excerpt N01		Excerpt N02		Total	P (%)of the total number of each mood type in both excerpts
		F	P	F	P		
Declarative		270	95.74	434	96.65	704	96.30
Interrogative	Polar interrogative	04	1.41	05	1.11	09	1.23
	Wh-interrogative	02	0.70	01	0.22	03	0.41
Modulated interrogative		01	0.35	05	1.11	06	0.82
Imperative		05	1.77	04	0.89	09	1.23
Modality Types							
Modalization		34	77.27	37	84.09	71	80.68
Modulation		1	22.7	07	15.	17	19.31

		0	2		90		
T y p e s o f A d j u n c t s	Circumstantial	19	17.59	32	17.29	51	17.40
	Mood	00	00.00	00	00.00	00	00.00
	Polarity	02	01.85	00	00.00	02	00.68
	Comment	10	09.25	22	11.89	32	10.92
	Vocative	01	0.92	06	03.24	07	02.38
	Conjunctive	64	59.25	106	57.29	170	58.02
	Continuity	12	11.11	19	10.27	31	10.58

The various percentages in the above statistical table have been calculated per category. The percentage of each mood type has been calculated first in relation to the overall number of mood types recorded in each excerpt and then with respect to the total number of the mood types recorded in both excerpts taken together. Next, the percentage of each modality type has been reckoned with regard to the total number of modalities recorded in each excerpt and in both excerpts added up. The percentage of each one of the different types of the adjuncts recorded in the studied texts has been calculated following the same principle.

Indeed, a look at the statistical table presented above shows that the selected texts really yield to the study at hand especially as they embed the different main components of the interpersonal meaning theory namely mood, modality and adjuncts. As it can be seen, these components have been realized in both analyzed excerpts in significant numbers. As a matter of fact, the mood type with the highest overriding frequency in both excerpts is the declarative mood. Indeed,

declarative moods account for 96.30 % of the overall number of seven hundred and thirty-one (731) declarative moods recorded in both studied excerpts. Interrogative moods are almost nonexistent in the studied excerpts. To descend to particulars, the Polar interrogatives count just nine representing 1.23% of the total number of the recorded mood types in both studied texts. As for the wh- interrogatives, they are only three in number (0.28%) in both excerpts. Modulated interrogative moods account for 0.82%. Though occurring with relatively few numbers imperative moods have also been recorded. They occur in fairly low proportions in the excerpts. They count just 09 (1.23%) in number.

In other respects, a glance at the statistical table provided above points out that modalization largely dominates the modality category with a total number of 71 modalized structures representing 80.68% of the overall modality patterns in both excerpts. As for the modulation, it comes second of the category with a global number of 17 viz. 19.31% of the overall recorded modality structures in the scrutinized texts.

As it appears in the above statistical table, conjunctives largely override the other types of adjuncts in the studied excerpt. More specifically, they all alone gather a crushing number of one hundred and seventy (170) out of the two hundred and ninety-three (293) adjuncts recorded in both excerpts, all categories taken into account. They are followed in the ranking order, under this category, by the circumstantial adjuncts which are fifty-one in number in both excerpts representing 17.40% of all the different adjunct types recorded therein. Comment adjuncts come third and are a whole number of thirty-two viz. 10.92% of all identified adjunct types in the studied excerpts. Besides, continuity adjuncts, in both texts, gather nearly the same number as the comment adjuncts and are in total thirty-one (10.58%) in both texts. Vocative adjuncts are far fewer in number. Both excerpts taken together count only seven vocatives. The least occurring adjunct type is the polarity adjunct. Indeed, they are virtually missing in both studied texts with a very low percentage of 0.68% and count only two (02). Remarkably, mood adjuncts are non-existent in both excerpts. The meanings of the mood, modality and adjunct patterns as presented in this statistical

description of the analysis carried out are going to be explored in the upcoming subsection.

5- Findings and Interpretation

The analysis of the mood and modality structures of a clause helps to uncover its interpersonal meanings. In this perspective, Eggins (1994) asserts that:

it is by looking at how people use these systems of Mood and Modality in the clauses they exchange with each other that we can see speakers making meanings about such interpersonal dimensions as: the power or solidarity of their relationship; the extent of their intimacy; their level of familiarity with each other; and their attitudes and judgments (p.193).

Drawing upon the above quotation, examining the mood and modality patterns of the studied excerpts will undeniably help unveil the author's linguistically encoded meanings therein. Such is what this subsection is devoted to. In fact, the selected excerpts from William Golding's *Lord of the Flies* under study have displayed interesting interpretable linguistic features that largely contribute, not only to the excerpts better understanding but also, to the whole novel better understanding as an indirect result.

As a matter of fact, the prevalence of declarative mood structures over the other mood types in both selected excerpts is not only remarkable but also meaningful. Indeed, there are a total of seven hundred and four (704) declarative mood structures in the studied texts that count altogether seven hundred and thirty-one (731) ranking clauses. Such preponderance of the declaratives in the studied excerpts indicates that both excerpts share a common focus on the giving of information. It also highlights that a whole lot of information has been shared in the studied excerpts. Such pieces of information have been about leadership problems, dictatorship, savagery, civilization, man's hidden agenda or inherent evil, loss of innocence, war and the future of mankind. A particular emphasis has been laid on the symbolism of fire on the mountain. Actually, the introduction of fire in the novel is symbolic and has two basic meanings. First it represents the worst

impulses that the boys will let loose on the island giving vent to animosity, savagery, horror and ultimately death. Fire is also symbolic of illumination and civilization. Indeed, the boys have shown through their released impulses that they are not civilized and that they need civilizing. The large number of the declarative moods is indicative of the emphasis the author is trying to lay on ways of life and the importance he lends to it. The boys would have had a runaway success if they were well mannered and less wicked or savage. The boys' life on the island such as depicted here is illustrative of life reality in some societies in which some wicked people let their impulses go out of their control exposing the other citizens and their own lives to jeopardy. The author is calling attention to the danger's societies can be exposed to when its citizens fail to keep their impulses under control. Besides, fire could also be seen as a practical aid that would have served for the boys' rescue if Ralph did not end up failing in his leadership role by participating and witnessing Simon's and Piggy's brutal death. The writer has through the character of Ralph shown how today leaders should help preserve civilized living principles. As it can be noticed, Ralph is the only one who worries over the welfare of the other boys and his instinct of civilization survives longer than any other character.

In other respects, the insistence in the giving of information around the character of Ralph by the author is meant to call attention to what he believes leaders have to embody as values for the emergence of nowadays societies. Ralph is introduced to the reader in the novel, especially in these excerpts as a simplistic and practical boy, who takes a straightforward and commonsense approach to problems solving. This is shown through the simplicity of his language when he informs the other boys in the following quotation that "*There aren't any grown-ups. We shall have to look after ourselves*" (p. 31). This is illustrative of his focus on practicalities. Moreover, He managed to set rules to preserve good living atmosphere in their mist and this has always been his key worry. Developing such valuable characters in Ralph through so many declarative moods is William Golding's strong invite for excellent leadership that would systematically hinder dictatorship, chaos and political upheavals in today's societies. Truly, contemporary societies have to be strong well-organized institutions regulated by laws that are enforced impartially.

The polar interrogatives and the wh-interrogatives mood structures recorded in the excerpts are also full of meanings. Indeed, they have the effect of creating a rhetorical interactive context among the children left to their fate on the island. It is remarkable to notice that the children were limited in this interaction because though they raised interrogations, there were no adult to provide better answers to them. The writer is getting a crucial message across here. In fact, contrarily to the belief that old people are useless dependents to get rid of, they are resources and points of reference for the youth. The youth should know and admit it for as the African proverb goes, *a seated old man sees farther than a young man standing*. Old people need to be secured, cared for and taken care of to allow younger generations to learn as much as possible from their rich experiences, and to favor the handing down of customs and traditions to keep socio-cultural values ongoing.

Imperative mood types have also been made use of in the texts under study. Indeed, they function to indicate that the scrutinized texts and the whole novel whereof they are culled by extension are doing more than just giving information. To be specific, their use here is indicative of the fact that the information given has the potential to be packaged as goods and service such as hunting to get meat, finding woods or sticks to make fire or taking care of the fire for the children's survival on the island.

Both modalization and modulation, sub-components of modality, have been considerably used in the studied excerpts. Greater in number, modalization has been realized in the analyzed texts either via finite modal operators, and mood adjuncts of probability and usuality. No modalization has been realized through the combination of both finite modal operator and mood adjuncts. The finite modal operators used to express modalization in both excerpts include: *could, can, shall, will, may*, and *might* use either in positive or negative forms. The mood adjuncts realizing modalization in the excerpts are *perhaps, never* and *always*. A close look into the way both the finite modal operators and the mood adjuncts have been used in the studied texts, clearly accounts for the author's implicit judgments on the deadly situation the boys were going through on the island. Actually, modalization in these two excerpts have been used to describe the desperate successive situations the boys

were going through, their planning for a better future, as well as the possibilities they had to get out of the ordeal. They have also been used to depict what the boys could or could not afford to do on the island.

As for modulation, it has also been realized in both excerpts through such finite modal operators as *must*, *want to*, *allowed to*, *should*, *got to*, and *ought to*. As it appears very plainly, modulation has been used in its high, median and low degrees respectively via such finite modal operators as *must*, *should*, and *allowed to*. In fact, modulation has been used to express the boys' strong inclination to finding ways out to their precariousness on the island. It has also been used by the author to express the necessity for the boys to take concerted salutary actions to make their dream of being rescued real.

Vocative adjuncts have been used in the excerpts to express power, the level of familiarity and the degrees of affective involvement of the boys in their interpersonal relationships. It is to be underscored that the use of vocatives is not reciprocal between Ralph and Piggy. This highlights the unequal power existing between both personae. Conversely, high contact between them is depicted by the fact that Piggy does not talk to Ralph as a leader. This is due to Ralph's leniency and easygoingness. The writer's encoded message through Ralph's character or personality is unadorned. Good leaders are not cold and domineering. They are not tyrannical and oppressive either. Leaders all over the globe should know this and try to amend their manners if the latter ones were clashing. Behaving that way would undoubtedly help leaders achieve good leadership and peaceful management at their respective positions. It would also help them gain a lot from their modest relationship with those under their leadership control. For instance, the high level of familiarity between Ralph and Piggy is what allows the former to benefit from intelligence and rationalism from the latter.

Indeed, biggest supporter of Ralph and most intelligent boy on the island, Piggy is the one who firstly senses the seriousness of their life on the island and reminds Ralph of their serious situation when Ralph takes it for granted that they will be rescued soon. Piggy is also the first to recognize that life entails making certain choices and establishing certain priorities. Finally, he suggests lighting a small smoke to avoid

the danger of setting fire to both the forest and the necessary wood for the signal fire when they first light it. Regretfully enough, their enthusiastic action overwhelms his piece of advice. Sharing his knowledge and experience with Ralph, leader of the boys' group as he did is revelatory of a very high affective involvement, intimacy and solidarity between both personae. It is also evocative of the author's plea for citizens, no matter who they are, to support their leaders in their daily duties for the sustainable development of their countries for as the proverb goes, *two heads are better than one*.

Conclusion

This study has examined mood and modality patterns of two excerpts from William Golding's *Lord of the Flies* from a systemic perspective. The scholarship basically aims at unveiling the author's linguistically encoded messages for their better understanding by his readership. Using the mixed quantitative and qualitative methodology, the research has allowed to collect, categorize, quantify and interpret data from the selected excerpts after analysis. The paper has made important findings as it can be witnessed in the foregoing subsection. Among several others, the systems of mood and modality as depicted in the selected excerpts clauses have allowed to dig out meanings about the interpersonal dimensions of attitudes or judgments, power solidarity and the level of familiarity among the personae of the studied excerpts. The prevalence of the declarative moods in the studied excerpts indicates that both excerpts share a common focus on the giving of information about leadership problems, dictatorship, savagery, civilization, man's hidden agenda or inherent evil, loss of innocence, war and the future of mankind. This mood type selection in the excerpt also highlights the emphasis that the author is trying to lay on ways of life and the importance he lends to it. Indeed, developing such valuable characters as the ones encoded through the examined excerpts in Ralph via so many declarative moods as used in the studied texts is the writer's strong invite for excellent leadership that would systematically hinder dictatorship, chaos and political upheavals in today's societies. The polar interrogatives and the wh-interrogatives mood structures have allowed the novelist to create a rhetorical interactive context among the children left to their fate on the island. The imperative mood types function to indicate that the scrutinized texts and the

whole novel whereof they are culled by extension are doing more than just giving information. Modalization in the studied texts have been used to describe the desperate successive situations the boys were going through, their planning for a better future, as well as the possibilities they had to get out of the ordeal. As for modulation, it has been used to express the boys' strong inclination to finding ways out to their precariousness on the island. Occurring in its high, median and low degrees respectively through such finite modal operators as *must, should, and allowed to*, modulation has also been used to highlight the necessity for the boys to take concerted salutary actions to make their dream of being rescued real. More to the point, the use of vocative adjuncts among the key characters of the excerpts such as Ralph, Piggy, Simon, and Jack has given a picture of how language use can be influenced by the social rank or position of its users.

The study has interestingly paved the way to such further researches related areas of the systemic functional linguistics as experiential and textual meanings, discourse-semantics analyses of reference, lexical and conjunctive relations to name but a few.

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Appendices

The selected excerpts are described following the analysis keys hereafter.

Analysis keys

S= Subject, F= Finite, Fn= finite negative, Fms= Modalized, Fml= Modulated, P= Predicator, Pml= Predicator modulated, Pms= Modalized, Pmlc= Modulated complex, F/P= fused Finite and predicator, C= Complement, Ca= attributive Complement, A= Adjunct, Ac= adjunct circumstantial, Am= adjunct mood, Ao= adjunct Comment, Ap= Adjunct Polarity, Av= adjunct vocative, Aj= Adjunct conjunctive, At= Adjunct continuity, WH= WH questions, WH/S, WH/C, WH/Ac fused WH element, Min= minor clause.

Excerpt N0 1

1-By the time (Ac) Ralph(S) finished (F) blowing (P) the conch (C) 2-the platform (s) was (F) crowded (Ca). 3-There (S) were (F) differences between this meeting (C) 4-and (Aj) the one (S) held (F/P) in the morning (Ac). 5-The afternoon sun (S) slanted (F/P) in from the other side of the platform (Ac) 6-and (Aj) most of the children (S), feeling (F) too late (Ca) 7-the smart of sunburn (S), had (F) put (P) their clothes on (C). The choir, less of a group (S), had (F) discarded (P) their cloaks

(C). 8-Ralph (S) sat (F/P) on a fallen trunk, his left side to the sun (C). 9-On his right (Ac) were (F/P) most of the choir (C); 10-on his left (Ac) the larger boys who (S) had not (Fn) known (P) each other before the evacuation (C); 11-before him (Ac) small children (S) squatted (F/P) in the grass (Ac). 12-Silence(F/P) now(Ac), Ralph (S) lifted (F/P) the cream and(Aj) pink shell to his knees (Ac) 13-And (Aj) a sudden breeze (S) scattered (F/P) light over the platform (Ac). 14-He (S) was (F/P) uncertain(Ca) whether to stand up or remain sitting (F/P). 15-He (S) looked (F/P) sideways to his left, toward the bathing pool (Ac). 16-Piggy (S) was (F) sitting (P) near but (Aj) giving(F/P) no help (C). 17-Ralph (S) cleared (F/P) his throat (C). 18-“Well then (At).” 19-All at once (Ac) he (S) found (F/P) 20-he (S) could (Fms) talk (Pms) fluently (Ao) and(Aj) explain (Pms) 21-what (WH) he (S) had (F) to say (P). 22-He (S) passed (F) a hand through his fair hair (Ac) and spoke(F/P). 23- “We (S)’re (F) 22-on an island (Ac). We (S)’ve (F) been (P) on the mountain top (Ac). 24- and (Aj) seen (F) water (C) all round (Ac). 25-We (S) saw (F/P) no houses, no smoke, no footprints, no boats, no people (C). 26-We (S)’re (F) on an uninhabited island with no other people on it.” (Ac) 27-Jack (S) broke in (F/P). 28-“All the same (Ac) you (S) need (F) an army—for hunting (C). 29-Hunting (F/P) pigs (C)—” “Yes (Ap). 30-There (S) are (F) pigs on the island” (Ac) . 31All three of them (S) tried (F/P) to convey (P) the sense of the pink live thing struggling in the creepers (C). 32-“We (S) saw-(F/P)” 33-“Squealing-” (F/P) 34-“It (S) broke away-(F/P)” 35-“Before I (S) could (Fms) kill (Pms) it (C)—but (Aj) —next time! (Ac)” 36-Jack (S) slammed (F/P) his knife into a trunk (C). 37and (Aj) looked round (F/P) challengingly. (Ao) 38-The meeting (S) settled down (F/P) again. (C) 39-“So (Aj) you (S) see (F/P),” said(F/P) Ralph(S), 40-“We (S) need (F/P) hunters (C) to get (F/P) us (C) meat and another thing. (C) 41-”He (S) lifted (F/P) the shell on his knees. (C) 42-And (Aj) looked round (F/P) the sun-splashed faces. (C) 43-“There (S) aren’t (Fn) any grownups (C). 44-We (S) shall (Fms) have to(Pml) look after ourselves.”(C) 45-The meeting (S) hummed (F/P) 46-and (Aj) was (F) silent (Ca). 47-“And (Aj) another thing (C). 48-We (S) can’t (Fms) have (Pms) everybody(C) talking(F/P) at once. (Ac)

49-We (S)'ll (Fms) have to (Fml) have (Pml) 'Hands up' like at school." (Ca) 50-He (S) held (F/P) the conch before his face (C) 51-and (Aj) glanced round the mouth (C) 52- "Then (Ac) I (S) 'll (Fms) give (P) him the conch." (C) 53- "Conch?" (Ap) 54-"That (S)'s (F) what (wh/C) this shell (S)'s (F) called (P). 55- I (S) 'll (Fms) give (Pms) the conch(C) to the next person to speak. (C) 56-He (S) can (Fms) hold (Pms) it (C). 57-when (Wh/Ac) he (S) 's (F) speaking." (P) 58-"But-" (Aj) 59-"Look-" (F/P) 60-"And (Aj) he (S) won't (Fms) be interrupted (Pms): Except by me." (Ac) 61-Jack (S) was (F) on his feet(Ac). 62-"We (S) 'll (Fms) have (Pms) rules!" (C) 63-he (S) cried (F/P) excitedly (Ao). "Lots of rules! (C) 64-Then (Ac) when(wh/Ac) anyone (S) breaks (F/P) 'em-"(C) 65-"Whee-oh!" (At) 66-"Wacco!" (At) 67-"Bong!" (At) 68-"Doink!" (At) 69-Ralph (S) felt (F/P) the conch(C) lifted(F/P) from his lap (Ac). 70-Then (Ac) Piggy (S) was (F) standing cradling (P) the great cream shell (C) 71-and (Aj) the shouting (S) died (F/P) down. (C) 72-Jack (S), left (F/P) on his feet, (Ac) 73-looked (F/P) uncertainly (Ao) at Ralph (C) 74-who (S) smiled and patted (F/P) the log. (C) 75-Jack (S) sat (F/P) down. (C) 76-Piggy (S) took off (F/P) his glasses (C) 77-and (Aj) blinked (F/P) at the assembly (C) 78- while (Ac) he (S) wiped (F/P) them on his shirt. (Ac) 79-"You (S)'re (F) hindering (P) Ralph. (C) 80-You (S)'re not (Fn) letting (P) him(C) get to (F/P) the most important thing." (C) 81 He(S) paused (F/P) effectively (Ao). 82-"Who (Wh/S) knows (F/P) we (S)'re (F) here? (Ac). 83-Eh?" (At) 84- "They (S) knew (F/P) at the airport." (Ac) 85-"The man with a trumpet-thing (C)-" "My dad." (C) 86-Piggy(S) put on(F/P) his glasses (C). 87-"Nobody(S) knows (F/P) where (Wh/Ac) we (S) are (F)," said(F/P) Piggy(S). (C) 88-He (S)was (F/P) paler than before and breathless. (C) 89-"Perhaps they (S) knew (F/P) 90-where(Wh/Ac) we(S) were(F) going(P) to; and(Aj) perhaps not. (C) 91-But (Aj) they (S) don't(Fn) know(P) 92-where we are 'cos 93-we never got there. (C) 94-" He (S) gaped at (F/P) them for a moment, (C). 95-then (Aj) swayed and sat (F/P) down. (C) 96-Ralph(S) took (F/P) the conch from his hands. (C) 97-"That(S)'s (F/P) what (P) 95-I (S) was (F)

going to say,” (P) 96-he(S) went on (F/P) , “when you all, all. . . .” (C) 97-He (S) gazed (F/P) at their intent faces. (C)98-“The plane (S) was (F) shot down in flames. (C) 99- Nobody (S) knows (F/P) where we are. (C) 100-We (S) may (Fms) be (Pms) here(Ac) a long time.” (Ac) 101-The silence (S) was (F/P) so complete (Ca) 102-that they (S) could (Fms) hear (Pms) the unevenness of Piggy’s breathing. (C) 103-The sun (S) slanted in (F/P) 104-and (Aj) lay (F/P) golden over half the platform. (C) 105-The breezes that on the lagoon (S) had (F) chased (P) their tails like kittens were finding their way across the platform and into the forest. (C) 106-Ralph (S) pushed (F/P) back the tangle of fair hair that hung on his forehead.(C). 107-“So (Aj) we (S) may (Fms) be (Pms) here a long time.” (C) 108 Nobody (S) said (F/P) anything. (C) 109-He (S) grinned (F/P) suddenly(Ao). 110-“But (Aj) this (S) is (F/P) a good island (C). 111-We-Jack, Simon and me- we (S) climbed (F/P) the mountain. (C) 112-It (S)’s (F/P) wizard. (C) 113-There(S) ’s (F/P) food and drink, and-” “Rocks-” “Blue flowers-” (C) 114-Piggy (S), partly (Ao) recovered, pointed to (F/P) the conch in Ralph’s hands(C) 115-and (Aj) Jack and Simon (S) fell (F/P) silent(Ca) 116-Ralph (S) went (F/P) on. (C) 117-“While we (S)’re (F) waiting (P) 118-we (S) can (Fms) have (Pms) a good time on this island.” (C) 119-He (S) gesticulated (F/P) widely(Ao). 120-“It (S)’s (F/P) like in a book.” (C) 121-At once (Ac) there (S) was (F/P) a clamor. (C) 122-“Treasure Island-” (Min) 123-“Swallows and Amazons-” (Min) 124-“Coral Island-” (Min) 125-Ralph (S) waved (F/P) the conch. (C) 126-“This (S) is (F/P) our island. (C) 127-It (S)’s (F/P) a good island. (C) 128-Until the grownups (S) come (F) to fetch (P) us (C) 129-we (S)’ll (Fms) have (P) fun.” (C) 130-Jack (S) held out (F/P) his hand for the conch. (C) 131-“There (S)’s (F/P) pigs,” he said. (C) 132-“There (S)’s (F/P) food; and bathing water in that little stream along there- and everything. (C) 133-Didn’t (Fn) anyone (S) find (P) anything else?” (C) 134-He (S) handed (F/P) the conch back to Ralph (C) 135-and (Aj) sat (F/P) down. (C) 136-Apparently (Ao) no one (S) had (F) found (P) anything. (C) 137-The older boys first (S) noticed (F/P) the child (C) 138-when (Ac) he (S) resisted. (F/P)

139-There (S) was (F/P) a group of little boys urging him forward (C)
140-and (Aj) he (S) did not (Fn) want (P) to go. (C) 141-He(S) was
(F/P) a shrimp of a boy, about six years old, (C) 142-and (Aj) one side
of his face (S) was (F) blotted (P) out by a mulberry-colored birthmark.
(C). 143-He (S) stood (F/P) now(Ac), 144-warped out (F/P) of the
perpendicular by the fierce light of publicity, (C) 145-and (Aj) he (F)
bored (P) into the coarse grass with one toe. (C) 146-He (S) was (F)
muttering (P) and about to cry. (C) 147-The other little boys, (S)
whispering (F/P) but serious, (C). 148-pushed (F/P) him toward Ralph.
(C) 149-“All right,” (At) said (F/P) Ralph, (C) 150-“come on (F/P)
then.” (C)
151-The small boy (S) looked round (F/P) in panic. (C) 152-“Speak
up!”(At)
153-The small boy (S) held out (F/P) his hands for the conch (C) 154-
and (Aj) the assembly (S) shouted (F/P) with laughter; (C) 155-at once
(Ac) he (S) snatched back (F/P) his hands 156-and (Aj) started (F) to
cry. (P)
157-“Let(F/P) him (S) have (F/P) the conch shouted Piggy!” (C) 158-
“Let (F/P) him (S) have (/FP) it!” (C) 159-At last (Aj) Ralph (S)
induced (F/P) him to hold the shell but by then (C) 160-the blow of
laughter (S) had (F) taken away (P) the child’s voice. (C) 161- Piggy (S)
knelt (F/P) by him, one hand on the great shell, listening and
interpreting to the assembly. (C). 162-“He (S) wants (F) to know (P)
163-what you (S)’re (F) going to do (P) about the snake-thing.” (C) 164-
Ralph (S) laughed (F/P), 165-and (Aj) the other boys (S) laughed (F/P)
with him. (C)
166-The small boy (S) twisted (F/P) further into himself. (C) 167-“Tell
(F) us (S) about the snake-thing.” (C) 168-“Now (Aj) he (S) says (F/P)
169- it (S) was (F/P) a beastie.” (C) 170-“Beastie?” (Min)
171-“A snake-thing. Ever so big. He (S) saw (F/P) it.” (C) 172-
“Where?” (Ac) 173-“In the woods.” (Ac) 174-Either the wandering (S)
breezes (F/P)
175-or perhaps the decline of the sun (S) allowed (F/P) a little coolness
to lie under the trees. (C) 176-The boys (S) felt (F/P) it (C)
177-and (Aj) stirred (F/P) restlessly (Ao) 178-“You (S) couldn’t (Fms)
have (Pms) a beastie, a snake-thing, on an island this size,” (C). 179-
Ralph (S) explained (F/P) kindly. (C) 180-“You only (S) get (F/P)
them in big countries, like Africa, or India.” (C) 181-Murmur; and the

grave (S) nodding (F/P) of heads. (C) 182-“He (S) says (F/P) the beastie came in the dark.” (C)

183-“Then (Aj) he (S) couldn’t (Fms) see (P) it!” (C) 183-Laughter and cheers. (Min) 184-“Did (F) you (S) hear (P) that? (C) 185-Says (F) he (S) saw (P) the thing in the dark-” (C)

186-“He (S) still says (F) he (S) saw (P) the beastie. (C) 187-It (S) came and went away again and came back and wanted (F/P) to eat (P) him-” (C)

“He (S) was (F) dreaming.” (P). 188-Laughing, Ralph (S) looked for (F/P) confirmation round the ring of faces.(C) 189-The older boys (S) agreed; (F/P) but here and there among(C) 190-the little ones (S) was (F) the doubt that required more than rational assurance.(C)

191-“He (S) must (F) have had (Fms) a nightmare. (C) 192-Stumbling (F) about among all those creepers.” (C) 193-More grave nodding; they (S) knew (F/P) about nightmares. (C) 194-“He (S) says (F/P) he (S) saw (F/P) the beastie, (C)

195-the snake-thing, (S) and (Aj) will (Fms) it (S) come (P) back tonight?” (C) 196-“But (Aj) there (S) isn’t (Fn) a beastie!” (C)

“He (S) says (F/P) in the morning(C) 197-it (S) turned (F/P) into them things like ropes in the trees and hung in the branches. (C) 198-He (S) says (F) 199-will (Fms) it (S) come (P) back tonight?” (C) 200-“But (Aj) there (S) isn’t (Fn) a beastie!” (C)

201-There (S) was (F/P) no laughter at all now and more grave watching. (C) 202-Ralph (S) pushed (F/P) both hands through his hair (C) 203-and (Aj) looked (F/P) at the little boy in mixed amusement and exasperation. (C) 204-Jack (S) seized (F/P) the conch. (C) 205-“Ralph(S)’s (F/P) right of course. (C)

206-There (S) isn’t (Fn) a snake-thing. (C) 207-But if (Aj) there (S) was (F/P) a snake (C) 208-we (S)’d (Fms) hunt (Pms) it (C)

209-and (Aj) kill (Pms) it. (C) 210-We(S)’re (F) going(P) to hunt pigs to get meat for everybody. (C) 211-And (Aj) we (S)’ll (Fms) look (P) for the snake too-”(C) 212“But (Aj) there (S) isn’t (Fn) a snake!” (At) 213-“We(S)’ll (F) make (P) sure when we go hunting.” (C) 214-Ralph (S) was (F) annoyed and (Aj) for the moment, defeated. (C) 215-He (S) felt (F/P) himself facing something ungraspable. (C) 216-The eyes that looked so intently at him (S) were (F/P) without humor. (C) 217-“But (Aj) there (S) isn’t (Fn) a beast!” (C)

218-Something he (S) had not (Fn) known was (P) there rose in him (C)
 219-and (Aj) compelled (P) him to make the point, loudly and again.
 (C)
 220-“But (Aj) I (S) tell (F/P) you (C) 221- there (S) isn’t (Fn) a beast!”
 (C) 222-The assembly (S) was (F/P) silent (Ca) 223-Ralph (S) lifted
 (F/P) the conch again (C) 224-and (Aj) his good humor (S) came
 (F/P) back (C) 225-as (Aj) he (S) thought (F/P) of what (C) he (S) had
 (P) to say next. (C) 226-“Now (Ac) we (S) come (F) to the most
 important thing. (C) 227- I (S)’ve (F) been thinking. (P) 228-I (S) was
 (F) thinking (P) 229-while (Aj) we (S) were (F) climbing (P) the
 mountain. (C) 230-” He(S) flashed (F/P) a conspiratorial grin at the
 other two. (C) 231-“And (Aj) on the beach just now. (C)
 232-This (S) is (F/P) 233-what (S) I (S) thought (F/P).
 234-We (S) want (F) to have (P) fun (C). 35-And (Aj) we (S) want (F)
 to be rescued.” (P)
 236-The passionate noise of agreement from the assembly (S) hit (F/P)
 him like a wave (C) 237-and (Aj) he (S) lost (F/P) his thread. (C)
 238-He (S) thought (F/P) again. (C) 239-“We (S) want to (Fml) be
 rescued; (P)
 240-and (Aj) of course we (S) shall (Fms) be rescued.” (Pms) 241-
 Voices (S) babbled. (F/P) 242-The simple statement, (S) unbacked
 (F/P) by any proof (C)
 243-but (Aj) the weight of Ralph’s new authority, (S) brought (F/P)
 light and happiness.(C) 244-He (S) had (F) to wave (P) the conch (C)
 245-before he (S) could (Fms) make (Pms) them hear him. (C) 246-“My
 father (S)’s (F/P) in the Navy. (C) 247-He(S) said (F/P) there aren’t
 (Fn) any unknown islands left. (C) 248-He (S) says (F/P) 249-the
 Queen (S) has (F/P) a big room full of maps and all the islands in the
 world are drawn there. (C) 250-So (Aj) the Queen(S)’s (F) got (P) a
 picture of this island.” (C)
 251-Again came (F/P) the sounds of cheerfulness (S) and better heart.
 (C)
 252-“And (Aj) sooner or later a ship (S) will(Fms) put (F/P) in here. (C)
 253-It (S) might (Fms) even be (P) Daddy’s ship. (C) 254-So (Aj) you
 (S) see (F/P), 255-sooner or later, (Aj) we (S) shall (Fms) be rescued.”
 (P) 256-He (S) paused, (F/P) with the point made. (C) 257-The
 assembly (S) was (F) lifted (P) toward safety by his words. (C) 258-They
 (S) liked (F/P) 259-and(Aj) now(Ac) respected (F/P) him. (C) 260-

Spontaneously (Ao) they (S) began (F) to clap (C) 261-and presently (Ao) the platform (S) was (F/P) loud with applause. (C) 262-Ralph (S) flushed, (F) looking (P) sideways at Piggy's open admiration, and then the other way at Jack (C) 263-who (S) was (F) smirking and showing (P) that he too knew how to clap. (C) 264-Ralph (S) waved (F/P) the conch. (C)

265-"Shut up! Wait! Listen!" (At)

266-He (S) went (F/P) on in the silence, borne on his triumph. (C)

267-"There(S)'s (F/P) another thing. (C) 268-We (S) can (Fms) help them to find us. (C) 269-If (Aj) a ship (S) comes (F/P) near the island (C). 270-they (S) may not (Fms) notice us. (C) 271-So (Aj) we (S) must (Fml) make (Pml) smoke on top of the mountain. (Ac) 272- "We (S) must (Fml) make (Pml) a fire." (C) ` 273-"A fire! (At) Make (F/P) a fire!" (C) 274-At once (Aj) half the boys (S) were on their feet. (C) 275-Jack (S) clamored (F/P) among them, the conch forgotten. (C) 276-"Come on! Follow me!" (At)

277-The space under the palm trees (S) was (F/P) full of noise and movement. (C) 278-Ralph (S) was (F/P) on his feet too, shouting for quiet, (C) 279-but (Aj) no one (S) heard (F/P) him. (C) 280-All at once (Aj) the crowd (S) swayed (F/P) toward the island and was gone-following Jack. (C) 281-Even the tiny children (S) went and did (F/P) their best among the leaves and broken branches. (C)

282-Ralph (S) was (F) left, (P) holding the conch, with no one but Piggy. (C)

Excerpt N02

1-Ralph (S) climbed (F/P) out of the bathing pool (C) 2-and (Aj) trotted (F/P) up the beach (C) 3-and (Aj) sat (F/P) in the shade beneath the palms. (C) 4-His fair hair (S) was (F) plastered (P) over his eye brows (C) 5-and Aj) he (S) pushed (F/P) it back. (C) 6-Simon (S) was (F) floating (P) in the water 7-and (Aj) kicking (F) with his feet, 8-and (Aj) Maurice (S) was (F) practicing (P) diving. (C) 9-Piggy (S) was (F) mooning (P) about, (C) 10-aimlessly (Ao) picking up (F) things (C) 11-and (Aj) discarding (F) them. (C)

12-The rock-pools which (S) so fascinated (F) him (C) 13-were (F) covered (P) by the tide, (C) 14-so (Aj) he (S) was (F/P) without an interest until the tide went back. (C) 15-Presently, (Ao) seeing (F) Ralph

(S) under the palms, (C) 16-He (S) came and sat (F/P) by him. (C) 17-Piggy(S) wore (F/P) the remainders of a pair of shorts, (C) 18-his fat body (S) was (F/P) golden brown, (C) 19-and (Aj) the glasses still (S) flashed (F/P) 20-when (Aj) he (S) looked at (F/P) anything. (C) 21-He (S) was (F/P) the only boy on the island (C) 22-whose hair never (S) seemed (F) to grow. (C) 23-The rest (S) were (F) shock-headed, (C) 24-but (Aj) Piggy's hair still (S) lay (F/P) in wisps over his head (C) 25-as though (Aj) baldness (S) were (F/P) his natural state (C) 26-and (Aj) this imperfect covering (S) would (Fms) soon go, (Pms) like the velvet on a young stag's antlers. (C) 27-"I(S) ve (F) been thinking," (P) 28-he (S) said(F/P), "about a clock. (C) 29-We (S) could (Fms) make (P) a sundial. (C) 30-We (S) could (F) put (Pms) a stick in the sand, and then—" (C) 31-The effort to express the mathematical processes involved(S) was (F/P) too great. (C) 32-He (S) made (F/P) a few passes instead. (C) 33-"And (Aj) an air-plane, and a TV set," (C) said (F/P) Ralph (S) sourly, (Ao) and a steam engine." (C) 34-"Piggy (S) shook (F/P) his head. (C) 35-"You (S) have to (F) have (Pms) a lot of metal things for that," (C) 36-he (S) said, (F/P) 37-"and (Aj) we (S) haven't (Fn) got (P) no metal. (C) 38-But (Aj) we (S) got (P) a stick." (C) 39-Ralph (S) turned and smiled (F/P) involuntarily.(Ao) 40-Piggy (S) was (F/P) a bore; 41-his fat, his ass-mar and his matter-of-fact ideas (S) were (F/P) dull, (C) 42-but (Aj) there (S) was (F) always (Am) a little pleasure to be got out of pulling his leg, (C) 42-even if (Aj) one (S) did (F/P) it by accident. (C) 43-Piggy (S) saw (F/P) the smile and misinterpreted it as friendliness. (C) 44-There (S) had (F) grown up (P) tacitly (Ao) among the biguns (C) 45-the opinion that Piggy (S) was (F/P) an outsider, not only by accent, (C) 46-which (S) did not (Fn) matter, (P) but by fat, and ass-mar, and specs, and a certain disinclination for manual labor. (C) 47-Now, (Aj) finding (F/P) that something he (S) had (F) said made (P) Ralph smile, (C) 48-he (S) rejoiced and pressed (F/P) his advantage. (C) 49-"We (S) got (F/P) a lot of sticks. (C) 50-We (S) could (Fms) have (Pms) a sundial each. (C) 51Then (Aj) we (S) should (Fml) know (Pml) 52-what (C) the time (S) was." (F/P) 53-"A fat lot of good that (S) would (F)be (Pms)." 54-"You (S) said (F/P) you (S) wanted (F/P) things done. (C) 55- So as (Aj) we (S) could (Fms) be (Pms) rescued." (C) 56-"Oh, shut up." (At) 57-He (S) leapt (F/P) to his feet (C) 58-and (Aj) trotted (F/P) back to the pool, (C) 59-just as (Aj) Maurice (S) did (F/P) a rather poor dive.

(C) 60-Ralph (S) was (F/P) glad of a chance to change the subject. (C) 61-He (S) shouted (F/P) 62-as (Aj) Maurice (S) came (F/P) to the surface. (C) 62-“Belly flop! Belly flop!” (At) 63-Maurice (S) flashed (F/P) a smile at Ralph (C) 64-who (S) slid (F/P) easily into the water. (C) 65-Of all the boys, he (S) was (F/P) the most at home there; (C) 66-but today, (Ac) irked (F/P) by the mention of rescue, the useless, footling mention of rescue, even the green depths of water (C) 67-and (Aj) the shattered, golden sun (S) held (F/P) no balm. (C) 68-Instead of remaining and playing, he (S) swam (F/P) with steady strokes under Simon (C) 69-and(Aj) crawled (F/P) out of the other side of the pool to lie there, sleek and streaming like a seal. (C) 70-Piggy, (S) always (Am) clumsy, stood up and came to stand (F/P) by him, (Ac) 71-so that (Aj) Ralph (S) rolled (F/P) on his stomach (C) 72-and (Aj) pretended (F/P) not to see. (C) 73-The mirages (S) had (F) died (P) away and gloomily (C) 74-he (S) ran (F/P) his eye along the taut blue line of the horizon. (C) 75-The next moment (Ac) he (S) was (F/P) on his feet and shouting. (C) 76-“Smoke! Smoke!” (At) 77-Simon (S) tried (F) to sit up (P) in the water (C) 78-and (Aj) got (F/P) a mouthful. (C) 79-Maurice, (Av) who (S) had (F) been standing (P) ready to dive, 80-swayed (F/P) back on his heels, (C) 81-made(F/P) a bolt for the platform, (C) 82-then (Ac) swerved (F/P) back to the grass under the palms. (C) 83-There (Ac) he (F/P) started (F) to pull (F) on his tattered shorts, to be ready for anything. (C) 84-Ralph (S) stood, (F/P) one hand holding back his hair, the other clenched. (C) 85-Simon (S) was (F) climbing (P) out of the water. (C) 86-Piggy (S) was (F) rubbing (P) his glasses on his shorts and squinting at the sea.(C) 87-Maurice (S) had (F) got (P) both legs through one leg of his shorts. (C) 88-Of all the boys, only Ralph (S) was (F/P) still. (C) 89-“I (S) can’t (Fms) see (Pms) no smoke,” (C) 90- said (F/P) Piggy (S) incredulously. (Ao) 91-“I (S) can’t (Fms) see (P) no smoke, (C) 92-Ralph (Av) —where (Wh/Ac) is (F/P) it?” (C) 93-Ralph (S) said (F/P) nothing. (C) 94-Now (Ac) both his hands (S) were (F/P) clenched over his forehead(Ac) 95-so that (Aj) the fair hair (F) was kept (P) out of his eyes. (C) 96-He (S) was leaning (P) forward (C) 97-and already (Aj) the salt (S) was (F) whitening (P) his body. (C) 98-“Ralph—(Av) where (Wh) ’s (F/P) the ship?” (C) 99-Simon (S) stood

(F/P) by, looking from Ralph to the horizon. (C) 100-Maurice's trousers (S) gave (F/P) way with a sigh (C) 101-and (Aj) he (S) abandoned (F/P) them as a wreck, rushed toward the forest,(C) 102-and then (Aj) came (F/P) back again. (C) 103-The smoke (S) was (F/P) a tight little knot (C) on the horizon (Ac) 104-and (Aj) was (F) uncoiling (P) slowly(Ao) 105-Beneath the smoke (S) was (F/P) a dot (C)

106-that might (Fms) be (P) a funnel. (C) 107-Ralph's face (S) was pale (C)

108-as he (S) spoke (F/P) to himself. (C) 109-"They(S)'ll (Fms) see (P) our smoke." (C) 110-Piggy (S) was (F) looking (P) in the right direction now. (Ac)

111-"It (S) don't (Fn) look (P) much." (C) 112-He (S) turned round and peered up (F/P) at the mountain. (C) 113-Ralph (S) continued (F) to watch (P) the ship, ravenously.(C) 114-Color (S) was (F) coming (P) back into his face. (C) 115-Simon (S) stood (F/P) by him (Ac), silent (Ca). 116-"I (S) know (F/P)

117-I (S) can't (Fms) see (P) very much," (C) 118- said (F/P) Piggy, (S) 119-"but (Aj) have (F) we (S) got (P) any smoke?" (C) 120-Ralph (S) moved (F/P) impatiently, (Ao) still watching the ship. (C) 121-"The smoke (S) on the mountain." (C) 122-Maurice (S) came (F) running, and stared (P) out to sea. (C)

123-Both Simon and Piggy (S) were (F) looking up (P) at the mountain. (C) 124-Piggy (S) screwed up (F/P) his face (C) 125-but (Aj) Simon (S) cried (F/P) out as though he had hurt himself. (C) 126-"Ralph! Ralph!" (At)

127-The quality of his speech (S) twisted (F/P) Ralph on the sand. (C) 128-"You (S) tell (F/P) me," (C) 129-said (F/P) Piggy (S) anxiously. (Ao) 130-"Is (F/P) there (S) a signal?" (C)

131-Ralph (S) looked (F/P) back at the dispersing smoke in the horizon, then up at the mountain. (C) 132-"Ralph—(Av) please! (At) Is (F/P) there (S) a signal?" (C) 133-Simon (S) put (F/P) out his hand, timidly, (Ao) to touch (P) Ralph;

134-but (Aj) Ralph (S) started (F) to run, (P) splashing through the shallow end of the bathing pool, across the hot, white sand and under the palms. (C) 135-A moment later (Ac) he (S) was (F) battling (P) with the complex undergrowth (C)

136-that (S) was (F) already engulfing (P) the scar. (C) 137-Simon (S) ran (F/P) after him, then Maurice. (C) 138- Piggy (S) shouted. (F/P) 139-“Ralph! (At) Please—Ralph!” (At) 140-Then (Ac) he too (S) started (F) to run, (P) stumbling over Maurice’s discarded shorts (C) 141-before (Ac) he (S) was (F/P) across the terrace. (C) 142-Behind (Ac) the four boys, (C) the smoke (S) moved (F/P) gently along the horizon; (C) 143-and (Aj) on the beach, (Ac) Henry and Johnny (S) were (F) throwing (P) sand at Percival (C) 144-who (S) was (F) crying (P) quietly again; (Ao) 145-and (Aj) all three (S) were (F/P) in complete ignorance of the excitement. (C) 146-By the time (Ac) Ralph (S) had (F) reached (P) the landward end of the scar(Ac) 147-he (S) was (F) using (P) precious breath to swear. (C) 148-He (S) did (F/P) desperate violence to his naked body among the rasping creepers (C) 149-so that (Aj) blood (S) was (F) sliding (P) over him. (C) 150-Just where (Ac) the steep ascent of the mountain (S) began, (F/P) 151-he (S) stopped. (F/P) 152-Maurice (S) was (F/P) only a few yards behind him. (C) 153-“Piggy’s specs!” (At) shouted (F/P) Ralph. (S) 154-“If (Aj) the fire(S)’s (F/P) all out, (C) 155-we(S)’ll (F) need (P) them—”(C) 156-He (S) stopped (F) shouting and swayed (P) on his feet. (C) 157-Piggy (S) was (F/P) only just visible, stumbling up from the beach. (C) 158-Ralph (S) looked (F/P) at the horizon, (Ac) then up to the mountain. (Ac) 159-Was (F/P) it (S) better to fetch (P) Piggy’s glasses, (C) 160-or (Aj) would (Fms) the ship (S) have gone? (P) 161-Or if (Aj) they (S) climbed (F/P) on, (Ac) 162-supposing (P) the fire (S) was (F) all out, (C) 163-and (Aj) they (S) had (F) to watch (P) Piggy crawling nearer (Ac) 164-and (Aj) the ship (S) sinking (F) under the horizon? (C) 165-Balanced on a high peak of need, agonized by indecision, (Ac) Ralph(S) cried out: (P) 166-“Oh God, oh God!” (At) 167-Simon, (S) struggling (F/P) with the bushes, caught (P) his breath. (C) 168-His face (S) was (F/P) twisted. (C) 169-Ralph (S) blundered on, (F) savaging (P) himself, (C) 170-as (Aj) the wisp of smoke (S) moved on. (F/P) 171-The fire (S) was (F/P) dead. (C) 172-They (S) saw (F/P) that straight away; (C) 173-saw (F/P) what they (S) had (F) really (Ao) known (P) down on the beach (C) 174-when (Aj) the smoke of home (S) had (F) beckoned. (P) 175-The fire (S) was (F/P) out, smokeless and dead; (C) 176-the

watchers (S) were (F) gone. (P) 177-A pile of unused fuel (S) lay (F/P) ready. (C) 178-Ralph (S) turned to (F/P) the sea. (C) 179-The horizon (S) stretched, (F/P) impersonal once more, barren of all but the faintest trace of smoke. (C) 180-Ralph (S) ran (F) stumbling (P) along the rocks, (C) 181-saved (F/P) himself on the edge of the pink cliff, (C) 182-and (Aj) screamed (F/P) at the ship. (C) 183-“Come back! (At) Come back!” (At) 184-He (S) ran (F/P) backwards and forwards along the cliff, his face always (Am) to the sea, and his voice rose insanelly. (C) 185-“Come back! (At) Come back!” (At) 186-Simon and Maurice (S) arrived. (C) 187-Ralph (S) looked (F/P) at them with unwinding eyes. (C) 188-Simon (S) turned (F/P) away, smearing the water from his cheeks. (C) 189-Ralph (S) reached (F/P) inside himself for the worst word he knew. (C) 190-“They (S) let (F/P) the bloody fire go out.” (C) 191-He (S) looked (F/P) down the unfriendly side of the mountain. (C) 192-Piggy (S) arrived, (F/P) out of breath and whimpering like a littlun. (C) 193-Ralph (S) clenched (F/P) his fist (C) 194-and (Aj) went (F/P) very red. (C) 195-The intentness of his gaze, the bitterness of his voice, (S) pointed (F/P) for him. (C) 196-“There (Ac) they (S) are.” (F/P) 197-A procession (S) had (F) appeared, (P) far down among the pink stones (C) 198-that (S) lay (F/P) near the water’s edge. (C) 199-Some of the boys (S) wore (F/P) black caps (C) 200-but otherwise (Aj) they (S) were (F) almost naked. (P) 201-They (S) lifted (F/P) sticks in the air together (C) 202-whenever (Aj) they (S) came (F/P) to an easy patch. (C) 203-They (S) were (F) chanting, (P) something to do with the bundle (C) 204-that (Aj) the errant twins (S) carried (F/P) so carefully. (C) 205-Ralph (S) picked out (F/P) Jack easily, even at that distance, tall, red-haired, and inevitably leading (P) the procession. (C) 206-Simon (S) looked (F/P) now, (Ac) from Ralph to Jack, (C) 207-as (Aj) he (S) had (F) looked (P) from Ralph to the horizon, (C) 208-and (Aj) what he (S) saw (F) seemed to make (P) him afraid. (C) 209-Ralph (S) said (F/P) nothing more, (C) 210-but (Aj) waited (F/P) 211-while (Aj) the procession (S) came (F/P) nearer (Ac) 212-The chant (S) was (F/P) audible (C) but (Aj) at that distance still wordless (C) 213-Behind (Ac) Jack (S) walked (F) the twins, (C) carrying (P) a great stake on their shoulders. (C) 214-The gutted carcass of a pig (S) swung (F/P) from the stake, (Ac) swinging (P) heavily (Ao) 215-as (Aj) the twins (S) toiled (F/P) over the uneven ground. (C) 216-The pig’s head (S) hung down (F/P) with gaping neck

and seemed to search (P) for something on the ground. (C) 217-At last (Ac) the words of the chant (S) floated up (F/P) to them, across the bowl of blackened wood and ashes. (C) 218-“Kill (F/P) the pig. (C) 219-Cut (F/P) her throat. (C) 220-Spill (F/P) her blood.” (C) 221-Yet as (Aj) the words (S) became (F/P) audible, (C) 222-the procession (S) reached (F/P) the steepest part of the mountain, (C) 223-and (Aj) in a minute or two (Ac) the chant (S) had (F) died (P) away. (C) 224-Piggy (S) sniveled (F/P) 225-and (Aj) Simon (S) shushed (F/P) him quickly (C) 226-as though (Aj) he (S) had (F) spoken (P) too loudly in church. (C) 227-Jack, (S) his face (S) smeared with clays, reached (F/P) the top first (C) 228-and (Aj) hailed (F/P) Ralph excitedly, with lifted spear. (C) 229-“Look! (At) We (S)’ve (F) killed (P)a pig—(C) 230-we (S) stole up (F/P) on them—(C) 231-we (S) got (F/P) in a circle—”(C) 232-Voices (S) broke (F/P) in from the hunters. (C) 233-“We (S) got (F/P) in a circle—”(C) 234-“We (S) crept up—” (F/P) 235-“The pig (S) squealed—” (F/P) 236-The twins (S) stood (F/P) with the pig swinging between them, (C) 237-dropping (F) black gouts on the rock. (C) 238-They (S) seemed (F) to share (P) one wide, ecstatic grin. (C) 239-Jack (S) had (F/P) too many things to tell Ralph at once. (C) 240-Instead, (Aj) he (S) danced (F/P) a step or two, then remembered his dignity and stood still, grinning. (C) 241-He (S) noticed (F/P) blood on his hands (C) 242-and (Aj) grimaced (F/P) distastefully, (Ao) 243-looked for (F) something on which to clean (P) them, (C) 244-then (Aj) wiped (F/P) them on his shorts (C) 245-and (Aj) laughed. (F/P) 246-Ralph (S) spoke. (F/P) 247-“You (S) let (F) the fire (C) go out.” (P) 248-Jack (S) checked, (F) vaguely (Ao) irritated (P) by this irrelevance (C) 249-but (Aj) too happy to let (P) 250-it (S) worry (F) him. (C) 251-“We (S) can (Fms) light the fire again. (C) 252-You (S) should (Fml) have been (P) with us, (C) Ralph. (Av) 253-We (S) had (F) a smashing time. (C) 254-The twins (S) got (F) knocked (P) over—”(C) 255-“We (S) hit (F/P) the pig—”(C) 256-“—I (S) fell (F/P) on top—”(C) 257-“I (S) cut (F/P) the pig’s throat,” (C) 258-said (F/P) Jack, (S) proudly, (Ao) 259-and yet (Aj) twitched (F) as (Aj) he (S) said (P) it. (C) 260- “Can (Fms) I (S) borrow (F) yours, (C) Ralph, (Ao) to make (P) a nick in the hilt?” (C) 260-The boys (S) chattered and danced. (F/P) 261-The twins (S) continued (F) to grin. (P) 262-“There (S) was (F/P) lashings of blood,” (C) 263-said (F) Jack, (S) laughing and shuddering, (C) 264-“you (S) should (Fml) have seen (P) it!” (C) 265-“We (S)’ll (Fms) go hunting (P)

every day—”(Ac) 266-Ralph (S) spoke (F/P) again, hoarsely. (Ao) 267-He (S) had not (Fn) moved. (P) 268-“You (S) let (F) the fire (C) go out.” (P) 269-This repetition (S) made (F/P) Jack uneasy. (C) 270-He (S) looked at (F/P) the twins and then back at Ralph. (C) 280-“We (S) had to (F) have (P) them in the hunt,” (C) 281-he (S) said, (F/P) 282-“or (Aj) there (S) wouldn’t (Fms) have been (P) enough for a ring.” (C) 283-He (S) flushed, (F/P) conscious of a fault. (C) 284-“The fire (S)’s (F) only been (P) out an hour or two. (C)285-We (S) can (Fms) light up again—”(C) 286-He (S) noticed (F/P) Ralph’s scarred nakedness, and (Aj) the sombre silence of all four of them(C) 287-He (S) sought, (F/P) charitable in his happiness, (C) 288-to include (P) them in the thing (C) 289-that (S) had (F) happened. (C) 290-His mind (S) was (F) crowded (P) with memories; memories of the knowledge(C) 291-that (S) had (F) come (P) to them (C) 292-when (Aj) they (S) closed in on the struggling pig, knowledge (C) 293-that they (S) had (F) outwitted (P) a living thing, 294-imposed (F/P) their will upon it, (C) 295-taken away (F/P) its life like a long satisfying drink. (C) 296-He (S) spread (F/P) his arms wide. (C) 297-“You (S) should (Fml) have seen (P) the blood!” (C) 298-The hunters (S) were (F/P) more silent now, (C) 299-but at this (Aj) they (S) buzzed (F/P) again. (C) 300-Ralph (S) flung (F/P) back his hair. (C) 301-One arm (S) pointed (F/P) at the empty horizon. (C) 302-His voice (S) was (F/P) loud and savage, (C) 303-and (Aj) struck (F/P) them into silence. (C) 304-“There (S) was (F/P) a ship.” (C) 305-Jack, (S) faced (F) at once with too many awful implications, (C) ducked away (P) from them. (C) 306-He (S) laid (F/P) a hand on the pig (C) 307-and (Aj) drew (F/P) his knife. (C) 308-Ralph (S) brought (F/P) his arm down, fist clenched, (C) 309-and (Aj) his voice (C) shook. (F/P) 310-“There (S) was (F/P) a ship out there. (C) 311-You (S) said (F/P) you (S)’d (Fms) keep (P) the fire going (C) 312-and (Aj) you (S) let (F/P) it out!” (C) 313-He (S) took (F/P) a step toward Jack, (C) 314-who (S) turned and faced (F/P) him. (C) 315-“They (S) might (Fms) have seen (P) us. (C) 316-We (S) might (Fms) have gone (P) home—”(C) 317-This (S) was (F/P) too bitter for Piggy, (C) 318-who (S) forgot (F/P) his timidity in the agony of his loss. (C) 319-He (S) began (F) to cry (P)out, shrilly: (Ao) 320-“You and your blood, Jack Merridew! (At) 321-You and your hunting! (At) 322-We (S) might (F) have gone (P) home—”(C) 323-Ralph (S) pushed (F/P) Piggy to one side. (C) 324-“I (S) was (F/P) chief, (C) 325-and (Aj) you (S)

were (F) going to do (P) what I (S) said. (F/P) 326-You (S) talk. (F/P) 327-But (Aj) you (S) can't (Fms) even build huts—(C) 328-then (Ac) you (S) go off (F) hunting and let out (P) the fire—”(C) 329-He (S) turned away, (F/P) silent for a moment. (C) 330-Then (Ac) his voice (S) came (F/P) again on a peak of feeling. (C) 331-“There (S) was (F/P) a ship—”(C) 332-One of the smaller hunters (S) began (F) to wail. (P) 333-The dismal truth (S) was (F) filtering (P) through to everybody. (C) 334-Jack (S) went (F/P) very red (C) 335-as (Aj) he (S) hacked (F/P) and pulled (P) at the pig. (C) 336-“The job (S) was (F/P) too much. (C) 337-We (S) needed (F/P) everyone.” (C) 338-Ralph (S) turned. (C) 339-“You (S) could (Fms) have had (P) everyone (C) 340-when (Ac) the shelters (S) were (F/P) finished. (C) 341-But (Aj) you (S) had to (F) hunt—”(P) 342-“We (S) needed (F/P) meat.” (C) 343-Jack (S) stood up (F/P) 344-as (Aj) he (S) said (F/P) this, the bloodied knife in his hand. (C) 345-The two boys (S) faced (F/P) each other. (C) 346-There (S) was (F/P) the brilliant world of hunting, tactics, fierce exhilaration, skill; (C) 347-and (Aj) there (S) was (F/P) the world of longing and baffled commonsense.(C) 348-Jack (S) transferred (F/P) the knife to his left hand (C) 349-and (Aj) smudged (F/P) blood over his forehead (C) 350-as (Aj) he (S) pushed (F/P) down the plastered hair. (C) 351-Piggy (S) began (F/P) again. (C) 352-“You (S) didn't ought to (Fml) have let (Pms) that fire out. (C) 353-You (S) said (F/P) you(S)'d (F) keep (P) the smoke going” (C) 354-This from Piggy, and the wails of agreement from some of the hunters, (S) drove (F/P) Jack to violence. (C) 355-The bolting look (S) came (F/P) into his blue eyes. (C) 356 He (S) took (F/P) a step, (C) 357-and (Aj) able (F) at last to hit (P) someone, (C) 358-stuck (F/P) his fist (S) into Piggy's stomach (C) 359-Piggy (S) sat down (F/P) with a grunt. (C) 360-Jack (S) stood (F/P) over him. (C) 361-His voice (S) was (F/P) vicious with humiliation. (C)362-“You (S) would, (Fms) would (Fms) you? (C)Fatty!” (Av) 363-Ralph (S) made (F/P) a step forward (C) 364-and (Aj) Jack (S) smacked (F/P) Piggy's head. (C) 365-Piggy's glasses (S) flew off (F) and tinkled (P) on the rocks. (C) 366-Piggy (S) cried (F/P) out in terror: (C) 367-“My specs!” (At) 368-He (S) went (F/P) crouching (F) and feeling (P) over the rocks (C)369-but (Aj) Simon, who (S) got (F/P) there first, (C) 370-found (F/P) them (S) for him. (C) 371-Passions (S) beat (F/P) about Simon on the mountain-top with

awful wings.(C)372-“One side (S)’s (F) broken.” (C)373-Piggy (S) grabbed (F) and put (P) on the glasses. (C) 374-He (S) looked (F/P) malevolently at Jack. (C) 375-“I (S) got to(Fml) have (P) them specs. (C) 376-Now (Ac) I (S) only got (F/P) one eye. (C) 377-Jus’ you (S) wait—”(F/P) 378-Jack (S) made (F/P) a move toward Piggy (C) 379-who (S) scrambled (F/P) away (C) 380-till a great rock (S) lay between (F/P) them. (C) 381-He (S) thrust (F/P) his head over the top (C) 382-and (Aj) glared (F/P) at Jack through his one flashing glass. (C) 383-“Now (Ac) I (S) only got (F/P) one eye. (C) 384-Just you (S) wait—”(F/P) 385-Jack (S) mimicked (F) the whine (C) and (Aj) scramble. (P) 386-“Jus’ you (S) wait—(F/P) yah!” (At) 387-Piggy and the parody (S) were (F/P) so funny (C) 388-that (Aj) the hunters(F) began to laugh. (P) 389-Jack (S) felt (F) encouraged. (C) 390-He (S) went on (F) scrambling (P) 391-and (Aj) the laughter (S) rose (F/P) to a gale of hysteria. (C) 392-Unwillingly (Ao) Ralph (S) felt (F/P) his lips twitch; (C) 393-he (S) was (F) angry with himself (C) for giving way. (P) 394-He (S) muttered. (F/P) 395-“That (S) was (F/P) a dirty trick.” (C) 396-Jack (S) broke out (F/P) of his gyration (C) 397-and (Aj) stood (F) facing (P) Ralph. (C) 398-His words (S) came (F/P) in a shout. (C) 399-“All right, all right!” (At) 400-He (S) looked (F/P) at Piggy, at the hunters, at Ralph. (C) 401-“I (S)’m (F/P) sorry. (C) 402-About the fire, (C) I (S) mean. (P) 403-There. I—”(Min) 404-He (S) drew (F/P) himself up. (C) 405-“—I (S) apologize.” (F/P) 406-The buzz from the hunters (S) was (F/P) one of admiration at this handsome behavior. (C) 407-Clearly (Ao) they (S) were (F/P) of the opinion (C) 408-that (Aj) Jack (S) had (F) done (P) the decent thing, (C) 409-had (F) put (P) himself in the right by his generous apology and (Aj) Ralph, obscurely, in the wrong. (C) 410- They (S) waited (F/P) for an appropriately decent answer. (C) 411-Yet (Aj) Ralph’s throat (S) refused (F) to pass (P) one. (C) 412-He (S) resented, (F/P) as an addition to Jack’s misbehavior, this verbal trick.(C) 413- The fire (S) was (F/P) dead, (C) 414-the ship (S) was (F) gone. (P) 415-Could (Fms) they (S) not see (P)? 416-Anger instead of decency (S) passed (F/P) his throat. (C) 417-“That (S) was (F/P) a dirty trick.” (C) 418-They (S) were (F/P) silent on the mountain-top (C) 419-while (Aj) the opaque look (S) appeared (F/P) in Jack’s eyes (C) 420-and (Aj) passed (F/P) away. (C) 421-Ralph’s final word (S) was (F/P) an ungracious mutter. (C) 422-“All right. (Min) 423-Light (F/P)

the fire.” (S) 424-With some positive action before them, a little of the tension (S) died. (F/P) 425-Ralph (S) said (F) no more, did nothing, stood looking down (P) at the ashes round his feet. (C) 426-Jack (S) was (F/P) loud and active. (P) 427-He (S) gave (F/P) orders, sang, whistled, threw remarks at the silent (C) 428-Ralph—(S) remarks (F/P) that (Aj) did not (Fn) need (P) an answer, (C) 429-and therefore (Aj) could not (Fms) invite (P) a snub; (C) 430-and still (Aj) Ralph (S) was silent. (C) 431-No one, not even Jack, (S) would (Fms) ask (P) him to move (C) 432-and (Aj) in the end they (S) had (F) to build (P) the fire three yards away and in a place not really as convenient. (C) 433-So (Aj) Ralph (S) asserted (F/P) his chieftainship (C) 434-and (Aj) could not (Fms) have chosen (P) a better way (C) 435-if (Aj) he (S) had (F) thought (P) for days. (C) 436-Against this weapon, so indefinable and so effective, (Ac) 437-Jack (S) was (F) powerless and raged (P) without knowing why. (C) 438-By the time (Ac) the pile (S) was (F) built, (P) 439-they (S) were (F/P) on different sides of a high barrier. (C) 440-When (Ac) they (S) had (F) dealt (P) with the fire another crisis arose. (C) 441-Jack (S) had (F/P) no means of lighting it. (C) 442-Then to his surprise, (Ac) Ralph (S) went (F) to Piggy and took (P) the glasses from him. (C) 443-Not even Ralph (S) knew (F/P) how a link between him and Jack (S) had (F) been snapped and fastened (P) elsewhere. (C) 444-“I (S) ll (Fms) bring (P)’em back.” (C) 445-“I (S) ll (F) come (P) too.” (C) 446-Piggy (S) stood (F/P) behind him, islanded in a sea of meaningless color, (C) 447-while (Aj) Ralph (S) knelt (F) and (Aj) focused (P) the glossy spot. (C) 448-Instantly (Ao) the fire (S) was (F/P) alight, (C) 449-Piggy (S) held (F) out his hands and grabbed (P) the glasses back. (C)