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A Stylistic Study of Richmal Crompton's *William Carries On* (Book 24th) in the *Just William* Series

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Abstract

Understanding the way language is used to convey meaning, as well as the content of a literary work, depends significantly on stylistic analysis. The *Just William* series, a collection of humorous and thought-provoking short stories for children, is the most well-known work by prolific English author Richmal Crompton (1890–1969), the pseudonym of Richmal Crompton Lamburn. With its portrayal of the lovable yet mischievous William Brown, the series, which ran from 1922 to 1970, has enthralled readers for decades. Despite the series' enduring popularity, there has been limited scholarly exploration of how Crompton's stylistic choices—particularly her use of humor, irony, and linguistic elements—serve to mediate the tensions between childhood innocence and the grim realities of World War II. Additionally, the function of William's mischief as a narrative device to counteract wartime instability remains understudied. This study proposes that Crompton employs humor, irony, and deliberate linguistic techniques to soften the harsh

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truths of war while subtly exposing its psychological and social effects on both children and adults. Furthermore, it suggests that William's relentless mischief functions as a narrative mechanism to preserve a sense of normalcy amid chaos, with the subdued reactions of secondary characters reflecting deeper societal anxieties. Through stylistic approach as methods for analysis of *William Carries On*, this study examines Crompton's narrative voice, language, character development, and thematic concerns. By situating the text within its historical and literary context, the analysis aims to demonstrate how Crompton's stylistic decisions enhance the series' lasting appeal while offering a nuanced critique of the societal disruptions caused by war.

Key Words: Stylistics, linguistics, Crompton, children, William.

دراسة أسلوبية لرواية "ويليام يواصل المسيرة" (الكتاب الرابع والعشرون) في سلسلة "ويليام"
لريتشمال كرومبتون

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المستخلص

يعد سلسلة "ويليام" (1922-1970) للكاتبة البريطانية ريتشمال كرومبتون (1890-1969) - وهو الاسم المستعار لريتشمال لامبورن - نموذج أدبي خصب للدراسة، حيث تجسّد هذه السلسلة القصصية، الموجهة للطفل، تفاعل الطفولة مع سياقات الحرب والاضطرابات الاجتماعية عبر مزج لافت بين الفكاهة والسخرية والعمق النفسي. ويُعدّ كتاب ويليام يستمر (1942) - المجموعة الرابعة والعشرين في السلسلة - نصّاً محوريّاً يُظهر تطوّر الشخصية الرئيسية (ويليام براون) في خضمّ الأجواء الاجتماعية والسياسية لإنجلترا أثناء الحرب العالمية الثانية وعلى الرغم من الانتشار الواسع للسلسلة، فإنّ الدراسات الأكاديمية التي تتناول تحليلها الأسلوبي - وخاصةً في سياق الحرب - تظلّ محدودةً، لا سيما في الكشف عن كيفية توظيف كرومبتون للغة والفكاهة كآليتين لتخفيف وطأة الحرب مع الإبقاء على نقدٍ ضمنيّ لتداعياتها النفسية والاجتماعية. تبين هذه الدراسة أنّ كرومبتون تستخدم عناصرَ أسلوبيةً متعددةً - مثل الانزياح اللغوي، والمفارقة السردية، والتهكم - لخلق توازنٍ

بين براءة الطفولة وقسوة الواقع، كما تُوظَّف سلوك ويليام المُشاكس كاستعارةٍ سرديةٍ لمقاومة الانهيار الاجتماعي في زمن الحرب، بينما تعكس ردود أفعال الشخصيات الثانوية القلق الجماعي الخفي. تعتمد الدراسة على التحليل الأسلوبي للنص من خلال فحص الخصائص اللغوية كالمفردات والتشكيل البلاغي والتقنيات السردية مثل صوت الراوي والمسافة السردية والبنية الموضوعاتية كتمثيل الحرب والطفولة والأبعاد النفسية والاجتماعية كدلالات الفكاهة والسخرية. وأخيرا تحاول الدراسة الوقوف عند كيفية تعمق الخيارات الأسلوبية لكرومبتون من الأبعاد النقدية للنص مع الحفاظ على جاذبيته كأدبٍ للأطفال مما يُبرز دور الأدب في تعرية تأثيرات الحرب عبر منظورٍ طفوليٍّ ظاهره البراءة وباطنه التعقيد.

الكلمات المفتاحية: التحليل الأسلوبي، اللسانيات الأدبية، أدب الأطفال، ريتشمال كرومبتون، سلسلة ويليام، الحرب العالمية الثانية.

I. INTRODUCTION

William Carries On is a story on the heels of a tumultuous period of World War II horrors. As the war's grip on Britain tightened, Crompton's work mirrored the age spirit of society, where the influence of conflict was felt at the domestic level. This exploration of juvenile determination within wartime obstacles reflects the story's underlying theme of children, such as William, living their lives with amusement and comfort, despite the enormous socio-political stirrings surrounding them. This specific historical moment imbues Crompton's work with particular significance, and reaffirms the relevance of its themes as addressing the anxieties and hopes of a generation. *The Just William series* is a sequence of thirty-eight books which are chronicle of the adventures of the unruly school boy William Brown (Schmidt 144). The books were published over a period of almost fifty years, between 1922 and 1970.

Stylistics is an interdisciplinary branch of linguistics studies language style in a methodical way and how it changes depending on factors like author, genre, historical period, and context (Leech & Short 13). Since stylistics uses linguistic models, analytical techniques, and methodologies to improve the study of style in its widest sense, stylistics and linguistics are interrelated. In general, stylistics has been concerned with analyzing literary works, with a few notable exceptions (McIntyre & Jeffries 2).

According to Verdonk, stylistics is the study of unique linguistic features with an explanation of their functions and outcomes (9). In order to establish a link between literary criticism and linguistics, Widdowson proposes an additional definition of stylistics as the study of literary language from a linguistic standpoint. "Stylistics is an area of mediation between two disciplines... that stylistics can provide a way of mediating between two subjects: English language and literature," he continues. Although

the definition of stylistics is up for debate, it is generally accepted to be a distinct field that acts as a mediator between literature and linguistics (14).

Paul Simpson claims that stylistics is also the study of literary texts from a linguistics point of view. It is also the study of linguistic choices in literary contexts. Literary texts and linguistics are the main subjects of literary stylistics. Understanding the content of a literary work and the way its language is used requires the use of stylistic analysis as a method. As a result, stylistics clarifies language and describes the various rhetorical and stylistic devices used to organize information in a text. Using stylistic analysis, the analyzer can construct an argument based on rhetorical and literary terms while disregarding the author's intentions (3).

2. WHO IS THE AUTHOR?

English author Richmal Crompton Lamburn (1890–1969) was well-known for her humorous short stories, children fiction books. Richmal Crompton's best-known works are the Just William series which tells the story of "The Outlaws," a mischievous 11-year-old schoolboy and his friends. At the age of 32, Crompton became ill with polio in 1923. Her right leg was rendered useless. After retiring from teaching, she concentrated on her writing. In the UK alone, more than twelve million copies of her William stories were sold. She suffered a heart attack and passed away in 1969 at the age of 79 (McVeigh 23). William, an 11-year-old boy, and his friends' adventures were the focus of the series. "William the Lawless," the final of Lamburn's 38 "Just William" books, was released posthumously in 1970. The books have been made into plays, radio shows, movies, and television shows, and they have sold over 20 million copies in the UK alone.

According to Mary Cadogan, the "Just William" television series was an immediate hit and is still well-liked today. The books' popularity was greatly influenced by Thomas Henry's famous illustrations. But Crompton's "adult" novels were where her real literary ambition was found. Her works, which mostly portrayed middle-class lives during the Edwardian period, gained popularity following World War II (12). Crompton was a cherished aunt who never got married and stayed close to her mother. During World War II, she volunteered with the Fire Service in spite of her deteriorating health. In 1969, Richmal Crompton died at home in Chislehurst, Bromley, London.

3. LITERATURE REVIEW

For almost a century, Crompton's William series has been a mainstay of children's literature. It is still praised by critics for its depiction of childhood, humor, and nuanced social commentary. Several academics and literary critics have examined the William books from a variety of views, looking at the series' linguistic devices, narrative structure, and thematic complexity. Still, there aren't many studies that concentrate on the stylistic components of Crompton's later works, such as *William Carries On* (Hunt 234). Crompton's portrayal of gender roles through language is another area of interest. Scholars have noted that the "William" stories often subvert traditional gender norms, with William's sister, Ethel, and other female characters displaying intelligence and agency. Crompton's nuanced use of language to depict these dynamics reflects her broader engagement with feminist themes, as seen in her adult novels and short stories.

Thomas Schmidt states that Crompton makes clear in evocative ways how the war lurks over the banal doings of William and his chums. The seriousness of air raids, rationing and the specter of danger becomes the background of their world, puncturing the boys' grand adventures with reminders of the war, whether in the form of propaganda, the absence of fathers who have left to fight, or the practical limitations of rationing. Instead of describing the bleakness of life during a time of war, Crompton finds humor in the juxtaposition of carefree childhood with the cruelty of war. The Characters in *William Carries On* also display a range of responses to the war, illuminating their innocence, resilience, and coping mechanisms. William has the same spirit of defiance and curiosity that are the hallmarks of youth. Though war hangs on his shoulder ominously, he faces problems with adventure and mischief. His friends and family show more muted, lingering moments of loss and uncertainty. Crompton captures their challenges adeptly, from the anxiety of parents afraid for their loved ones to the silent heartbreak of children navigating a world that will never be the same thanks to warfare (154).

Megan McCafferty have examined Crompton's use of humor as a medium for both amusement and criticism in a substantial body of work. Crompton's ability to create a childlike world full of absurdities where William's interactions with adults highlight the contradiction between adult societal structures and childhood innocence. In her analysis, McCafferty explores how Crompton's humor goes beyond slapstick to provide incisive social commentary on family dynamics, education, and class. These studies offer a helpful framework for comprehending the function of humor in *William Carries On*, when deeper criticisms of authority, adulthood, and social norms are reflected in William's rebellious spirit and misinterpretation of adult expectations (31).

Further, Ben Sherriff elaborates on Crompton's characterization and language use which have been the subject of another critical school of writing on the William series. Literary critics have noted that Crompton's language is accessible but frequently full of nuances (a subtle difference in or shade of meaning and expression) that convey the intricacy and simplicity of a child's worldview. He illuminates how Crompton's use of slang for both William and the adults in his immediate vicinity draws attention to the disparity between the viewpoints of children and adults. This theme is further explored by looking at how Crompton's portrayal of William and his gang, the Outlaws, not only helps to shape individual personalities but also represents more general elements of childhood solidarity and defiance of adult social norms (14).

Kathleen Nixon contends that farce in Crompton's William series serves as a vehicle for examining the absurdities of adult society from a child's perspective in addition to providing amusement. In a similar vein, she argues that Crompton's skill at incorporating comedy into her narrative enables her to criticize both the larger social expectations placed on children as well as the authority figures in William's life. Based on these opinions, the literature review of *William Carries On* argues that challenge and satire are essential to the book because it provides both humorous relief and a more profound social critique, especially when it comes to highlighting William's fight to stand out in a society that tries to limit his freedom (69).

4. STYLISTIC INVESTIGATION

1. Linguistic Analysis:

Crompton's style in *William Carries On* is characterized by the use of colloquial language and regional dialects that is one of the most striking features of her writing. The author also does an excellent form at adding the vernacular of the time helped the readers relate to the characters. This day-to-day language lends the text authenticity, mirroring the speech patterns and social dynamics of the British working-class's social environment in which the narrative is set. For example, William's dialogue is also peppered with childhood expressions and idioms, like "not half bad" or "silly old duffer." The diction not only humanizes the characters but also provides insight into their personality and upbringing. This reflects Crompton's intention of using colloquial language to keep the narrative grounded in reality, allowing readers to connect with William and his friends even when their experiences are twenty or thirty years out of date (Schmidt 159).

William Carries On is frequently appreciated as a quintessential illustration of how language is used in children's literature to convey humor, societal conflict, and the essence of optimism of childhood. By paying close attention to linguistic components like narrative voice, character speech, lexical choice, and syntactic structures, Crompton creates a rich linguistic landscape that expresses William Brown's childlike viewpoint as well as the underlying conflicts between adult authority and childhood freedom. Crompton's use of third-person omniscient narration is a pivotal linguistic feature in *William Carries On*, as it allows the reader to experience the story from multiple angles, primarily focusing on William's perspective. Despite being omniscient, the narrative voice shows empathy for the protagonist rather than being dispassionate (Whyte 147).

"The adults, with their long faces and serious airs, stood about discussing the consequences of William's latest escapade, blissfully unaware of the fact that William had already moved on to the next exciting venture, leaving their anxieties in the dust." (11)

Furthermore, the reader is subtly led to view William's actions through a lens of accurate criticism by the narrator's frequent use of evaluative adjectives like "foolhardy," "absurd," or "futile" when he embarks on an adventurous but ultimately disastrous plan. The narrator's precise yet consistent commentary on childhood mishaps versus adult societal expectations is reflected in this indirect evaluation through language, which also influences the reader's viewpoint. Additionally, transitional words like "However," "Meanwhile," or "Consequently" are used to change the emphasis from William's inner world to the outward reactions of other characters, mostly adults. These linguistic cues contribute to the development of a dynamic, fluctuating story that reflects a child's fragmented perception of the world (Jarvis 54).

Crompton's linguistic style is fundamentally influenced by the speech patterns of William's conversation which is characterized by a clear informal register and slang terms that capture his youthfulness and unvarnished viewpoint. His use of short, direct sentences and straightforward syntax reflect his rapid action-oriented nature. Additionally, Crompton depicts the diverse social backgrounds of the characters in the story by using phonetic spelling and non-standard syntax. For instance, William's speech

frequently deviates significantly from the more formal, adult language used by adults with whom he interacts: "I'm going to do something grand, something they'll never forget!" is a phrase that perfectly captures William's eager but unsophisticated grasp of social interactions (Harmsworth 10-11).

Crompton utilizes several word formation processes that add depth to the narrative and reveal characteristics of the characters and their surroundings. She has made extensive use of derivation to create new words from pre-existing roots by using prefixes and suffixes. The word "naughtiness," which is derived from the root word "naughty," indicates the quarrelsomeness of William and refers to the broader societal expectations imposed on children, and this morphologic play establishes the playful, chaotic world within which William lives!

Conversion is the most common type of word formation evident in the text, a process whereby members of different word-class categories with no change in form are produced. Just one example of this can be seen in the nouns becoming verbs like "to scout" which implies getting up and doing the types of adventures William and his exploits undertake. This kind of flexibility in word formation allows Crompton to embrace the dynamism of childhood and the fluidity of the characters' experiences.

Affixation and compounding are also key in Crompton's characterization. Several of the names in the fiction represent particular qualities or social positions. how each character makes them feel: for the character "Vicar," this evokes authority and moral uprightness; for "Mrs. Bott," it suggests the more mundane domestic existence. Adding playful comic significance to names with its affixes like "-y" or "-ish", provides further amusement to the narrative. With other names, like "Ginger," you know what you're getting right away (hair color), but it also implies some kind of feisty spirit, that aligns with the character's role in the story. Compounding also figures in the names of William's friends and foes. Thus "Henry," and "Douglas" might seem benign enough independently, but when appended with phrases like "the Invincible" or "the Fearless," they gain a vitality, adding enthusiasm to friendly competition among the children. The success of this morphological technique complements the thematic tension of friendship versus competition in the text (Zohar 277).

Adults, on the other hand, tend to speak in a more official, standardized manner with intricate sentence patterns. For instance, Aunt Lucy frequently uses lengthy, moralistic lectures to chastise William: "I really must insist that you stop this nonsense at once. Your future is far too important for you to waste time on such pointless activities" (23). The fiction's topic of generational conflict is reinforced by the difference in grammatical complexity between William's and the adults' conversation, which emphasizes the gap between their worlds (Wright 33):

"William, I must insist that you consider the consequences of your actions. There are proper channels for such activities, and what you are proposing is not only misguided but entirely inappropriate."(24).

Another important component of the fiction's lexical structure is its word choices. Crompton's use of kid-friendly language aids in drawing a divide between the world of

adults and children's imagination. Throughout the story, words like "pirate," "treasure," and "adventure" are used a lot to highlight William's inner world which is full of lofty plans and ambitions. Much of the humorous tension that propels the plot is generated by these terms when they are employed in juxtaposition to the everyday reality of William's behavior. Additionally, Crompton's use of metaphorical language contributes to the lighthearted tone of the book (Zohar 231). For instance, the metaphorical language used to describe William's attempts at "adult" behavior—such as trying to run a "business venture" or "conducting espionage"—raises the banality of his behaviors to epic dimensions. Even though the adult world is skeptical of William's goals, these inflated metaphors support his belief in their grandeur. The adult characters, on the other hand, frequently speak in formal tone and employ language that is influenced by social propriety and politeness. With each side using a distinct linguistic code, the contrast between William's childhood and adult vocabulary supports the fiction's examination of the gap between the two worlds (Jarvis 56-59).

The simplicity and approachability of Crompton's language throughout the fiction display the viewpoint of her young heroine. Beneath the simplicity, though, is a sophisticated linguistic use that expresses comedy and wisdom. Both William's speech and the narrative description make use of informal and lighthearted language which heightens the fiction's comedic quality. In addition to offering a source of amusement, Crompton's portrayal of William's naive and occasionally misinformed worldview is made possible by his ability to capture his many misinterpretations of **words, idioms, and formalities**. The formality and restrictions of the adult world frequently stand in stark contrast to William's straightforward and unvarnished words (Taylor 27-31).

The gap between his fantasy-driven sense of freedom and the adult concern with structure and order is evident in his talks with the adults in his immediate vicinity. Crompton specifically employs irony to highlight the limitations of adult reasoning by showing how adult expectations and language frequently fall short of capturing the spontaneity and creativity that are innate to youth. In addition to adding to the book's humor, this use of irony openly criticizes adult society's efforts to suppress or regulate youth's natural messiness (Williams 38). For example, when William talks about his plans to sell "treasures" to make money, he says:

"I'll be a millionaire! The treasure will make me famous! They'll write stories about me!" (27).

A notable difference between William's speech and adult speech could be seen in **the syntactic patterns** employed in William Carries On. William's words are typically brief, concise, and action-focused, which reflects his impulsive and frequently careless personality. Simple phrases like "I'll show them! I'll be famous!" indicate his impetuous thinking and lack of capacity to think things through fully before acting. Crompton's use of asyndeton (is a figure of speech in which coordinating conjunctions—words such as "and", "or", and "but" that join other words or clauses in a sentence into relationships of equal importance—are omitted) or the removal of conjunctions, to portray William's frenzied, careless energy is another example of this: "He ran, he jumped, he shouted, he clattered." However, adult characters frequently utilize complicated, compound phrases that are full of clauses that either represent cultural standards or careful thought. Aunt

Lucy's reprimands, for example, are sometimes given in lengthy, convoluted words that try to force adult logic onto William's reckless actions. A child like William lives a chaotic, free-spirited life that is clearly separated from the structured world of maturity by the linguistic intricacy of these adult systems (Jarvis 41).

Crompton's **violation of linguistic conventions** for comedic effect is among most striking linguistic elements in the text. **The main sources of Crompton's humor are often miscommunication, irony, and wordplay.** William's frequent misreading of adult idioms is a prime illustration of this. For example, when an adult instructs William to "keep your head," he doesn't comprehend that the phrase is symbolic and starts searching for anything to balance. In addition to increasing humor to the narrative, this amusing misinterpretation based on linguistic subversion also emphasizes William's innocence and naïveté in defying adult expectations (Stephens 46).

To sum up, Crompton uses a range of linguistic techniques to produce a deeply nuanced story that effectively conveys the intricacies of childhood and its relationship to the adult world. Crompton skillfully creates a hilarious yet perceptive depiction of childhood through the use of third-person omniscient narrative, contrasting character speech, vocabulary choices, and grammatical structures. Her use of language enhances the fiction's comic aspects while also advancing its examination of issues like generational strife, societal expectations, and the collision of imagination and reality. Further, Through the use of these linguistic devices, Crompton creates a universe in which language itself turns into a battlefield between authority and innocence, making *William Carries On* a classic work of children's literature that appeals to readers of all ages on a number of levels (Zohar 237).

5. LITERARY CONSIDRATION

War has been used as a setting and backdrop for literature since it provides rich ground for this exploration of feelings, actions, and morals. There are so many themes that fall under the umbrella of war in literature, but they are so important, as they reveal something about us; the fear, hope and adventure that befall soldiers and civilians alike during times of conflict. Discussions of loss, resilience, and the ramifications of violence, on both the individual and collective scales, permeate many works of war literature as writers bring readers to grips with the realities of warfare. Crompton's stories also touch lightly on the effect of war on the texture of everyday life. Her writing reflects the vagaries of childhood in ugly times, balancing the silliness of children with the crisis-level exigencies of war (Schmidt 162). Crompton's use of episodic structure—where the narrative is divided into a series of loosely connected adventures—displays the unpredictability of wartime life. Each series showcases different facets of William's world, from the trivial concerns of childhood to the more serious implications of war, thereby emphasizing the stark contrasts between the innocence of youth and the harsh realities of the adult world.

Crompton usually elaborates on William's inner life, enabling readers to realize his misconceptions and intentions without romanticizing his wrongdoing. In addition to

highlighting the ridiculousness of William's attempts to negotiate adult-imposed institutions, this narrative distance helps the reader sympathize with his innocent infantile state. The reader is better able to comprehend William's social milieu thanks to Crompton's ability to shift the focus from William to his interactions with other people. This method emphasizes the themes of authority and juvenile rebellion while also offering a variety of viewpoints. Crompton creates a vibrant, captivating story that both celebrates and critiques the complexity of childhood through the interaction between the events and the narrative voice (Greenway 101-107).

William Brown's persistent character is at the center of the narrative. Crompton's depiction of William in this fiction is in line with how he is portrayed throughout the series: a lively, impetuous, and occasionally naive youngster who is untouched by social norms. But in *William Carries On*, William's approach to facing the world changes in a plain way. Even while William is still involved in his typical adventures, his activities are more frequently driven by a desire to demonstrate his agency in a world dominated by adults. Furthermore, Crompton uses colorful yet condensed language when describing persons and locations. Her selection of details emphasizes the important, frequently highlighting the discrepancy between William's perceptions and the reality he must contend with. In the fiction, the simple yet vivid descriptions contribute to a sense of familiarity and universality engaging the reader with both visual and emotional resonance (Taylor 43).

Although William continues to act defiantly when interacting with his parents, teachers, and other adults in authority, there is a more noticeable undercurrent of irritation in his conduct. Crompton portrays William's disobedience as a normal, albeit misinterpreted, manifestation of his immaturity. **A major thematic tension** found here is the conflict between the freedom of childhood and the limitations of social conventions, which is reflected in the complicated relationships between William and the adults in his immediate environment. The adults are frequently portrayed by William as unintelligible or absurd, with their actions stemming from custom and expectations (Waller 23-25).

Additionally, the secondary characters are expertly crafted. Each member adds something special to the group dynamic, and William's gang—the Outlaws—remains unwavering in their devotion to him. By striking a balance between their individual personalities and William's wild energy, characters like Henry, Ginger, and Douglas give the story complexity. Crompton skillfully illustrates the variety of childhood experiences and the many ways kids interact with their surroundings by utilizing these supporting characters. For instance, Ginger brings a degree of zeal and audacity that balances William's more impulsive behavior, even though Henry is frequently the voice of reason (Harmsworth 11-14).

Humor is another prominent element, as Crompton uses a variety of comic techniques throughout the story. Even though the narration deals with more serious subjects, the use of farce, slapstick, and situational comedy creates a humorous tone. William's often absurd plans—such as his misguided attempts to gain recognition and respect from the adults around him—become a vehicle for both comedy and social satire.

"The meeting was a success in the sense that all the members of the gang were present, but the fact that it degenerated into a heated debate about whose idea of an adventure was the best hardly seemed to be what William had intended." (67).

Humor is in the fiction as a coping mechanism amid the wartime chaos. The fiction is punctuated with incidents of comic relief and clever dialogue, lightening a mood sorely needed in the midst of the tragic realities of wartime. William's mischief offers comic relief, giving characters a reprieve — and readers a reprieve from horror. And this sense of humor highlights the ability of the characters to overcome their struggles, and serves to illustrate a societal trend of finding joy and humor even in the darkest moments. It's Crompton's talent for interweaving humor into her narrative that elevates the novel from being a treatise on war to being a celebration of youth's indomitable spirit.

To sum up, *William Carries On* is a complex portrayal of war, addressing its impact on the daily lives of individuals, the diversity of their reactions, and the importance of humor as a survival strategy. In exploring these themes, Crompton creates a narrative that is reflective of the challenges of living through wartime, and in doing so, **provides a new take on what the impact of war actually means to the lives of normal people.** William's frantic intrusions in Crompton's portrayal of the adult world, which emphasizes the incompetence and pretenses of authority characters, are where her satire is most noticeable. **William Carries On might be interpreted in this way as a critique of the adult world's incapacity to comprehend or recognize children's innate creativity and rebellion.** Despite being sometimes overstated, the humor gently criticizes the excessively regimented and controlled world in which kids are supposed to fit in. In addition, Crompton's humor has a hint of empathy for William's situation. His acts are presented as earnest attempts to understand the environment he lives in, despite the fact that he is frequently perceived as causing trouble. This blend of comedy with emotional insight allows *William Carries On* to transcend simple slapstick, offering a more layered commentary on childhood, innocence, and societal expectations (Edwards 343).

6. CONCLUSION

Richmal Crompton's *William Carries On* (1942) demonstrates a masterful interplay of stylistic techniques that deepen the narrative's exploration of childhood amid wartime tensions. The analysis reveals several key findings:

Narrative Voice & Irony – Crompton's use of a third-person perspective combines irony and sympathy, which enables a nuanced depiction of William's bad behavior as both transgressive and appealing.

Linguistic Creativity – The text's joy in creating words in personal names (e.g., "Violet Elizabeth Bott"), using naming procedure (e.g., affixation, compounding) to mock and characterize in a society of social frames. It's memorable and gently pokes fun at social norms.

Satire as social critique – Crompton’s grotesque adult caricatures offers a way for wider commentaries about wartime absurdity, as the humor of ridiculousness at attempts to enforce adult rigidity upon children in times of change.

Dialogue & Syntax: The rhythm of children talking, punctuated by interjections, interruptions, and fragmented thoughts, both reflects and replicates the anarchy loved by children and the way they perceive the world, thrusting the reader into William’s point of view. And the selective adjective/adverb placements (“glorious mud,” “fervently oblivious”) elevate humor and pathos.

Thematic Content – Apart from its humor, the text negotiates psychological conflicts between the child's freedom and the adult's requirement. William’s defiance represents a resistance to wartime upheaval, and the secondary characters’ muted responses express the general public’s fears. But Wartime Farm's universal themes (agency, entropy, institutional critique) root Crompton’s construction firmly in the now. **Her precision of style** especially in the negotiation of levity vs. latent trauma turns fiction into a kind of high critique of maturation in crisis.

Finally, Crompton’s stylistic choices in *William Carries On* transcend conventional children’s literature, offering a polysemy narrative that operates as both entertainment and a subtle, enduring commentary on war’s societal fissures. The analysis confirms her ability to wield language as a tool for dual critique of childhood’s marginalization and of the adult world’s failings.

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