

## Manipulation of the Multiplex Mental Imageries Framed in Lord of the Flies by Golding

BY

<sup>1\*</sup>Dr. Sami Al-Heeh, <sup>2</sup>Samah Ismail <sup>3</sup>Zeineh Sanad

<sup>1,2,3</sup>Department of Applied English, Palestine Ahliya University, Bethlehem



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### Corresponding author:

Dr. Sami Al-Heeh

### Abstract

The small-scale study investigates the multiplex imageries mimicked in Lord of the Flies by Golding. In general, it attempts to develop a good understanding of the mental imageries the Novelist Golding selects in 'Lord of the Flies'. In particular, it aims to *describe* the various mental imageries used, *interpret* their denotations, and finally *explain* the forces lying behind their choice. The study benefits from both corpus linguistics and discourse analysis for both data collection and analysis. It fits into the critical studies which builds on van Dijk's (1998) three-D model of analysis at the syntactic, semantic, and schematic level of discourse. It has been found that four modes of imageries are exploited as motifs in the novel to help develop certain themes. They exclusively include visual, auditory, tactile, and olfactory imageries. Though very frequent, the visual imageries are used to convey motifs of maturation and peacefulness of mind, surviving, limitations of human capacity, lack of knowledge, eagerness to move or travel, and understanding the surroundings. The auditory imageries are also frequent; however, they are utilized to satisfy motifs of World War II and fighting between nations, total curiosity and eagerness to socialize within human communities, panic, fear, and anger, limitations of human capacity, and surviving. Both the tactile and olfactory are very rare. The tactile imagery is used to help develop the need for knowledge, leadership and peace whereas the olfactory one is selected to present war and fighting within modern communities. It has been concluded that the mental imageries are exploited well as motifs that can present the development of both human civilization and self-concept throughout history up to present times.

**Keywords:** Neurolinguistics, Mental Imageries, English Novel, Critical Discourse Analysis.

## 1. Introduction

Chapter one aims to introduce the study to be conducted. First, it opens with providing some background to the study. Then, it continues to create a niche for the investigation in the target area and to state the problem of the study. Next, it persists to highlight the research ultimate goal, specific objectives, and feasible questions. Finally, it closes with highlighting the significance as well as the limitations of the study.

### 1.1 Background to the study

According to Pearson et. al (2015, pp. 590-602), the term *mental imagery* refers to the representation and experience that accompany sensory information without a direct external stimulus. Such representations are evoked from memory and lead to reliving the version of the original stimulus or some new combination of stimuli. Philosophy, psychology, cognitive science, and more recently, neuroscience have long debated the nature of these

experiences, what makes them conceivable, and what role (if any) they serve.

*Mental images* -as defined by modern scholars, can include information from any source of sensory input; for example, one may perceive auditory images, olfactory images, and so on (Kappes and Morwedge, 2016, pp. 405-420). The majority of philosophical and scientific research on the subject, however, focuses on visual mental images. It has been speculated that some animals, like humans, are capable of experiencing mental images. Due of the phenomenon's fundamentally introspective nature, there is little to no evidence supporting or refuting this viewpoint.

*The visual imagery* is a mental picture similar to visual perception. synonyms: imagination, picture, mental picture, and iconic mental representation. It is the ability to form mental representations of

things, people, and places that are not visible in one's visual field. Problem-solving tasks, memory, and spatial reasoning all require this capacity. Many of the same neural substrates, or parts of the brain that act similarly during both imagery and perception, such as the visual cortex and higher visual areas, have been discovered by neuroscientists to link imagery and perception. During visual imagery, the early visual cortex, specifically Area 17 and Area 18, is active, according to Kosslyn et. al (1999, pp. 167-170). They argue that inhibiting these areas with repetitive transcranial magnetic stimulation (rTMS) can cause visual perception and images to be degraded. In addition, research on lesioned patients has shown that visual imagery and visual perception have the same effect.

*The olfactory imagery* is the ability to sense smell when no stimulus is involved. Olfactory visual is a form of Olfactory representation that goes beyond the actual smell. In some cases, product-related scents may not be available in the market (Stevenson and Case (2005). For example, products are packaged and displayed visually through images or advertisement. The sense of smell is activated by olfactory imagery. Scent is one of the most powerful memory and emotion triggers, but it's tough to write about. Because taste and smell are so intimately linked, the same words (such as "sweet") are commonly used to describe both - according to Arshamain and Larsson (2014). Simile is used frequently in olfactory imagery because it allows writers to connect a specific scent to common aromas such as dirt, grass, manure, or roses.

*The gustatory imagery* is portraying something the narrator or protagonist tastes. Jain (2021) claims that the Gustatory imagery appeals to our sense of taste. It is most powerful when the author describes a flavour that the reader may have had before and can recall from memory. The protagonist is given a taste of something or is given a taste of something. How would the reader know what it is or how it tastes if they do not know what it is. Make liberal use of gustatory imagery to pique your reader's interest. The reader should savour or be repulsed with whatever is hot, sour, or too sweet for the character's tastes. Aside from eating, a person can taste a variety of other things.

*The tactile imagery* is portraying what the protagonist feels on their body; it appeals to our sense of touch. Schmidt and Blankenburg (2019) argue that the tactile image could encompass the sensations, temperatures, and textures of many physical senses. A reader feels what your characters feel, how they touch, and how something touches them because of your writing. Tactile Imagery is used when putting imagery for touch and tangibility. Essentially, the reader should experience the same emotions as your character. Tactile imagery comes in beneficial in this situation. In literature, the poet appeals to the reader's sense of touch by expressing something the speaker of the poem feels on their body in this style of poetic imagery. Temperatures, textures, and other physical feelings may be included (Jain, 2021).

*The auditory imagery* is anything you include in your story should have a sound, a voice, so that the reader can hear it/them and understand what their tone is. The sound of the items, characters,

and emotions in the story is brought to the reader's ears through auditory imagery (Jain, 2021). When there is no outward auditory stimuli, auditory imagery is a type of mental imagery that is used to organize and interpret sounds. This type of imagery is divided into two audio modalities: verbal imagery and musical imagery. Other sensory impressions, such as motor imagery or visual imagery, differ from this type of mental imagery. Depending on their upbringing and brain state, the vividness and detail of auditory images might differ from person to person. Reisberg (2014) argues that behavioural neuroscientists have discovered that the auditory images produced in people's heads are generated in real-time and comprise of fairly exact information on quantitative auditory qualities as well as melodic and rhythmic information.

*A literary work* is a creative work that depicts human existence in a society in a way that may be enjoyed, understood, and utilized by society. The author is going to write. The literary works that come from this image drama, poems, short tales, and novels are examples of literary works in this category. The literary work is self-contained. The term is based on the opinions of various literature experts. Generally speaking, literature is a broad term that refers to any collection of written material, but it is also used to refer to writings that are considered to be art forms, such as prose fiction, drama, and poetry (Dubrow, 2014). The term has broadened in recent centuries to include oral literature, most of which has been transcribed. Guillen (2015) argues that literature can have a social, psychological, spiritual, or political purpose in addition to recording, conserving, and conveying knowledge and amusement.

Amongst the various forms of literary works, *the modern novel* is defined as a long work of fiction that includes some realism (Humphrey, 2020; White, 2015; Matz 2008). It is usually written in prose and released as a single book. The word 'novel' comes from the Italian word 'novella,' which literally means 'new'. A novel, like a short narrative, has elements such as character portrayal, conversations, setting, plot, climax, conflict, and resolution. To be a good novel, though, not all of the ingredients must be present. While World War I did not put an end to the radical and utopian impetus of the Modernist revolution, it did make the Anglo-American Modernists acutely aware of the gap between their goals and the chaos of the present. Novelists and poets mocked traditional forms and styles, which they saw as being rendered obsolete by the war's immensity and horror, but with a note of anguish and the hope that writers would once again make form and style the bearers of authentic meanings, as seen most clearly in Ezra Pound's angry and satirical Hugh Selwyn Mauberley (1920).

*Lord of the Flies* by William Golding is a relatively modern novel released in 1954. It delves into the darker aspects of human nature, emphasizing the necessity of reason and intelligence as instruments for dealing with life's chaos (Carey, 2012; Bloom, 2010). In the novel, several children are evacuated from Britain due to a nuclear war in the story. A plane carrying adults and prep-school boys crashes on a deserted island, killing all of the adults on board. The boys' attempts to construct a social order gradually descend into barbarism as they fashion their own civilization. Before being rescued and returned to civilization, the guys finally break all

moral limitations and commit murder. One of the major themes in the novel is the development of self-concept according to Sigmund Freud.

### 1.2 Research problem

The literature of the modern novel is rich in the studies that have already explored the various elements of fiction, such as the characters, the settings, the motifs, the themes. *To state the problem of the study, a few studies have already explored the notion of mental imageries in 'Lord of the Flies' from a critical as well as analytical perspective.*

### 1.3 Research objectives

In general, this small-scale study attempts to develop a good understanding of the mental imageries the Novelist Golding had selected and used in 'Lord of the Flies'. In particular, it aims to *describe* the various mental imageries used, *interpret* their denotations, and finally *explain* the forces lying behind their selection.

### 1.4 Research questions

The study addresses the following questions:

1. What are the various mental imageries used in 'Lord of the Flies' by Golding?
2. What meanings or senses does the novelist assign for the imageries he selects?
3. What are the illocutionary forces that the reader can interpret for these imageries?

### 1.5 Significance of the study

The study counts for some good reasons. First, it belongs to the general field of applied linguistics—the general umbrella of many areas. In particular, it also fits into neurolinguistics, one of the recent of areas of research—according to the American Association of Applied Linguistics (AAAL) as well as the British Association of Applied Linguistics (BAAL) in 2010 (Schmitt, 2013). Besides, the study also benefits from corpus linguistics (AL), that is the study of large bodies of texts, for data collection. It also utilizes critical discourse analysis (CDA) for data analysis. Both AL and CDA are amongst the main areas of Applied Linguistics according to both AAAL and BAAL. Finally, the study makes use of the 20<sup>th</sup> Century American Literature. Although the literary text is utilized as an independent variable, it is (as authentic material for investigation) expected to not only yield some information about the mental imageries under investigation but also to contribute to the general field of cognitive linguistics which aims to develop a full understanding of how native speakers of English draw these images.

### 1.6 Limitations of the study

The study is limited by time and scope factors. It is constrained by time factors because the researchers have to do the study in a relatively short time as the study is small. The scope of the study is also constrained by its purpose as the study is intended to be submitted for the partial fulfillment of obtaining an undergraduate, i.e. a first honor, degree in Applied Linguistics; therefore, the investigation is categorized within small-scale studies.

## 2. LITERATURE REVIEW

### 2.1 Studies on mental imageries

Young (2020, pp. 3303-3327) studied olfactory imagery. In the absence of direct sensory input, Young experienced aspects of a perceptual scene or perceptual object through mental imagery. Asking one's reader to voluntarily construct a visual object, such as closing one's eyes and envisioning an apple, was a common way to show the presence of mental imagery. Mental imagery, on the other hand, could occur in auditory, tactile, interoceptive, and olfactory circumstances. The Dependence Thesis, inactivism, and the closeness of content with perceptual processing were just a few of the significant philosophical ideas that had sought to explain mental imaging in terms of belief-based forms of representation. The focus of this study was on the latter method, namely determining if Nanay's promissory note that his theory might be applied to modalities other than vision, such as scent, was likely to be theoretically tender. The premise of this research was that olfactory imagery occurred and was best explained as a sort of perceptual processing with a distinct representational format in relation to the olfactory perceptual modality. The study finished by outlining Nanay's theory of mental imaging's relevance to olfaction and suggesting some additional challenges that occurred when moving to multi-modal mental imagery.

Palmiero et. al (2019, pp. 277-289) investigated the format of mental imagery. The format of mental images was still a point of contention. The traditional analogue (illustrative)–propositional (descriptive) dispute had yielded no conclusive results. The issue had altered throughout time within the framework of embodied cognition, which emphasizes the connection of perception, cognition, and action. Although the simulation method kept the idea of representation, the embodied cognition approach take a more extreme stance, emphasizing the relevance of action while completely ignoring the concept of representation. The sensorimotor approach focused on the possession and practice of sensorimotor information about how sensory input changes as a consequence of movement, whereas the enactive approach focuses on motor processes that allow the body to interact with the environment. The embodied techniques were presented and critically evaluated in this study. The importance of individual differences in imaging ability (e.g., vividness and expertise) and imagery strategy (e.g., object vs. spatial imagers) is then addressed in an attempt to establish that the format of mental imagery changes according to the ability and technique employed to represent information. Because vividness is primarily associated with perceptual information, reflecting the level of activation of specific imagery systems, and the preferred strategy was primarily associated with perceptual (e.g., object imagery) or a modal and motor information (e.g., spatial imagery), mental imagery appeared to be based on dynamic embodied representations, depending on imagery abilities and imagery strategies.

Hayakawa & Keysar (2018, pp. 173-815) examined if using a foreign language reduces mental imagery. Mental imagery was a powerful tool for influencing how we feel, think, and act. Because language was often used to direct these mental simulations, it was critical to understand what characteristics of language contributed to the vividness of images and, as a result, the way we think. They

focused on the native-ness of language in this paper, and they showed that speaking a foreign language produces less vivid mental imagery than speaking a native tongue. Experiment 1 found that those who spoke a foreign language had less vivid imagery of sensory events like sight and touch than people who spoke their mother languages. Experiment 2 offered an objective behavioral test, demonstrating that muted imagery decreased accuracy when estimating the similarity of imagined object shapes. Finally, Experiment 3 showed that this reduction was effective.

Nany (2018, pp. 125-134) studied the Multimodal mental imagery. This was an example of multimodal perception. The researcher perceived this event using both vision and audition when she gazed at her coffee machine that makes hilarious noises. However, people frequently acquired sensory stimulation from a multimodal event through only one sense modality, such as when they heard the noisy coffee machine in the next room but did not see it. The goal of this paper was to bring together empirical findings about multimodal perception and empirical findings about (visual, auditory, tactile) mental imagery to argue that people had multimodal mental imagery on occasions like these: perceptual processing in one sense modality (here: vision) that was triggered by sensory stimulation in another sense modality (here: hearing).

Spiller et. al (2015, pp. 73-85) investigated beyond visual imagery: How modality-specific was enhanced mental imagery in synesthesia. Visual modalities-based synesthesia had been linked to reports of vivid visual images. They extend this discovery by asking if additional types of synesthesia were likewise related with improved imagery and if the enhanced imagery reflected the synesthesia modality. They compared synesthetes' responses (with a range of kinds of synesthesia) to those of non-synesthete matched controls using self-report imagery measures across different sensory modalities. Synesthetes had more visual, auditory, gustatory, olfactory, and tactile imagery, as well as a higher level of imagery utilization. Furthermore, the increased imagery they claimed was limited to the modalities engaged in their synesthesia. There was also a link between an individual's number of synesthesia types and the reported vividness of their imagery, underlining the need for more research into the influence of numerous synesthesia types. They also suggested that behavioral measurements be used to corroborate these self-report findings.

Bensafi et. al (2013, pp. 77-91) studied olfactory and gustatory mental imagery: modulation by sensory experience and comparison to auditory mental imagery. Short-term memory representations of olfactory or gustatory experiences that gave birth to the feeling of "smelling with the mind's nose" or "tasting with the mind's tongue" are referred to as olfactory and gustatory mental pictures. This chapter examined the data that suggested odor and taste mental pictures, like visual mental images, preserve some components of olfactory and gustatory percepts. An experiment comparing the effect of experience on chemosensory mental imagery and auditory mental imagery take into account the variability that affected both types of imagery.

## 2.2 Studies on Lord of the Flies

Bregman, R. (2020, p. 9) studied what happened when six boys were shipwrecked for 15 months. For millennia, the belief that humans were selfish animals had pervaded Western civilization. Films and literature, history texts, and scientific study had all promoted this cynical view of humanity. But something exceptional had happened in the last 20 years. Scientists from all over the world had adopted a more optimistic outlook on humanity. This development was still so new that scholars from many domains were sometimes unaware of one another.

Zhu, L. (2020, p. 469) investigated advances in social science. "Lord of the Flies" adopted the narrative style of traditional British desert island literature, in which the protagonist was unintentionally stranded on a desert island, struggled to survive, and eventually returned to society. However, it differed from works like Robinson Crusoe and Coral Island in terms of narrative topics and character personalities. In his books, Defoe showed a sensible society, whereas Ballantine portrayed a group of exceptional young people who praised the hopeful and happy national spirit. "Lord of the Flies" subverted the idealized image of children seen in conventional desert island literature and illustrates the ramifications of individual and communal strife. The civilization and system constructed by the boys on the desert island were doomed to crumble due to the discordant relationship between man and social structure. Through the relationships between individuals and the environment, as well as the relationships between people, this study examined the abstract relationship between people and social systems.

Alnajm, A. L. (2015, pp. 98-102) investigated the main themes in Lord of the Flies. The principal topics of the novel Lord of the Flies by British novelist William Golding were the subject of that study. It demonstrated how the subject was crucial in every literary work; it reflected the writer's or author's fundamental notion. This study examined how Golding used his characters to exhibit various themes and ideas to show his readers each character's experience and performance to get a better understanding of their conflict and emotion

Bruns, B. (2008) studied the symbolism of power in William Golding's Lord of The Flies. Social power connections were a major issue in William Golding's novel Lord of the Flies. These power dynamics might be found throughout the island and were depicted at various levels throughout the narrative. Those power dynamics were depicted in the novel through symbols that were centered on two different power systems: a democratic system led by Ralph and a dictatorial system led by Jack. Those symbols were sometimes so tightly linked to both power systems that they had separate meanings for each. The purpose of this essay was to look at the many types of symbols employed in the novel and explain how they were linked to the novel's social power connections. Those symbols the researcher had discovered were usually significant items that Ralph or Jack employed, whether purposefully or unintentionally. The story relied heavily on symbols, and Golding used them to convince us that an object was more powerful than it appeared.

## 3. METHODS AND MATERIALS

### 3.1 Theoretical framework of the study

The study to be conducted *theoretically* fits into the main concern of Applied linguistics (AL). AL is a branch of science concerned with increasing understanding of the role of language in human affairs and thereby with providing the knowledge necessary for those who are responsible for taking language-related decisions whether in the classroom, the workplace, the law court, or the laboratory (Schmitt, 2013, pp. 1-17). According to the American Association of Applied Linguistics (AAAL) as well as the British Association of Applied Linguistics (BAAL), neurolinguistics is within the main areas of AL in 2010. Neurolinguistics is the study of neural mechanisms in the human brain that controls the comprehension, production, and acquisition of language (Hinojosav et al, 2020, pp. 813-839). Thus, it is classified into the neurolinguistic studies attempting to develop a good understanding of how language is processed, represented, and stored in mind. The study also benefits from some authentic but literary textual material written by a native speaker of English and intended for the reading and comprehension of one the psychological notions arguing for self-development within human civilizations. Therefore, the study pragmatically maintains that:

**Independent Variable:** The literary text of Lord of the Flies

**Dependent Variable:** Mental imageries under investigation as a dependent variable.

### 3.2 Research method(s)

Methodologically, the study applies a qualitative research method. Qualitative research involves collecting and analyzing non-numerical data (e.g., text, video, or audio) to understand concepts, opinions, or experiences (Hennink et. al, 2020; Liamputtong, 2020). It can be used to gather in-depth insights into a problem or generate new ideas for research. Qualitative research is used to understand how people experience the world. While there are many approaches to qualitative research, they tend to be flexible and focus on retaining rich meaning when interpreting data. Common approaches include grounded theory, ethnography, action research, phenomenological research, and narrative research. They share some similarities but emphasize different aims and perspectives. Amongst these approaches, the narrative researchers examine how stories are told to understand how participants perceive and make sense of their experiences (Busetto et. al, 2020t, pp. 1-10). Each of the research approaches involve using one or more data collection methods. Among these methods, the secondary research aims at collecting existing data in the form of texts, images, audio or video recordings, etc.

### 3.3 Data collection

For data collection, the study benefits from *corpus linguistics* (CL), i.e. the study of large bodies of texts (Aarts and Mejis, 2021; McEnery, 2019; Kennedy, 2014). CL uses large collections of both spoken and written natural texts (corpora or corpuses) that are stored in computer. CL also provides tremendous insights as how language use varies in different situations, such as spoken versus written, or formal conversations versus casual conversations. In relevance, the features of corpus-based analyses of language sound empirical, as it analyzes the actual patterns of use in natural texts.

It also utilizes a large and principled collection of natural texts, known as corpus, as the basis for analysis. Besides, it makes extensive use of computers for analysis, using both automatic and interactive techniques. Finally, it depends on both quantitative and qualitative analytical techniques. In the study, data will be collected through a concordance of key words in context (KWIC). KWIC includes searching for 'see', 'touch', 'smell', 'taste', and 'hear'. This process aims for building a corpus, i.e. large bodies of texts, for analysis.

### 3.4 Data analysis

For data analysis, the study utilizes discourse analysis (DA). DA is the analysis of language in its social context. Discourse analysts study texts whether spoken or written, whether long or short; they are interested in the relationship between texts and contexts in which they arise and operate. They also look at real texts in a way which is completely different from grammarians and philosophers of language. In particular, the study builds on critical discourse analysis (CDA). According to (Chouliaraki and Fairclough, 2022; Achugar, 2017; Zotzmann and O'Regan, 2016), CDA is concerned with the relationship between language, ideology and power and the relationship between discourse and socio-cultural change. In CDA, texts are looked at not only according to the textual regularities they display but also according to what class, gender, and ethnic bias they incorporate, genres, such as the English novel and drama, are seen not only as a reflection of social reality but also as constructing social reality. Thus, literary genres do not only arise out of the social context, but they shape it. In its narrowest sense, the study builds on van Dijk's (1998) three-D model of analysis at the syntactic, semantic, and schematic level of discourse. This analytical but critical model allows the researchers to first *describe* the mental imageries used, then *interpret* the meanings assigned for them, and finally *explain* the forces lying behind the selection of each imagery.

## 4. DISCUSSION AND ANALYSIS

This chapter aims to answer RQ1 to RQ3. To do so, a corpus of (103) examples has been built. Next to each example, the type of the imagery is presented in Column 2. The denotation of each imagery is also shown in Column 3. The connotation, i.e. the negative or positive feeling of the meaning conveyed, is also given in Column 4. Finally, the force lying behind the meaning implicated for each imagery used is concluded in Column 5.

### 4.1 Visual imageries in Lord of the Flies

The visual imageries are very frequent among others. In the novel, the visual imageries are used to satisfy seeing a boxer, the possibility of water, someone's face, a hand in darkness, smoke during, a ship, a mark on one's face, roads, a platform, and stones in the air, for example (see Table 1 for more examples). These imageries connote no devil, thirst, being in front and in darkness, being rescued any time, knowing human's marks and directions, seeing well, and being late. The forces lying behind the selection of these meanings and their connotations attempt to satisfy certain proclivities or tendencies related to maturation and peacefulness of mind, surviving, limitations of human capacity, lack of knowledge, eagerness to move or travel, and understanding the surroundings.

Among these tendencies, surviving and limitations of human capacity sound pervasive.

<i>To see what?</i>	<i>Vision connotes what?</i>	<i>Why seeing this item?</i>
1) Making a boxer	No devil	Maturation and peacefulness
2) Possibility of see water	Being thirsty	Surviving
3) Seeing water	Being thirsty	Surviving
4) Not seeing someone's face	Being in front	Limitation of human capacity
5) Seeing his hand	Being in darkness	Lack of knowledge
6) Seeing smoke during night	To be rescued any time	Surviving
7) Seeing a ship	To be rescued	Surviving
8) Seeing a mark on his face	To know human's marks	Limitation of human capacity
9) Seeing any roads	To know direction	Eagerness to move or travel
10) Seeing a platform	To see well	Understanding the surroundings
11) Seeing the stones in the air	Being late to see the stones	Limitation of human capacity
12) Seeing smoke	To be rescued	Surviving

**Table (1) Representations of the Meanings Satisfied by the Visual Imageries in Lord of the Flies**

<i>To hear what?</i>	<i>Hearing connotes what?</i>	<i>Why hearing this item?</i>
1) Hearing what the pilot said	Listening to bad news about bombing	Severe war and fighting
2) Hearing us	Being able to hear human voices	Curiosity to speak together
3) Hearing the unevenness of Piggy's breathing.	Silence	Panic and fear
4) Hearing laughter and cheers	Being able to hear human voices	Human capacity
5) Not hearing the conch?	not able to hear human voices	Limitation of human capacity
6) Hearing voices.	Being able to hear human voices	The ability to distinguish sounds
7) Hearing feet moving	Being able to hear voices	Scared
8) Hearing voices	Being able to hear voices	Human capacity
9) can't hear anything."	not able to hear voices	Limitation of human capacity
10) Hearing them crashing in the undergrowth	To be rescued	Surviving
11) Hearing my heart over the noises of the fire.	being angry and fighting	Angry and ready

**Table (2) Representations of the Meanings Satisfied by the Auditory Imageries in Lord of the Flies**

**4.2 Tactile imageries in Lord of the Flies**

The tactile imageries are very rare. Only three examples are spotted from the novel. They assign certain meanings relate to touching of pride, a human, the brown backs of the fence. The meanings assigned here also connote only the positive feelings of having some lenses to light some fire to be rescued, thinking of electing a leader to a group left on an isolated island, and feeling secure on a farm already protected by a fence. The implicated meanings tend to be forced by the human need for knowledge, leadership, and peace.

To touch what?	Touching connotes what?	Why touching this item?
1) Touching of pride	Wearing spectacles	To make fire via lenses
2) Touching Ralph	Electing a leader	To admire leadership
3) Touching the brown backs of the fence	Feeling secure	To feel safe

**Table (3) Representations of the Meanings Satisfied by the Gustatory Imageries in Lord of the Flies**

**4.4 Olfactory imageries in Lord of the Flies**

The olfactory imageries are also very few. However, the meanings of the only two examples collected from the novel assign certain meanings related exclusively to not smelling someone but smelling the acrid scent and sweat and staleness of dirt (see Table 4). The implicated meanings of the senses assigned suggest the negative feelings of either smelling only fumes or smelling nothing. The illocutionary forces of the implicated meanings satisfied here tend to be regulated by factors related to limitations of human capability to enjoy pleasures of life because of the fumes resulted from war and probably strenuous work.

To smell what?	smelling connotes what?	Why smell this item?
1) Not smelling me	cannot smell anything	Limitation of human capacity
2) smelling the acrid scent of salt and sweat and the staleness of dirt.	for something filthy	Fumes in air and on human bodies

**Table (4) Representations of the Meanings Satisfied by the Tactile Imageries in Lord of the Flies**

**5. CONCLUSIONS**

To conclude, it has been found that the novelist, Golding in Lord of the Flies utilizes four types of mental imageries: Visual, auditory, tactile, and olfactory. The visual imageries are much more frequent than the others. This mode of imageries is selected and used to convey maturation and peacefulness of mind, surviving, limitations of human capacity, lack of knowledge, eagerness to move or travel, and understanding the surroundings. However, surviving and limitations of human capacity are the most frequent among others. This inclination suggests that both can be perceived as important motifs that can help develop the main themes of the novel, that is the development of human civilization and self-concepts.

Besides, the auditory imageries are also frequent in the novel. It has been found that this mode of imageries is selected to perceive certain portrayals relate to World War II and fighting between nations, total curiosity and eagerness to socialize within human communities, panic, fear, and anger, limitations of human capacity, and surviving. However, limitations of the human abilities and feelings, such as fear, anger, and panic of war tend to be more frequent than other imageries. Therefore, it has been concluded that the motifs of the auditory imagery are exploited to show the gradual, contradictory, and tough development of both human civilization vs. barbarism and self-concept towards good and bad deeds as main themes in the novel.

In addition to both the visual and auditory imageries, the tactile as well as the olfactory ones sound very rare. In relevance to the tactile imageries, it has been found that the implicated meanings tend to be forced by the human need for knowledge, leadership, and peace. As a result, it has been concluded that these motifs are among the needs of modern societies and human beings. Finally, it has been found that the illocutionary forces of the implicated meanings satisfied by the olfactory imageries tend to be regulated by factors related to limitations of human capability to enjoy pleasures of life because of the fumes resulted from war and probably strenuous work. Consequently, it has been concluded that neither modern communities nor people (at the time of publishing the novel) were relatively characterized by propensities to violence.

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