

People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
University of Tlemcen
Faculty of Letters and Languages
Department of English



Stylistic and Linguistic Aspects in Joseph Conrad's *Heart of Darkness*.

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Presented by

Ms. Rahima BENABDALLAH

Supervised by

Dr. Omar RAHMOUN

Board of Examiners

Dr. Wassila MOURO President

Mrs. Meriem MENGUSHI Examiner

Dr. Omar RAHMOUN Supervisor

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DEDICATION

I dedicate this work to my lovely mother for her encouragement, support and constant love.

I also dedicate it to the memory of my father.

To my fiancé

To my best friends Meriem and Imene

And to all my family and friends.

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Abstract

This research is an attempt to analyze Joseph Conrad's use of stylistic and linguistic aspects in his short story *Heart of Darkness*. It aims to shed light on the different choices that the Polish writer makes in writing his tale, and this concern style and the way of using the English language. The point here is to examine how Conrad as a foreigner applied his modernist tendency to create an assorted style that is characterized by a phenomenal use of the English language to convey the themes of the novel, and which reflects the reality of the Imperial system and the human's heart as well.

Table of contents

DEDICATION	I
ACKNOWLEDGEMENTS	II
Abstract	III
Table of contents	IV

General Introduction

The concept of style is placed at the center of the linguistic study of literature. In Britain, the linguist M.A.K.Halliday proposed a volume that deals with the relationship between linguistics and literature, in 1966, in title *Essays on Style and Language*. Halliday's theory has a great significance since it gives a more objective idea about how language is manipulated to create a specific style. The fact that literature as an art is realized through language is what gives the study of linguistic features of a literary work a great significance. In the stylistic analysis, the emphasis is placed over the study of the text where the researcher is interested in what the author has written. The linguistic analysis of literature is a 'pre-critical' activity that provides data about the novelist's skills and abilities to present a specific theme through words.

As a piece of art, the novel is the writer's free space where he/she expresses his/her feelings, thoughts and interpretation of the world. A work of fiction is the element that links the author to the reader. In other words, by reading a novel or short story, the reader will get insight about the author's background and his/her impressions about a specific topic. Also, the reader can get an idea about the writer's literary skills through the style of writing. Writing a book, a novel or a short story is not always for the sake of entertainment however, the author attempts to draw attention to specific issues, to change some attitudes or to criticize. In fact, literature reflects life and society and when societies change literature also change to cope with the new transformations. This was evident in the English literature of the early 20th century.

Britain emerged as a modern society by the coming of the 20th century. The period was characterized by a chain of changes that the British society went through. This was the time where the British Empire reached its greatest geographic extent and became the world's powerful nation. However, Britain, as an industrial power, felt for the first time the pinch of competition from Germany and the United States of America. Modernization and innovation became the main features of the new age. The period saw the rise of new technologies and scientific inventions. Moreover, there was a vast improvement in the standards of living for ordinary people and a rise in economy. This stability was desolated by the shock of the First World War which made Britain went through a tunnel of uncertainty.

Literature, as other fields, appeared with a new style that breaks with the past. With the new changes of the early 20th century that give the rise of new ideas, writers felt the need for an immediate change in literature. As a result, modernist literature emerged as a new movement that rejected the mimetic representation of the world and relied on the phenomenology of consciousness. Furthermore, novels, poetry and drama of the turn of the century became more interesting in presenting the contradictions of modern life. Modernists such as Virginia Woolf, Ford Madox Ford, James Joyce, Henry James, Joseph Conrad, W.B. Yeats and others are the most famous figures of the English modernist literature, who believe in the autonomy of art and the necessity for an experimental literature.

Britain by the late 19th century and early 20th century became a cosmopolitan city that attracted many writers. London, the place of darkness that can bury five millions of lives as Conrad described it in the *Secret Agent*, of hidden but magnificent meanings in Wells's *Tono-Bungay*, became a great capital of modern arts. England became a hospitable place for writers from different backgrounds and nationalities (such as: Henry James and Ezra Pound (United States of America), Joseph Conrad (Poland), James Joyce (Ireland), etc) whom find in Britain the appropriate atmosphere for their arts (Bradbury and McFarlane, 172-173). In other words, London in this period was alive with a mixture of ideas and tendencies both locally and internationally which gave the birth of an extraordinary spirit of modernism that was present in every modernist work of literature.

The modernist writer tries to create new realities through their works. Individualism and experimentation became the common virtues of modernist literature in which writers care more about the inner self and consciousness of humans. This was related to the development of psychology and mainly Freud's theory about human's mind. Moreover, modernists saw a growing alienation in the individual and they perceived the modern society as capitalist and materialist. They believe in the value of art which makes them devote their energies to create wonderful piece of art where both form and content are of considerable importance. James Joyce's *Ulysses* (1922) and

T.S.Eliot long poem *The Waste Land* (1922) are the best examples and the definitive sample of English modernist literature.

Modernist literature gives a great attention to style and language of a specific work of fiction. Style is the means by which a writer obtains certain effects in communication. Every writer has his/her own style that distinguish him/her from the rest and which gives his/her writing a special touch. Besides, modernists use a set of stylistic devices such as: symbolism, irony, simile, metaphor, parenthesis, etc to give their works a certain value. They reflect their views of modern life through their fiction where they show their awareness of the possibilities of language to mirror social life.

Joseph Conrad was among the most successful novelists of the modernist period. As a Polish British writer, Conrad achieved an international recognition due to his unique style of writing. During his career, he produced thirteen novels, two volumes of memoirs and twenty eight short stories that make of him a remarkable figure in English literature. He became a British citizen in 1887 and he lived most of his life in the sea. He was a master stylist who inspired not only English, but also American, Polish and even African writers. He was a cosmopolitan writer who writes in English as both an insider and outsider. This cosmopolitan background allows him to see the world from different perspectives and to see the hidden face of the western civilization. His contributions to psychological fiction, political fiction and literature in general made of him a crucial inventor in the literary movements of his days.

Conrad's *Heart of Darkness* is the best example of his ingenuity in dealing with modern literature. The novel can be viewed as a report of the brutality of Imperialism in Africa. Which makes of it a different tale is that is based on Conrad's real experience in the Belgian Congo. Moreover, it shows Conrad's linguistic abilities that are used to reflect the consciousness of his characters through using a unique style that is characterized by a set of linguistic choices that Conrad employs to expose the reality of European colonialism and human's inner side.

This work examines Conrad's *Heart of Darkness* in an attempt to answer the following questions: what are the stylistic and linguistic aspects that Conrad uses in this novel? How did Conrad employ these elements to convey the themes of the short story? What is the aim beyond using those stylistic and linguistic aspects? And does the novella really present Conrad as a master of the English language?.

Talking about the stylistic and linguistic features in *Heart of Darkness* in the present dissertation can be related to many reasons. First the novel is written in a different and difficult way that makes the reader work harder to get the right meaning, and this which makes of it an interesting text to be examined. Second, the text was analyzed by different critics and this which makes the task of this research is to present a different view about how Conrad uses style and language to reflect certain ideas. Third, the style of the short story, its structure, narration, the presentation of characters and the choice of words are selected by Conrad carefully in order to reflect uncertainty. In other words, Conrad draws relationship between style, language and the themes of the novel which makes of it a unique tale that should be analyzed.

The main purpose of the present dissertation is to investigate how Joseph Conrad creates his own style through writing *Heart of Darkness*. The aim is to reveal his linguistic and stylistic choices that are used to mirror what he felt after his experience and how he turns a horrible experience to a masterpiece.

The work is structured through two main axes. The first chapter is a theoretical background of the study. It gives information about Britain during the late 19th century and early 20th century concerning society. It sheds the light on the main changes that gives the rise of a new mode of literature and these include: industrialization, the First World War, development in science and technology and imperialism. This chapter presents modernism as a new movement that emerged to cope with the changes of the age and its main characteristics that give it a decent value in the history of English literature.

The second chapter analyses the novel on the basis of stylistic and linguistic features that Conrad employs. It introduces the author and the short story and it states

different techniques and devices used by the writer to show the power of language in creating and reporting specific thoughts and impressions.

The novel does not only present a narrative tale to be read but its main concern is more than this. It is to draw the reader's attention to its structure and the way of writing in order to be decoded to understand the real meaning that Conrad wants to convey. It is regarded as among the first critical texts about European Imperialism which focuses on a psychological representation of characters and events. Conrad's work is based on Freud's psychoanalytic theory in which he presents Marlow's journey into the Congo as a journey to the unconsciousness mind.

Chapter One: British Modernist Society and Literature.

Chapter One :British Modernist Society and Literature

1.1. Introduction

The late 19th century and early 20th century are regarded as one of the remarkable eras in the history of Great Britain. It was the time of the most powerful Empire which was referred to as “the sun never set on the British Empire”. Britain knew a series of changes that took the British society to modern life. Those changes started during the last years of the reign of Queen Victoria and continued through the 20th century. The first industrial nation witnessed a growth in industry and economy, during this time, which led Britain to become an urban society. Also, people’s life changed due to scientific and technological innovations that knew a great development by the early 20th century (Sheail, 12-13). Optimism and stability, which characterized the great Empire, vanished by the outbreak of the First World War. This latter pushed the population to rethink about the future (Stevenson, 46).

As a response to these changes, literature appeared with a new style. The early 20th century was marked by a new movement in arts known as modernism. This movement emerged as a reaction against the past in which modernists tried to express their impressions of the world in a new way (Dahiya, 63). They made from literature an experimental task in which the writer attempts to create new realities.

1.2. Britain (Late 19th century and early 20th century)

By the late 19th century and early 20th century, Britain became the leader of the world due to its imperial power. Also, Britain entered a new age of transformation that touched every field in society. Industrialization, the First World War, scientific and technological innovation and imperialism became the landmarks of that period.

1.2.1. Society

Through history societies knew times of prosperity and progress as well as times of weakness and decline. Britain, as other countries, went through different circumstances that affected its position in the world. In fact, the 19th and 20th centuries were the times when Great Britain became the world’s most powerful and wealthiest country. During that time Britain passed through two remarkable eras in her history and which were the Victorian and the Edwardian era. Britain at that time enjoyed the

Chapter One :British Modernist Society and Literature

growth of economy and industrialization, and she became known as the land on which 'the sun never set' since it was the largest empire on earth since that of Rome (Logan, 1).

For many historians, the Victorian period was a time of massive transformation. It was the time of one of the most long reign monarch ruled by the Queen Alexandria Victoria who served for 64 years (1837-1901)(Mitchell,9).At that time, new inventions changed the way people lived and new ideas changed the way people thought about the world. In addition to that, Great Britain knew a boom in industrialization especially during the last quarter of the 19th century. In this respect J.F.C. Harrison argued in his book *Late Victorian Britain 1875-1901* that "The years 1875-1900 were, overall, a period of economic progress, with rising productivity and national income" (6).Moreover, people's life changed and they enjoyed a better way of living. For Sally Mitchell society was evolving in the Victorian period and that was related to the development of science, politics, medicine, education, mass culture and women and workers' rights (9).In this era, Britain became the richest and strongest nation in the world with a largest empire.

The growth in industry was a remarkable feature of the late 19th century. During that era, the British industry was depending on exports and this included: textiles, heavy metal production, coal and shipping (the Big Four) (Smith, 12). Also, the British colonies were an important market for British textiles (Peers, 68).In fact, it was a period of good changes with the rise of employment however some issues did not recover especially concerning poverty and class differences and for Harrison' the association of poverty with progress was the great enigma of the time' (4). The late 19th century was the period of dramatic economic and social changes that hit the world's great empire.

Prosperity continued through the next era which was the Edwardian period. The Edwardian era began in Britain when Edward VII inherited the throne after the death of Queen Victoria in 1901, and served as the king of Great Britain and Ireland and of the British Dominions and Emperor of India (1901-1910) (Holland, 4). This period was referred to as the Golden Age or the 'golden summer' that was

Chapter One :British Modernist Society and Literature

characterized by the development of new industries, science and technology and new ideas that changed the life of every British citizen (O'Neill, 1). However, Britain witnessed some signs of weakness especially after the emergence of the United States of America and Germany as new competitors. These two nations started developing new industries like chemicals and electrical goods (Grenville, 33) . In this respect, Morna O'Neill in his book *The Edwardian Sense: Art, Design, and Performance in Britain, 1901-1910* argues that 'most scholarly discussions of Britain during the reign of Edward VII (1901-1910) have characterized the era as" one of continual upheaval"' (1). In fact, Britain knew a growth in economy after the war of 1914 and this was linked to the new industries (Jones & Lewis, 136). The growth in economy had transformed Britain into a primarily urban society during this era.

One of the most defining events of the early 20th century in Britain is the Great War or the First World War. The Great War (1914-1918) had a deep impact on British individuals and society. In this respect John Stevenson says "With the outbreak of the Great War in August 1914, British society entered a period when it was to be shaped for the first time by the demands of a total war" (46). Britain fought with the Allies (France and the Soviet Union) against Germany. The war lasted four years and it ended with the Allies victory especially when the United States of America joined the war in 1917 as crusade of democracy and accelerated the German defeat (Smith, 56).

The war ended and the Peace Treaty was signed at Versailles in 1919, but its impact was great on the British society. The war caused the loss of high number of lives and seriously wounded people because of new technology in weaponry which was linked directly to the growth of industrialization. Moreover, the soldiers that survived were psychologically broken and all the population felt insecure. In fact, the scary realities of the war remained a scar on the collective conscious of the British individuals (Ibid, 64). Concerning this idea Christopher Owen in his book *Wellington in the Great War* reports that "with the physical scars healed the cultural and psychological impact was to pervade much deeper into the nation's psyche" (193). All this led to a feeling of uncertainty and doubt about the future. However, women benefited from the war of 1914 since it led to the start of the process of emancipation

Chapter One :British Modernist Society and Literature

(Ibid, 65). The First World War led to the emergence of a new society with new beliefs and expectations where individualism played a great role.

The late 19th century and early 20th century were characterized by many aspects that had a deep impact on individuals and society. In addition to industrialization and the First World War, imperialism and the growth in science and technology contributed in the birth of modern Britain. Literature also took a part in the changes that occurred at that time and it emerged with a new style that broke with the past (Hanna, x). The 20th century coincided with the beginning of a new era where economic, social, political and cultural changes took place.

1.2.2. Science

The 19th and 20th centuries were crucial periods in the development of science. During that period, technological and scientific discoveries knew huge progress causing a better and easier life for every citizen. In addition to that, in the mid 19th century sciences were regarded as opposed to religious beliefs which led many Christians tried to overwhelm. In this respect, Aileen Fyfe in his book *Science and Salvation* argues that:

In the case of nineteenth century Britain, in particular, much has been written on the transformation of the sciences into professionalized, organized, specialist disciplines during the course of the century, and this is seen as going hand in hand with the story of the separation of science from religion as each developed into a profession.(3)

Moreover, science during the 19th century developed rapidly due to cheaper access to printed materials, greater support of the government to scientists and the appreciation of science as a profession (Weber, xi). During the Victorian era, science became a dominant power in western societies where the relationship between science and religion was a topic of debate.

One of the most important developments in science during the 19th century in Britain was in the field of biology. The term biology, at that time, was linked to the English naturalist Charles Robert Darwin (1809-1882) who ‘rocked 19th century society with a revolutionary new theory about how species are formed’ said Rebecca

Chapter One :British Modernist Society and Literature

Steffoff (16). His theory about the evolution of species was based on his observations that he made during the Beagle voyage to the Galapagos Islands in 1831. Moreover his findings about the history and assorted variety of life, including the evolution of humans, were considered as revolutionary ideas that contributed in radical changes in science, philosophy and even religious beliefs during the Victorian era (Hodge & Radick, 1). The English naturalist proposed his theory of evolution by natural selection in his 1859 joint publication with Alfred Russal Wallace *On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life* (Bortz, 4). For him species survived through time by a process called ‘natural selection’, in which the struggle for existence had a similar effect to the artificial selection involved in selective breeding. Concerning this idea Thomas F. Glicke and David Kohn provide an explanation of Darwin’s theory as followed:

Natural selection, the notion that competition for survival ultimately favors the “selection”, through differential reproduction, of favorable variations, provided an answer those naturalists who were looking for a reasonable explanation for the origin of adaptations (xi).

Furthermore, Charles Darwin explained how species struggle to survive through the process of adaptation to the challenging environment where those who succeeded to evolve were considered as the best races (Hodge & Radick, 3). Charles Darwin’s theory of evolution provided answers and explanations about life on earth which was a vague topic.

Charles Darwin’s evolutionary theory was not only applied for plants and animals but also for human beings. In 1871, and in his work *The Descent of Man, and Selection in Relation to Sex* he applied his theory to humans (Glicke & Kohn, xvi). In *The Descent of Man*, Darwin discussed the role of sexual selection in men who, for him, was not created but rather descended from animals. In addition to that, he argued that intelligence is a crucial feature in this evolvment and adaptive change. Also his theory about human evolution offered the idea that organisms in nature tend to produce certain varieties in order to survive. Humans with such varieties ‘may be favored (or “naturally selected”); these favored individuals will tend to spawn children and grandchildren possessing their traits, their variations’ (Bonner & May, viii-ix). In

Chapter One :British Modernist Society and Literature

other words, Charles Darwin pointed out that certain human beings, and other species, inherited some qualities that made them successfully evolved over other individuals and this was known as ‘Survival of the fittest’ which was coined by Herbert Spencer.

Darwin’s evolutionary theory in biology was based on the idea of ‘survival of the fittest’ which was later on used in sociology by Herbert Spencer. The English sociologist Herbert Spencer (1820-1903) coined and used the term ‘survival of the fittest’ in his book *Principles of Biology* (1864) in a relation to Darwin’s natural selection. Moreover, Spencer used this phrase to explain social change in his *Principles of Sociology* (1876) (Offer, 156-157). Spencer observed that:

in the case of the highest of creatures, civilized men, among whom the kinds of which affect survival are too multitudinous to permit easy selection of anyone and among whom survival of the fittest is greatly interfered with, it has become the chief factor: such aid as survival of the fittest gives, being usually limited to the preservation of those in whom the totality of the faculties has been most favourably moulded by factional changes. (Cited in John Offer, 166).

Herbert Spencer took Darwin’s theory of evolution and applied it to societies. He used the phrase ‘survival of the fittest’ as a mean to handle the evolution of societies through ‘successive waves of conquest and empire formation’ said Jonathan H. Turner. Spencer argued that the larger, productive and politically well organized societies will control other weaker societies (Turner, 70-71). Besides, Social Darwinism emerged as a theory that gathered both Darwin and Spencer’s ideas that individuals are like other species lived under the laws of nature (natural selection). This theory was used to justify imperialism, laissy-faire social and economic policies and racism (Mentan, 11). Charles Darwin and Herbert Spencer did huge contributions in the fields of biology and sociology in the late 19th century with their evolutionary theories.

Besides the fields of biology and sociology, the Victorian era was well known for other scientific discoveries. In the 19th century the worldview about science changed and ever the phrase ‘man of science’ was replaced by the word ‘scientist’ (Holmes & Ruston, 6). For Herbert L. Sussman’ the age of invention began with a single indelible public moment, the opening of the Liverpool and Manchester Railway

Chapter One :British Modernist Society and Literature

in 1830' (1), from that date a series of discoveries took place in the United Kingdom as well as other countries. This included the invention of the electric telegraph, the computer, the telephone, cars, electric light and many other inventions that continued to develop rapidly (Barrow). The Victorian period saw many developments in science and technology which drove people to modern life.

Scientific discoveries continued through the next century. 20th century was considered as an age of revolutionary discoveries in the history of mankind. Concerning this idea David Edgerton said “The United Kingdom has been one of the scientific great powers of the twentieth century. Since 1901 it has obtained about the same number of Nobel Prizes as Germany, and about half the number of the United States” (759).Some of the most revolutionary works at that period was performed in physics. One of these works was Albert Einstein’s theory of relativity which was considered as a modification of Newtonian theory of gravity (Edwards, 52). Also, the field of medicine improved after the discovery of antibiotics (penicillin) in 1928 by the Scottish biologist Alexander Fleming (Parascandola, 103). Moreover, the century saw the growth of many technological inventions such as the radar and jet engine (Simonis, 1435) in addition to television in 1926 (Lowson, 7). Scientific discoveries continued along the century causing a rise in productivity.

The field of psychology took its part during the early 20th century particularly by the works of Sigmund Freud. He developed his theories of metapsychology concerning defense mechanism, transference, infantile sexuality...etc. Freud made a great contribution through the development of the topographical model of the mind (1923) and the *Interpretation of Dreams* (1900). For Freud human mind is divided into three entities: the unconscious which contains feelings and thoughts that are repressed, the preconscious which is the ordinary memory and it consists of all things that can be brought into the conscious mind. The third part is the conscious, that level of the mind which contains all what human is aware about such as feelings, wishes, memories and thoughts. Freud is the founder of the psychoanalytic theory where he gave his outstanding explanation about how human’s feelings, thoughts and actions were linked not only to the conscious but also to the hidden forces of the unconscious (Murphy &

Chapter One :British Modernist Society and Literature

Patrick & Llewelyn, 295-96). Freud became a well known name during the 20th century, the time when words such as: depression, nerves, ego, etc. became part of common speech. Such scientific thought had changed the whole world, giving science new dimensions. However, some racist ideologues used science to pass discriminatory laws, to create destructive weapons and to justify some policies such as imperialism.

1.2.1. Imperialism

The 19th century in Europe was marked by great wave of imperialism. For many political, economic, cultural and religious reasons different European countries wanted to take control over other weaker nations. This period witnessed the rise of many empires in addition to the most powerful one which was the British Empire. In this respect A.G. Hopkins argues that:

The nineteenth century was a period of unparalleled imperial expansion. Extraordinary waves of discovery in previous centuries had enabled cartographers to inscribe other continents on what Burke called ‘the Great Map of Mankind’. Travelers from Marco Polo onwards had created a rich and often fanciful literature depicting the lives of noble and ignoble savages in varying states of nature. Parts of the world, notably the Americas and the Indies, had already experienced European conquest and rule. Europeans, in turn, had been influenced by what they read and by what they consumed. (6)

For Hopkins imperialism had a relationship with how the Europeans saw other parts of the world especially through what they read and consumed. They justified imperialism as a mission to spread civilization and Christianity in which philosophies such as Social Darwinism were included. Imperialism was a typical episode in history particularly during the 19th and early 20th century.

Imperialism is a concept that became well known during the 19th century. Colonialism and imperialism were used interchangeably to refer to the expansion of European industrial nations especially during the second half of the 19th century. Douglas M. Peers defined imperialism as follow ‘Imperialism then would refer to the control and influence exercised by a strong state over a weaker state’ (57). In simple words; imperialism is the domination of one country’s political, economic, or cultural life by another. Furthermore, industrial progress and capitalism had a deep relation

Chapter One :British Modernist Society and Literature

with the rise of imperialism in the 19th century. In addition to that, there was also economic motives such as: raw materials, investment, markets, etc, strategic motives to enlarge the empire and achieve national security, and religious reasons that include spreading Christianity and civilization which was considered as a God-given mission by the Europeans (Williams, 14).For Douglas M. Peers ,the hidden motive behind imperial expansion was the so-called' gentlemen capitalists' those in the banking and trading sectors and service industries (68).The 19th century imperialism emerged to supply the needs of industrial and capitalists nations.

The 19th century imperial expansion was launched by Britain which was the most powerful and largest empire at that time. Imperialism was justified by considering it as a mission of civilization and enlightenment. In this respect Robert Johnson argues that' In Britain, there were many, in brief 'popular' period in the late 19th century, who saw imperialism as a vehicle for enlightenment and an advertisement of civilization to be proud of' (3).In addition to that, England rose up out of the Napoleonic wars as the main worldwide superpower: politically its adversaries were in disarray, its economy grew during the war and its naval forces gave her a saying in the world(Peers, 57). The result was an empire on which "the sun never set" and which was more global than any time.

The size of the British Empire was growing rapidly. In fact by 1900 the British realm secured one fifth of the globe and covered 400 million subjects of different races, and she became the 'centre of the world' because of her trade system, naval and military power and financial services (Johnson, 1). Moreover, the lost of territories in the New World had affected Britain, but after the war with France she gained more colonies in India and also she took territories from Dutch and Spanish rivals (Peers, 57). The British Empire was growing very fast and she controlled most of the world.

The British expansion continued during the late 19th century. In 1882 Britain established a new empire in Africa (by 1880 s European colonial powers were competing about Africa and this was known as 'scramble for Africa') through the occupation of Egypt. Also, its control persisted in Asia through the acquisition over Malaya, Upper Burma and some islands in South Pacific. British imperialism, and the

Chapter One :British Modernist Society and Literature

European expansion in general, of the late 19th century had a strong link with Social Darwinism and Herbert Spencer's "survival of the fittest". Social Darwinism was among the 'multi-casual factors' that explained British imperialism (Crook, 150). Britain and other European countries considered themselves as the superior and the most fit race and that is their duty to civilize and rule non-European nations. The late 19th century reflected the greatness of the British Empire.

By the early 20th century, the British Empire witnessed some signs of decline. During the First World War it became clear that Britain was somehow weak since she could not face Germany alone and she needed the U.S.A involvement. The decline of the British Empire started as a form of 'self-government' and this included Dominions such as Canada (1867), New Zealand (1876) and the Union of South Africa (1909). After the Second World War, the British Labor Party granted independence to India and Israel. After that, the remaining African colonies gained independence (Allitt). By the early 20th century the world's strongest empire started to collapse and after the Second World War the age of the British imperialism came to its end.

Besides Britain, many empires rose during the 19th century struggling to control the world. The French colonial empire or the Napoleonic Empire was the second largest imperial power after Britain. In the 19th century, Napoleon III started establishing a new empire in Africa and South East Asia through the acquisition of Algeria in 1830 in addition to some islands in India and the Pacific Ocean in the 1840s (Hopkins,218). By the 1890s, the anti-colonial sentiment and nationalism began to appear in most colonies and this was a radical step towards independence which was achieved by the 20th century (Betts, 4). Furthermore, the Dutch, the small country of the Netherlands, expanded its control over parts of Africa and Asia but the most important was the Dutch political and military behavior in Indonesia. The relationship between Netherlands and Indonesia began as a spice trade but it changed in 1824 when Indonesia became part of the Dutch influence (Ibid, 220).

The Belgian colonial empire also rose at that time under the leadership of the King Leopold II. He became the new governor of the Congo Free State after the Berlin Congo Conference between 1884 and 1885. Many motives were related to this

Chapter One :British Modernist Society and Literature

expansion including economic gain especially ivory and rubber, national prestige and 'civilizing' (Singer & Langon, 12). After more than 50 years of greed and brutality the Congo gained its independence by 1960 (Vanthemsche, 32). There were many other colonial empires that appeared during the 19th century such as the German, Spanish and Portuguese empires.

19th century imperialism was marked by a competition between different European countries upon spheres of influence causing horrible results for the countries of the periphery. The impacts of imperialism can be divided into short term and long term consequences. Concerning the first category, imperialism took the resources and lands of colonized nations. In addition to that, it brought poverty, diseases and marginalized people and forcing them to change their culture and religion. However, the long term consequences of imperialism are more serious, and among them narrow and dependent economies. In this respect, Robert N. Gwynne, Thomas Klak and Denis J. B. Shaw argue in their book *Alternative Capitalisms* that "it frequently gave rise to narrow, export-based economies, over-dependent on primary production, with an underemphasis on manufacturing and sophisticated services"(53). Moreover, many cultures and groups were divided as a result of the frontiers that were drawn by colonial powers, and this can be considered as an obstacle for having a shared national identity. Also, cultural domination is a result of imperialism since although colonies took their independence, their culture would still be linked to that of the colonizer especially concerning language (Gwynne, Klak and Shaw, 53-55). The age of imperialism had gone but its consequences and impacts still exist within former colonial countries.

Imperialism was also present in literature. The British Empire was a pride for its people since it symbolized the strength of this nation. Indeed, modernity could be seen as a product of colonialism not only in material terms (goods and wealth) but also in developing a new self-image about the West as rational, superior and enlightened. Moreover, most of modernist writers were known by a strong ambivalence towards British imperialism. Novels such as *Lord Jim* (1900) and *Heart of Darkness* (1902) are

Chapter One :British Modernist Society and Literature

the best examples that revealed the horrible consequences of imperialism on both the colonizer and the colonized (Hanna, 19).

1-4- 20th century British Literature

The 20th century was an important era of transformation for many western countries in general and Britain in particular. This period was characterized by new ideas and way of life provided by the technological advances of the industrial age. This new wave of culture found its way through literature as well as through other arts such as: painting, music, architecture, etc. Since art mimics life and life in the early 20th century was changing rapidly, a new style of art appeared to represent a totally new age. As a result, modernism, as a new movement, emerged as a reaction against the past tradition and as a means to symbolize all what is new (Butler, xv). 20th century British literature came with a new form and style to express the writers' aspirations and to cope with modern life of that time.

1-4-1-The Beginning of Modernism

Modernism was a movement that took place in many locations as a response to the radical changes that occurred in the 19th century. At that time, many European countries witnessed social, political, economic and technological change which led many artists to search for new ways of expression and which Ezra Pound summarized it as 'Make it New'(Gay, 4). Moreover, one of the most notable features of modernism was its numerous geographical spread and its various nationality. Malcolm Bradbury suggests that "Modernism found its natural habitat in cities-cities which themselves in turn became cosmopolitan centres" (95). This movement was linked to metropolitan cities in which each of them had its own impact and this include: Paris, Berlin, Vienna, Moscow, St Petersburg, London, Zurich, New York and Chicago. These cities were centres of intellectual activity, of new technologies and population growth that led to the rise of new art which was equivalent to modern life (Bradbury, 96-98).

When talking about British modernism, it is necessary to mention France which is considered as a cornerstone in the history and the development of this movement. France was known as the capital of modern art and the source from which Anglo-

Chapter One :British Modernist Society and Literature

American modernism took its principles. In his 1965 book *The Modern Movement: One Hundred Key Books from England, France and America, 1880-1950*, Cyril Connolly provided an explanation about the origin and the path of this movement in which he said:

The French fathered the Modern Movement, which slowly moved beyond the Channel and then across the Irish Sea until the Americans finally took it over, bringing to it their own demonic energy, extremism and taste for the colossal (cited in Bradbury and McFarlane, 31).

For Connolly France is the true capital of the avant-garde movement since by the late 19th century it was a fantasy city where many English writers and painters spent their novice phase. As a result, many of the new propensities in Paris in painting and writing like Symbolism, Naturalism, Decadence, Aestheticism, Fauvism, Cubism, Impressionism, Post-Impressionism and others were transmitted to England (Bradbury, 174-175).

French Impressionism and Symbolism were the most influential two movements on British modernism. Stéphane Mallarmé (1842-1898) and Paul Valéry (1871-1945) were among the earliest artists of the modern movement since they had great contribution in liberating art, especially poetry, from its traditional functions. Valéry tried to make poem animated between sound and sense by using free verse and specific rhymes and rhythms which bring the light to the poet's hidden image and allowed the reader to enter a system of language where the symbol was the basic element (Broome & Chesters, 79). Accordingly Paul Valéry argues that:

For a long, long time, the human voice was the foundation and condition of all literature...

A day came when the reader could read with his eyes alone without having to spell things out, or hear them, and literature was completely transformed by this (cited in Clive Scott, 207).

Here Valéry talked about the shift in literature which became new with different principles (Symbolism). French literary movements of the 19th century contributed in the birth of European modernism, and British modernism in particular, with new form and style.

Chapter One :British Modernist Society and Literature

The term modernism was not applied only to literature but to other art forms. At that time artists started to move beyond the habitual representation of the world by using new and different artistic techniques and that was related to a deep shift in intellectual assumptions (Butler, xv). Concerning painting, artists of the period relied profoundly on degrees of abstraction in their works rather than a direct pictorial representation (Barry, 81). Impressionist painters started to use new techniques and rejected the realistic painting.

Likewise, music and architecture saw new ideas that challenged and rejected the traditional ones. In music, melody and harmony were neglected and this which gave the rise of Jazz music in the early 1900 s. This genre is one of the most remarkable music that characterized modern art since it was all about freedom (Gloag, 197). In addition to that, architecture also was touched by modernism. Traditional forms and materials were rejected and replaced by new ones which led to the emergence of new buildings based on the principle of functionalism and the use of geometrical forms (Barry, 81-82). Modernism was an earthquake in the 20th century arts which brought down much of traditional principles in favor of new techniques that reflected the desires of the modern man.

Modern literature of the 20th century brought literature, especially that of Great Britain, to new stage that rejected all what had gone. Modernists of the Edwardian era differed greatly from romanticist, Victorian artists, realists and other artists from preceding centuries. In this respect, Malcolm Bradbury and James McFarlane point that:

The communal universe of reality and culture on which nineteenth century art had depended was over; and the explosively lyrical, or else the ironic and fictive modes, modes which included large elements not only of creation but of de-creation, were inevitable. (27)

Both Bradbury and McFarlane explain the shift in art of the 20th century when each modern work was based on new elements free from past restrictions to represent a totally new age. Moreover, 19th century literature (Romanticism and Realism) could not be part of 20th century literature since it only concerned with represented reality as it was and this could not serve the demands of the modern age. Also, with the new

Chapter One :British Modernist Society and Literature

innovations and developments in art and literature, the artist felt no longer being able to represent these new realities with the old means (Lewis, 2). Modernists were concerned with new techniques as a response to formal ones.

By the end of the 19th century, the phrase '*fin de siècle*' was used not only to denote the end of the century but also what the next century will cover. For modern artists, the 20th century came to make an end to the traditional representation of the world and gave the rise of an experimental new art. By the late 19th century, art knew crisis in representation in both form and content. That was related to the radical changes that took place at that time especially concerning scientific discoveries such as Newton's formulation of the law of gravity, Einstein's theory of relativity, Charles Darwin's theory of evolution and Freud's psychoanalytic theory. All these participated in changing the view of the artist to 'reality' and led him to live in a world of uncertainty especially after the outbreak of the First World War. Modernism called attention to new art, defined itself in contrast to convention and mutated the means of representation (Lewis, 1-3).

1.4.2. Definition of Modernist Literature

By the early 20th century literature took a new path to represent a new age. At that time, industrialization, urbanization and the growth in science and technology participated in the rise of modernist literature. In this respect Virginia Woolf said:

On or about December 1910 human nature change ... All humans relations shifted-those between masters and servants, husbands and wives, parents and children. And when human relations change there is at the same time a change in religion, conduct, politics and literature. (cited in Malcolm Bradbury and James McFarlane, 33)

Woolf linked the change in literature to the change in human nature which was affected by the powers of modernity. Modern literature emerged as a response to the demands of the modern age to become a crucial phase in the history of literature.

Modernist literature appeared as a new movement that breaks with the past. Literature of the early 20th century can be defined as:

Chapter One :British Modernist Society and Literature

the tendency of experimental literature of the early 20th century to break away from traditional verse forms, narrative techniques, and generic conventions in order to seek new methods of representation appropriate to life in an urban, industrial, mass-oriented age. (Lewis, xvii).

In other words, modernist literature is the literature that was produced by writers of the late 19th century and early 20th century in a different way to cope with the demands of that time. Furthermore, obscurity, elitism, privatized view of social reality, the belief in the autonomy of art, and excessive formalism were the basic elements of modern literature (Gasiorek, 554). Besides, giving a fixed and definite date for its beginning and its ending was difficult since many historians and critics suggested different dates. For example, they argued that the modernist novel started in mid 1870's if giving reference to Joseph Conrad and in mid 1890's when considering the writings of D.H.Lawrence and Virginia Woolf (Dahiya, 65). In Great Britain, this literary movement began in the late 19th century and ended by the Second World War. Writers such as: James Joyce, Henry James, Joseph Conrad, Virginia Woolf, T.S.Eliot and E.M.Forster are considered as the pillars of English modernist literature since they changed the formal view about the role of literature.

Modernist literature carried two contradictory phases within the same movement. Literature of the first half of the 20th century was referred to as 'early modernist literature' whereas after the Second World War many writers adopted a different view about modern literature which became known as 'neomodernism' or 'postmodernism' (Tupan, 27). Early modernists rejected Victorian values and the realistic representation of the world, and they called for a new style based on stream of consciousness, fragmentation and experimentation. Moreover, from the late 19th century to the Second World War, many early modernist writers and poets produced great works which exemplify the spirit of the age and this include: Virginia Woolf's *Mrs. Dalloway* (1925), T.S.Eliot's *The Waste Land* (1922), James Joyce's *Ulysses* (1922), Joseph Conrad's *Heart of Darkness* (1899) and many others (Bradbury & McFarlane, 35). After the war of 1945, writers, and other artists, tended to reject literary modernist innovations of the early 20th century and moved towards a realistic mode. Works such as Graham Swift's *Waterland* (1983), David Lodge's *Small World*

Chapter One :British Modernist Society and Literature

(1984) and Martin Amis's *Money* (1984) seemed to agree that the age of experiment was over (Ellas, 13-14). Modernism and postmodernism were the defining literary modes of 20th century Britain.

The evolution of the modernist literature in 1920's and 1930's was linked to the shock of the First World War. The horror of this event led many writers to reconsider their use of language and form in their works. Besides, they developed new ways and methods of expression for what they saw and felt. James Joyce's *Ulysses* and Eliot's *The Waste Land* were the great examples of post-war works which took its new modern style from the horror of the war (Frayn, 119-120). Furthermore, other modernists used poetry to express the terror and brutality of such event which they linked to industrial modernity. 'War Poets' like Siegfried Sasson and Wilfred Owen used a variety of images to illustrate the sad reality of the war and this includes: darkness, guns, lice, shells, mud, etc (Das, 76). This event pushed writers of that period to develop new techniques, to convey a new range of experience and consciousness, which became the main characteristics of modernist literature.

Literature with its genres: prose, poetry and drama became synonymous with the modern movement of the 20th century in Britain. Writers, poets and dramatists invented new forms of expressions and styles that were associated with the new literature.

1.4.3. Characteristics of Modernist Literature

British modernist movement presented new style and form to literature of the late 19th century and early 20th century. Modernist literature can be defined through its distinctive characteristics which made it an outstanding phase in the history of literature. Modernist literature was known for the power of its style which Virginia Woolf called for as follow 'what strikes me as beautiful, what I should like to do, is a book about nothing, a book without external attachments, which would hold itself together by itself through the internal force of its style' (cited in *Modernism: a guide to European literature 1890-1930*, 25). Experimentation, non representation, non objectivity, the rejection of traditional techniques and individual consciousness were

Chapter One :British Modernist Society and Literature

the main features that were shared by modern prose, drama and poetry (Gasiorek, 559-560).

1.4.3.1. Experimentation and the rejection of past conventions

Experimentation was the basic feature that characterized modernist literature and the modern movement in general. Experimental literature of the 20th century meant the development of new techniques and styles and the rejection of the past. Modernist writers and poets created an innovative mode to deal with literature which was completely different from that of the 19th century (Bray, Gibbons and McHale, 1).

The most notable feature that characterized modern literature is its tendency to move beyond the conventions of the previous centuries. Modernists of the 20th century replaced the objective reality “by the impressions of subjective consciousness” as pointed Stephen Coote (651). Accordingly, Elizabeth Drew in her book *The Modern Novel: Some Aspects of Contemporary Fiction* (1926) remarks that:

The great majority of the present generation of novelists... have made psychology, consciousness and deliberate psychology, their engrossing interest, and it is natural that such an interest should entail their finding the older technique too clumsy for their new purposes (cited in Randall Stevenson, 1).

Drew points to the fact that the old principles of the Romantic literature were no more suitable (“too clumsy”) for the new interests of that time. The ‘serious attack’ on Victorianism started in the late Victorian period under the leadership of Joseph Conrad, E.M.Forster, H.G.Hells and Bernard Shaw (Stevenson, 412). Writers of the Victorian age just mimic scenes from real life and presented it as it was. However, modernists created reality through the eye of the character (Lewis, 1). Gone was the Victorian period with its conservative ideas and the time was for the experimental new literature.

Poetry of the 20th century was based on new principles. Celebrating nature, beauty, romance, mystery and magic were no more themes in modern poetry. However, poets got inspired from the modern age and introduced wider topics such as: industrialization, World War 1, marriage, family or any other topic. This can be clearly

Chapter One :British Modernist Society and Literature

seen through the words of David Perkins who said “And the outcome of all this, the argument goes, was the building up of a new, specifically modern awareness- new topics and ways of thinking, new emotions, in short, a new “reality”- which had to be expressed in poetry” (301). Moreover, the main shift in poetry was the free verse. Modernist poems were based on this innovative technique which means a freedom from the conventional established parameters of rhyme and metre (Tovey, 73). Also, impressionist poets who were concerned with free verse and open form, experimented a reliance on juxtaposition, succession and a difficult language (Ibid, 75). T.S.Eliot’s long poem *The Waste Land* is a good example which illustrated the most relevant characteristics of modern poetry. Modernist poets defined what was distinctive about the fate and the development of British modernism.

The 20th century witnessed the rise of a different kind of drama. The massive social changes that took place during that time had a great impact on drama and especially theater. Thus, modernist drama was interesting in represented topics from social reality. Besides, realism and naturalism were common features of modernist drama. The latter was linked to the most famous play writer of that time Bernard Shaw who developed a new form of drama which got rid from traditions (Innes, 1-8). In addition to that, it was characterized by breaking the fourth wall which is an imaginary line that separates the actor from the audience. This experimental technique was used in the 20th century theatre, then in television, where the spectators can be part of the play through asking them questions (Trotter, 97). Modern dramatists developed new techniques in their works as a response to a series of transformations.

Modernists expanded the ground for their new literature. Writers of the modern age developed a new form of literature as a reaction against its predecessor. Victorian literature was used to moralize or to idealize. Moreover, Victorian writers used a simple style which Jesse Matz describes it as follow “Their narrators were implausibly omniscient, their descriptions too dull, and their concerns too conventional. Their plots began and ended too simply and too neatly” (215). On the other hand, modernist literature was all about the opposite. Modernists’ objective was to present the power of their new art through creating a new meaning out of the disorder and anarchy of the

Chapter One :British Modernist Society and Literature

modern age (Lewis, 8). In addition to that, modernists writers “replaced omniscience with fixed or fallible perspectives, broke their chapters into fragments, made sex explicit, and dissolved their sentences into the streams and flows of interior psychic life” said Jesse Matz (215). These transformations in literature, especially in the novel, took place earlier in the writings of Henry James and Joseph Conrad and other authors working at the end of the 19th century (Stevenson, 2).

1.4.3.2. Pessimism

Pessimism was a notable feature of modernist literary works. During the Victorian era, people were living in an optimistic state due to the fact that Britain was the most powerful nation. Modernists saw a decline in western civilization that was based on capitalism and materialism. Also, the shock of the First World War led many writers to wonder about the future of Britain. All these contributed in the rise of a sense of pessimism that mainly identified most of 20th century literary works. As a result modern writers felt increasingly alienated from the public, and they experienced this through themes of loneliness and corruption. Joseph Conrad’s writings such as *Heart of Darkness* and *Nostramo* are best examples of those themes (Griffith, 100). British writers used their writings to express their dissatisfaction from that age.

1.4.3.3. Symbolism

The modernist writer used symbols with significant meanings. Symbolism was associated with 20th century modernist works in order to give a different flavor to the literary production. Concerning this idea Rajeev Patke in his book *Modernist Literature and Postcolonial Studies* argues that “Symbolism was absorbed into a much longer, more portentous concept of a modernist literary tradition” (23). Besides, in modernist literature objects, places, people and even events were used as symbols for a specific meaning. This technique was used to enhance writing and give insight to the reader. Modernist writers used metaphors and a variety of images because for them sometimes language cannot adequately describe a thing or event or anything else but a symbol may be able to evoke it easily (Beasley, 25-26).

Chapter One :British Modernist Society and Literature

Symbolism in literature means representing something (concept, idea, etc) by the use of symbols. Arp and Johnson define symbolism as:

"The symbolic use of objects and actions. A literary' symbol' is something that means more than what suggests on the surface. It may be an object, a person, a situation, an action, or some other element that has a literal meaning in the story but that suggests or represents other meaning as well" (274-275).

Accordingly, writers used symbols to refer to more than a simple direct and literal meaning. This technique is used to present things in an indirect manner to give an object a deeper meaning.

Symbolism in literature started in poetry and this was related to the works of Stephane Mallarmé and Paul Verlaine. English modernists used this technique in structuring poems and novels. This can be seen in Eliot's poetry, Woolf's *Mrs. Dalloway*, James Joyce's *Ulysses*, etc (Miller, 3). Symbolism became part of modernist literature which took its strength from this innovative technique.

1.4.3.4. Stream of Consciousness

Stream of consciousness was a new technique in the writings of 20th century modernist literature. Writers and novelists in particular, relied on the use of stream of consciousness which was a new technique resulted from new ideas in psychology. Moreover, stream of consciousness can be defined as a new style of writing in which the writer narrate his story by presenting thoughts and feelings of the characters. It was first appeared in psychology mainly in the works of Sigmund Freud. Furthermore, the development and the employment of this technique was linked to the philosophies of Henri Bergson, F.H.Bradley, and especially William James who introduced the dominant metaphor of stream of consciousness in his work *Principles of Psychology* (1890) (Lewis, 7). William James provided a description of stream of consciousness, which was considered as his greatest contribution to modernist literature, in which he said:

Consciousness, then, does not appear to itself chopped up in bits. Such words as "chain" or "train" do not describe it fitly as it presents itself in the first instance. It is nothing jointed: it flows. A "river" or a

Chapter One :British Modernist Society and Literature

“stream” are the metaphors by which it is most naturally described. *In talking of it hereafter let us call it the stream of thought, of consciousness, or of subjective life* (quoted in Andrew Munder, 501).

James described stream of consciousness as a continuous flux of thoughts that are associated with each person’s subjectivity.

20th century literature turned away from realism in favor of exploring the inner personal self. The psychological term of stream of consciousness was used to describe a particular style or technique of modern writing. It relied on the character’s consciousness and this included memories, thoughts, impressions, etc (Rae, 407). In addition to that, the novel of the modernist movement was based on this technique which was explained by Andrew Munder as follow:

Stream of consciousness, constituting as it did the ground of self-awareness, was consequently extended to describe narratives and narrative strategies in which the overt presence of the author/narrator was suppressed in favor of presenting the story exclusively through the thought of one or more of the characters in the story (501).

Modernist novelists attempted to replace objective reality by the impressions of subjective consciousness.

Novelists relied on the use of a range of narrative methods to represent the character’s consciousness. Interior monologue was among these techniques that characterized modern writing. It can be defined as a narrative technique in which the novelist presents a complex range of the inner states of the character. It is unmediated and presented to the reader directly without narration intervention or textual signs of narrative speech (quotation marks for example) (Maunder, 502). Novelists such as Joseph Conrad and James Joyce were well known for their application of such methods in their works. Concerning this idea Brian Shaffer argues that “Joyce’s use of interior monologue narration worked as a means of plumbing the depths and shallows of character, as never before, a device allowing for the direct representation of the psyche in action” (5). By using interior monologue, the modernist writer seeks to capture the flow of the character’s consciousness.

Chapter One :British Modernist Society and Literature

1.4.3.5. Impressionism

Modernist writers replaced realism by impressionism to create their own reality. Impressionism is a technique used in 20th century literature as well as in painting. This new style emerged in Parisian painting by using the power of light and color in order to represent the visual impressions of the scene as it seems to the painter's eye (Matz, 15). This development in visual arts was followed by a similar development in literature. Most of modernist novelists relied on the use of literary impressionism as a new method to narrate their stories and portray their characters. Accordingly, Adam Parkes in his book *A sense of Shock: The Impact of Impressionism on Modern British and Irish Writing* provides an explanation of this technique as follow:

Variously encountered in the writings of Joseph Conrad, Stephan Crane, Henry James, Ford Madox Ford, Walter Pater, Virginia Woolf, and others, literary impressionism is usually described as a set of stylistic and formal strategies designed to heighten our sense of individual perceptual experience. Such techniques as achronological narration, limited point of view, centers of consciousness, multiple narrators, and the intensely visualized image are said to fix our attention on impressions, "our more lively perceptions", as David Hume defined them as opposed to those "less forcible and lively" perceptions called ideas (ix).

Parkes argues that literary impressionism was a part of representing stream of consciousness in which the narrator narrates his/her story by giving different perceptions that appeared in the character's thoughts and feelings. As a result, most of modernist novels were associated with third person narration and multiple narrators by presenting free indirect discourse with a shifting in points of view (Munder, 502).

Writers of the modernist movement tried to turn prose into vision by using literary impressionism. Novelists were much interesting in making the reader able to see what was narrated and to see writing itself. In this regard Maria E. Kronegger in her book *Literary Impressionism* says that:

with the impressionists' perceptive experience, the reality of the novel changes; the traditional frozen forms of description set themselves into motion spatially. The protagonists see reality from several angles of vision at once and the subjects are released without losing sight of their earlier position. (25-26).

Chapter One :British Modernist Society and Literature

For Kronegger, a different kind of reality was presented by the writer through his/her characters. Moreover, impressionists rejected the traditional emphasis upon thought, order and clearness and relied more on sensory experience (Ibid, 35). They turned the act of seeing to painting: this means that they painted the way of seeing reality, and this which made the reader able to live experiences with the characters.

Joseph Conrad is one of the first writers who used literary impressionism in their works. Conrad became well known of his tendency to make the reader “see” what was written. This was illustrated in his famous sentence that he wrote in the preface to *The Nigger of the “Narcissus”* (1897), which was often discussed as an impressionist manifesto, in which Conrad writes “My task which I am trying to achieve is, by the power of the written word to make you hear, to make you feel-it is, before all, to make you see” (cited in Adam Parkes, 17). That was clear in the writings of Conrad who wished the reader to become a “sensitive plate” in which he/she could read his novels through the senses (Ibid, 39).

Modernists used literary impressionism as a reaction against the traditional representation of the world. They focused on perception in their works and they tried “to formulate reality by breaking it into momentary fragments, selected intuitively and subjectively” said Julia van Gunsteren (7). This made narration based on fragmentary episodes presented in any order rather than coordinated events where the emphasis is placed on the characters’ minds. Also, the characters were presented in dialogue rather than detailed descriptions. Another feature of literary impressionism is uncertain narration where the narrator attempts to discover truth, and this which resulted in a sense of ambiguity to the reader (Ibid, 19). It attempts to make the reader draw conclusions by him/herself. Impressionists were more interesting in showing their experiences to the reader than telling.

Modernist writers used literary impressionism to present a different style of writing. Their works were often told in limited narration of third person point of view that limits the narrator’s perceptions. Also, impressionists included sensory images that focused on light and color in a fragmented way. In modernist literature, the writer

Chapter One :British Modernist Society and Literature

narrates his/her story in a way that gives the reader a role in making meaning (Gale, parag 9).

With impressionism language became understood as a sensation and sound image. Impressionists tried to transpose the techniques of the impressionist painter into language and this which made it difficult to understand when comparing to other previous writings which used language only as a mean to narrate. Joseph Conrad in 1897 explains that” the artistic aim when expressing itself in written words must also make its appeal through the senses, if its high desire is to reach the secret spring of responsive emotions. It must strenuously aspire to the plasticity of sculpture, to the color of painting, and to the magic suggestiveness of music” (cited in Kronegger, 37). Conrad implied that the modernist work should be a work of language rather than thought in which words should play the role of images and sounds. Impressionists used language as a tool to paint the character’s perception of the world.

1.4.3.6. Complex language

Modernist writers tried to make language an experimental activity rather than a description of activity. Language was no more seen as a means to see through it reality but rather a way of representing the harsh conditions and the complex sense of that new reality of the modern age with an emphasis on the darkness that covered the individual psyche (Heise, 50). In fact modernists developed new strategies of using language to be different from the traditional literary language of the 19th century.

Literary modernism was concerned with the development of a new experimental language of fiction. Michel Foucault in his book *Order of Things* shows this shift in the use of language in which he writes “thought was brought back, and violently so, towards language itself, towards its unique and difficult being” (cited in Sanja Bahun, 63-64). Writers make an emphasis on words by using vernaculars and colloquial in their texts to impart to the reader the experience of nightmare of the century. Moreover, the strategies of language that were used by modernists include: the use of broken sentences, the use of a great number of synonyms and the accumulation of adjectives, lack of logical syntax, and others (Gunsteren, 38). Their aim was to present a complex language that mirrors the difficulty of understanding

Chapter One :British Modernist Society and Literature

modern life. Also, modernist literature is well known by the use of melancholic language. It is associated mainly with the exploitation of textual markers of absence to mimic the “psyche hole” and this involves: the use of blank areas, surprising ellipses and unwanted gaps (Bahun, 65). With these linguistic strategies and others, modernist writers tried to create their own language that mirrors their perception of reality.

Language becomes the subject matter in modernist fiction. Writers try to develop a new sense of language by emphasizing on the autonomy of language in their works. Modernists investigate how art shapes itself in language and how language can represent the vagueness of the new age. Furthermore, the opening gap between reality and representation of the 20th century gave the birth of a new form of language. New modernists wish to examine the mind led to the search of a new way in writing words. As a result, they rely on the use of a complex language that reflects the unconscious. They seek to present verbal equivalents for the human’s unconscious and unspeakable. James Joyce in *Ulysses* clearly shows this link between language and the mind (Stevenson, 185-187). Modernists attempt to reflect their deeper attention to consciousness through a sophisticated language.

1.5. Conclusion

As a conclusion, the transformations that hit Britain during the late 19th century and early 20th century led many writers to reject the realistic representation of the world and to search for new methods to present their arts. The new modern environment led to a desire for change in the way of dealing with literature. As a result, modernist literature emerged with the idea of making art ‘hard’ and ‘new’. The modernist writer tried to make his art unique and reflected the new modern life by using many techniques to reveal the consciousness of the character.

Chapter Two: Stylistic and Linguistic Aspects in *Heart of Darkness*.

2.1. Introduction

In the history of modern English literature, Joseph Conrad established himself as one of the greatest writers of the 20th century. He adds a new flavor to the modernist movement through his highly complex writing style. He transformed his experience in the Congo into a masterpiece. *Heart of Darkness* is regarded as a substantial work in the history of English prose (Billy, 65). He presents the novella as a symbolic tale that reflects his view about western Imperialism in Africa. Besides, by presenting a different style, Conrad seeks to discover the hidden reality of the human's inner side. He makes a link between the text and the reader through the use of a set of narrative techniques and grammatical choices. The Polish British writer attempts to show the real darkness in a symbolic manner in which he creates from the English language a means to mirror the vagueness of human heart.

2.2. Joseph Conrad's Biography

The Polish British writer Joseph Conrad is one of the greatest novelists of the late 19th century and early 20th century. Jozef Teodor Konrad Korzeniowski was born on December 3rd, 1857 in Berdychiv (a Polish part of Ukraine). He grew up in the shadow of political unrest since his land was in a struggle for independence from the Russian Empire.

His father Apollo Korzeniowski was a writer, a translator and a political activist against the Russian rule in Poland. For such activities, Conrad's family was exiled to Russia where Evelina Bobrowski, Conrad's mother, died of tuberculosis in 1865. After returning to Poland, Conrad's father died in 1869 and the twelve years old boy was raised by his uncle Thaddeus Bobrowski. The young Conrad was educated in Krakow

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

then in Geneva. He could not endure the school life and in 1874 he travelled to Marseilles and joined the merchant marine (Murfin, 3-4). After that, Conrad sailed for the next sixteen years on British ships, and in 1887 he became a British citizen. He made many voyages across the sea where he transformed his experience into art. Besides, he fulfilled his childhood dream of traveling to the Congo in 1890 when he took the command of a steamship in the Belgian Congo. This voyage had the greatest impact on Conrad's life and art since he put all what he saw and experienced in his masterpiece short story *Heart of Darkness* (1899) which by its unique use of language and style became one of the greatest works of English modern literature (Miller, 9-10).

After twenty years in the sea, Joseph Conrad settled in England where he devoted himself to writing. He wrote a series of works including: his first novel *Almayer's Folly* (1895), *An Outcast of Islands* (1896), *The Nigger of the 'Narcissus'* (1897), *Typhoon* (1902), *Youth* (1902) (which includes "*Heart of Darkness*"), *Nostromo* (1904), *The Mirror of the Sea* (1906), *The Secret Agent* (1907), *Under Western Eyes* (1911), *Chance* (1913), *Victory* (1915), *The Shadow Line* (1917), *The Ruscue* (1920) and *The Rover* (1923). In addition to these great works, Conrad collaborated with Ford Madox Ford on writing two books: *The Inheritors* (1901) and *Romance* (1902). The Polish author used the English language which he began to learn until the age of twenty one. Conrad died in 1924 (Hawkins, 159).

Joseph Conrad has been regarded as one of the greatest English novelists who participated in establishing a new form of literature. Conrad was well-known for his tendency to write about the complexities of the modern age in relation to the human consciousness in which he relied on his experiences, memories and imagination.

Conrad's way of presenting his fiction attracted many writers, critics and historians who differed in their interpretation of his works. Ezra Pound gave a wonderful description of Conrad in which he said "Conrad/bringer of the light of a European point of view into the black bog of Britain" (cited in Jeffrey Mayers, xvii). For Pound, Conrad introduced a new vision of literature to Britain which was at that time seeking to control the whole world. Moreover, Frederick Karl in his book *A Reader's Guide to Joseph Conrad* referred to Conrad as a modernist master who

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

established the novel as a major medium in formal terms by presenting life from complex modern standpoints. Chinua Achebe, in contrast, was not satisfied by Joseph Conrad's fiction especially his short story *Heart of Darkness* which he viewed as a metaphysical text. In his essay "An Image of Africa", Achebe called Conrad as a "bloody racist" since he portrayed Africans as sub-humans (Hawkins, 158-159). Through his writing, Joseph Conrad tried to depict a different reality by using a phenomenal and extraordinary style.

Joseph Conrad adds a special touch to the modern movement through his way of writing and using language. *Heart of Darkness* is one of Joseph Conrad's wonderful works that reflects his geniality in dealing with the English language.

2.3. Heart of Darkness (The Novella)

By the late 19th century, many writers started presenting a new kind of literature where subjectivity and experimentation became the pillars of writing. *Heart of Darkness* is one of the best modern works of the 20th century, which, through its way of narration, language and themes, caused a revolution in literature. Even Chinua Achebe who attacked Joseph Conrad for this story, he described it as "the most commonly prescribed novel in twentieth century literature courses" (cited in Andrew Purssell, 10). The novella was also Conrad's favorite tale since he called it "my pet Heart of Darkness" in his letter to Elsie Hueffer in December 3rd, 1902 (Goonetilleke, 7).

Heart of Darkness is a modernist short story which first appeared in 1899 in *Blackwood's Edinburgh Magazine*. Then, in 1902, it was published in a book form in *Youth* and other stories (Goonetilleke, 10). Albert J. Guerard in his book *Conrad the Novelist* reports that "Heart of Darkness remains (...) one of the great dark meditations in literature, and one of the purest expressions of a melancholy temperament" (cited by Mohit Ray, 187). It is a novella that is based on the author's personal adventures and experiences in his voyage up to the Congo River in 1890 as a steamship captain for a Belgian trading company. Conrad recorded what he encountered in his trip in relation to Charles Marlow, the story's main narrator. Furthermore, the story provides a bridge between Victorian values and the ideals of the

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

modern movement. Although Conrad became a British citizen who enjoyed the stability and the grandeur of the British life, he was aware about its obscurity and darkness that lied under the flame and this is what *Heart of Darkness* shows (Anderson, 7).

By writing *Heart of Darkness*, Joseph Conrad tries to present a different view about European imperialism and human's consciousness. Conrad saw imperialism and civilization as missions that corrupt the self. He also shows how these forces led to a hidden darkness in the human psyche and cause greed, hate and brutality.

2.3.1. Historical background

The novella was based on a true story of the Belgian control over the Congo. King Leopold II established a new colony in the Congo which he considered as an ideal place for a colonial enterprise. His colonial mission was justified by spreading civilization and eliminating the slave trade. In this vein, King Leopold of Belgium declared in a conference in Brussels that his objective was “to open to civilization the only part of the globe where Christianity has not penetrated and to pierce the darkness which envelops the entire population” (cited by Ray, 21). However, and as the story shows, the conquest of the Congo was all about its raw materials especially rubber and ivory. This process resulted in a high number of death, starvation, humiliation and many other inhuman atrocities against the Africans. The conquest of the Congo was one of the darkest and hardest periods in the history of Africa (Ibid, 22).

2.3.2. Summary of the Novella

Heart of Darkness turns around a sailor called Charles Marlow and his journey up to the Congo River to meet Kurtz.

The story opens with unnamed narrator who presents a group of men compose of the nameless narrator, Marlow, the Director of Company, the Lawyer and the Accountant who were on board a British ship named the Nellie anchored on the Thames River. Marlow breaks the silence and starts talking about how Britain was an uncivilized country when the Romans invaded it by saying that it “has been one of the dark places on earth” (Conrad, 12). After that, Marlow begins to talk about his

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

experience in the Belgian Congo. From a young age he had a desire to visit the Congo since he puts his finger on it and says “when I grow up I will go there” (Conrad, 17). After a long searching, Marlow finds a job, as a ship’s captain for a trading company in the Congo, under the influence of his aunt and he visits the company’s office to sign the contract in which he feels that there is “something not quite right” (Ibid, 22).

During the medical examination, the Doctor asks Marlow about any insanity in the family because he knows how terrible to go to the Congo and that only an insane person decides to go there. His advice to Marlow is to keep calm “Du calme, Du calme, A Dieu!” (Ibid, 25). After that, Marlow joins his post and boards a French steamer that will take him to the mouth of the Congo. In the voyage, Marlow was impressed by the jungle and its mysterious aspects. At the mouth of the Congo, he sees many people whom he describes as “black and naked” (Ibid, 31) and “black shadows of disease and starvation” (Ibid, 35).

The steamer reaches the Outer Station where Marlow witnesses horrible scenes of mess and brutality towards the natives “each had an iron collar on his neck, and all were connected together with a chain” (Ibid, 32). At that place, Marlow meets the company’s Chief Accountant who was considered as “a miracle” by him. It was the first time that Marlow hears about Kurtz from the Accountant who describes him as “a very remarkable person” (Ibid, 38) who sends much ivory than all the others.

After passing ten days at that station, Marlow leaves the place with sixty men towards the Central Station. In their trip, Marlow and his crew passed through different villages. At the Central Station, Marlow meets the General Manager who “inspired uneasiness” (Ibid, 43). Marlow was told that the steamer that supposed to take him to the Inner Station sunk and that he has to wait till they repair the ship. The Manager informs Marlow that Kurtz was ill and that he “was the best agent he had, an exceptional man, of the greatest importance to the company” (Ibid, 45). Marlow also meets the Brickmaker who talks about Kurtz. As a result, Marlow becomes obsessed by meeting that person who was “just a word” (Ibid, 54) for him. The ship takes a long time to be repaired and during that time a band of traders called The Eldorado Exploring Expedition arrives to the station led by the Manager’s uncle.

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

Marlow knows that the Manager hates Kurtz since for him he wants to steal his post. After a long time the boat was repaired and Marlow continues his voyage accompanied by the Manager, some pilgrims and cannibals. They face many obstacles in their journey which was upstream the river when Marlow feels that they “penetrated deeper and deeper into the heart of darkness” (Conrad, 69). Before getting to the Inner Station, Marlow finds a book in titled *An Inquiry into Some Points of Seamanship* by Towser or Towson in a hut of reeds. He noticed that someone had read the book and made some notes in the margin by using cipher.

In their way towards Kurtz, Marlow’s steamboat was attacked by natives by using arrows. Marlow’s Helmsman was killed by a spear. In the Inner Station, Marlow meets a Russian trader who seems like a Harlequin and he informs him that Kurtz was still alive but he was ill. Marlow also knows that the book he found was the Harlequin’s. While talking about Kurtz , the Harlequin informs Marlow that “this man has enlarged my mind” (Ibid, 104). He adds that he has a good relationship with Kurtz since he makes him “see things” (Ibid, 106). Moreover, the Russian informs Marlow that the natives attacked his steamboat because they did not want Kurtz to be taken away since “They adored him” (Ibid, 108). Marlow was horrified when he saw human heads on the stakes “a head that seemed to sleep at the top of that pole” (Ibid, 111). As a result, Marlow concludes that Kurtz becomes a savage and that “he was hollow at the core” (Idem).

After a long journey, Marlow meets Kurtz and he “was struck by the fire of his eyes and the composed languor of his expression” (Ibid, 115). Marlow was informed that Kurtz ordered the natives to attack his boat because he did not want to leave the place. Kurtz was very ill however he escapes the cabin. Marlow searches for him and he convinces him to go with him by saying that “Your success in Europe is assured in any case” (Ibid, 126). By the next day, Marlow, Kurtz and the crew leaves the Inner Station under the eyes of many natives (Kurtz’s Mistress was among them). After a long conversation with Kurtz, Marlow was given “a packet of papers and a photograph” (Ibid, 132). Kurtz died and his last words were “The horror! The horror” (Ibid, 133). The pilgrims burry him in a “muddy hole” (Ibid, 134) by the next day.

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

Marlow falls ill and he returns to Europe “the sepulchral city” where he knows that Kurtz’s mother died too. He gives Kurtz’s report of ‘Suppression of Savage Customs’ to a man from the company. Marlow knows that Kurtz was a talented person since he was a great musician from his cousin who describes Marlow as “a universal genius” (Conrad, 138). Marlow was living with Kurtz memories and he decides to visit Kurtz’s Intended. She was very sad about the death of her fiancé. For her, Kurtz was a great man and his death was a loss “To the world” (Ibid, 145). He gives her the packet of papers and she wants to know about Kurtz’s last words. Marlow lies on her and informs her that his last word was her name “The last word he pronounced was—your name” (Ibid, 148). Marlow finishes his story and the narrator looks to the Thames which sounds “to lead into the heart of an immense darkness” (Idem).

2.3.3. Characterization

Since there is no omniscient author, the characters of *Heart of Darkness* are presented through the eyes of other characters (Marlow mainly).

2.3.3.1. The nameless narrator:

He is one of the five men onboard the *Nellie*. He opens the story by presenting the setting and the characters. His knowledge about the characters is limited since he relies on Marlow’s tale. He seems that he was affected by Marlow’s story since he says at the end of the novel “seemed to lead into the heart of an immense darkness”

2.3.3.2. Charles Marlow:

He is the protagonist, the mouthpiece of Joseph Conrad and the second narrator of the story. Also, he is an eloquent and a great storyteller. The story of Marlow is based on Conrad’s real experience in the Congo, for that reason Conrad uses Marlow’s character to make it a fictional tale. Marlow is a sailor who lived most of his life at the sea. He had a different way of narrating which focuses more on the inner side of humans. Unlike the other men on the ship, he sits in a posture of “a meditating Buddha” (Idem). This phrase shows how he was a wise man who looks at things correctly. Marlow’s rich experience in the Belgian Congo shows that he was a curious,

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

brave and intelligent man who could determine truth behind the surface and see the darkness in terms of the light.

2.3.3.3. Kurtz:

He is an ivory trader and “a first-class agent” (Conrad, 38). He is the chief of the Inner Station and the one who collected much ivory. Besides, he is a talented person who loves the arts since he was a painter and a musician. He was a well educated European who went to the Congo in a mission of civilization but his hunger for ivory and the power of the jungle had transformed him to a devil that set up himself as a god to the natives.

His ideals vanished by coming to the Congo where he becomes a shadow of darkness who believes that he has to “Exterminate all the brutes!”. The character of Kurtz is the best example of selfishness and European imperialism as Marlow remarks “All Europe contributed to the making of Kurtz” (Ibid, 96).

2.3.3.4. The Manager:

He is the head of the Central Station and as Marlow presents him “He was a common trader” who “inspired uneasiness” (Ibid, 43). Marlow does not like him since he says about him that “He had no learning, and no intelligence” and he “could keep the routine going... that’s all” (Ibid, 44). From the story, the Manager appears as a competitor who cares only about his position and power.

2.3.3.5. The Accountant:

He is the company’s Chief Accountant. Marlow meets him at the Outer Station and his first impression about him was that he sees as a “miracle” (Ibid, 36). He is the first one who talks about Kurtz to Marlow. The Accountant was presented by Marlow as follow “His starched collars and got-up shirts-fronts were achievements of character” (Ibid, 37).

2.3.3.6. The Director of Companies:

He is the captain of the ship. He is one of the five men onboard the Nellie. Although he does not take any part in any action, Conrad mentions him as a part of the English establishment and as a reference to the colonial enterprise (Ray, 160).

2.3.3.7. The Lawyer:

He is one of the five men on the ship. He is a man with experience and he is “the best of old fellows” as the nameless narrator describes him. Also, he was presented as “a man with of many virtues” (Conrad, 10) and that is the only one who has a cushion and “who was lying on the only rug”. This implies that he has a special place among the others (they respect him).

2.3.3.8. The Helmsman:

He is a native who was trained by Marlow’s predecessor to pilot the steamer. Marlow presents him as “An athletic black belonging to some coast tribe” (Ibid, 86). He was killed by a spear during an attack by the natives. He is an African who was civilized and became loyal to the whites. Conrad employs this character to show that a man without his identity he cannot survive and that the result of that civilization is death only.

2.3.3.9. The Harlequin:

He is a Russian trader who meets Marlow at the Inner Station. Marlow gives him that name because of his different colored patches. He describes him physically by saying “A beardless, boyish face, very faire” (Ibid, 101). He admires Kurtz since he says about him “this man has enlarged my mind” (Ibid, 104) although Kurtz wants to shoot him once for little ivory. He defends Kurtz by saying that he was a great man but the wilderness changed him to what he became. The Russian man represents the white race that defends imperialism and helps in the establishment of it.

2.3.3.10. The Doctor:

He is a young man who seems “shabby and careless” as Marlow says. He examines Marlow in Brussels. He is interesting in studying the effects of the wilderness on the human mind.

2.3.3.11. Marlow's Aunt:

She is a remarkable woman who uses her influence to secure a position for Marlow. Conrad uses her to represent the power and the capacities of women. For Marlow she is an allusion for all women since he says "They live in a world of their own" (Conrad, 26).

2.3.3.12. Kurtz's Mistress:

She is a native woman. She was described by Marlow as "savage and superb, wild-eyed and magnificent" (Ibid, 117). She has a good look and she wears "fringed clothes" (Ibid, 116). She cares about Kurtz and she stands on the bank of the river watching Kurtz leaving the Inner Station.

2.3.3.13. Kurtz's Intended:

Kurtz's European fiancée. She was sad about Kurtz's death. When Marlow visits her she "was in mourning" (Ibid, 142) and she dresses all in black. She was presented as an innocent woman who has an unshakable belief in Kurtz. Marlow lies to her about her fiancée last words.

2.3.3.14. The Brickmaker:

Marlow says about him that "He was a first-class agent, young, gentlemanly, a bit reserved" (Ibid, 48). His job is to make bricks however he does not make any bricks .

2.3.3.15. The Pilgrims:

Are European agents at the Central Station waiting for a work "to get appointed to a trading-post where ivory was to be had, so that they could earn percentages" (Ibid, 48). For Marlow, these agents hate each other. They seem to Marlow as religious travelers.

2.3.3.16. The Natives:

They are the inhabitants of the Congo. They are portrayed as black, savage, uncivilized and wild people. They were hated by the whites who treat them horribly.

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

They attack Marlow's steamboat. They were victims of colonization and they serve as an example of the impact of imperialism on the colonized people.

Conrad presented a rich variety of characters, to show that although they belong to the same imperial system, their views and beliefs differ. Marlow as oppose to Kurtz, represent that type of human who has not been affected by the darkness of colonialism, that person whose good soul has overcome the selfishness of the self. Conrad's story is not really about Africa but it is a metaphor for the psychological exploration of the human heart.

Joseph Conrad wrote *Heart of Darkness* in a way that makes it a cornerstone in modern English literature. His method of narrating and presenting the characters, his style of writing and his unique way in using the English language make of him a master of modernist literature.

2.4. Stylistic and Linguistic Aspects in *Heart of Darkness*

As appose to the Victorian writers of the 19th century, the Polish writer Joseph Conrad breaks the restrictions of that age by presenting a new way of dealing with literature. His masterpiece *Heart of Darkness* became an important text and a best example of the new mode of writing during the modern age. In his work, Conrad did not focus on the story itself; however his concern was greater than this. He was interested in providing his readers by a work that its style and language are the main focus of attention.

Joseph Conrad was clear about his style of writing fiction when he said "My task which I am trying to achieve is, by the power of the written word to make you hear, to make you feel-it is, before all, to make you see" (1). The shift from hearing to feeling to vision is what Conrad struggles to achieve. In fact, in *Heart of Darkness* which is based on Conrad's personal impression, he employs his literary skills and linguistic capacities to create a new art.

As a modernist writer, Joseph Conrad in *Heart of Darkness* brought a different style of narrating to present the individual consciousness and the psychological nuances of his characters. His style reflects the ambiguity, complexity and darkness of

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

exploring the unknown. A variety of techniques are used by Conrad in this short story and these mainly include: direct speech and stream of consciousness narration, impressionism, symbolism, imagery, uncertainty, etc. Conrad employs his artistic totality of style to give the surface structure of his text a special touch of modernity.

His way of dealing with the English language is what gives Conrad's prose a remarkable richness. Conrad's collaborator and friend Ford Madox Ford saw that Conrad was aware about his choice of *le mot juste* in order to achieve the right sort of effect (Senn, 3). This shows that unlike other writers who use language simply as a tool to narrate their stories, Conrad uses the power of language to mirror the ambiguity of what he experienced. In addition to that, he attempts to use a specific vocabulary to make his readers participate in his experience and at the same time see its significance. Conrad views literature as an art that can be realized only through language.

Linguistics becomes a crucial frame in studying literature and one of its prominent applications is the study of style and language of literary texts. The linguistic features of a literary text are the markers used to fully understand a text and interpret it correctly since it reflects the writer's social and cultural background. Traugott and Pratt (1980) argue that "Linguistics can contribute a great deal to our understanding of a text and may, also, help us solve problems of interpretation by showing us in a vigorous way why one structure is possible but not another" (cited by Ajtony, 10). As Traugott and Pratt point, linguistics can give the reader a point of view and a way of looking at the text.

By adopting a linguistic approach to literature, as Roger Fowler proposes, a written text becomes a formal structure where its main quality is its distinctive syntactic and phonological format (Newton, 77). Novelists, such as Joseph Conrad, view the value of a literary work in the richness of its language. In the light of the objectives of functional linguistics M.A.K.Halliday argues that a literary text can be characterized as language functioning in context and that a specific linguistic system reflects specific socio-cultural structures (Halliday, 3). Halliday's approach to linguistics assumes that descriptions and explanations of lexicogrammatical patterns need to focus on the social cultural context of a literary work. That is to say that the

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

choice of words and grammar by an author can give an objective idea about how language is used to create a specific style and impression and this is what Conrad attempts to highlight.

Joseph Conrad is one of the foremost stylists of the English language despite the fact that this language is a foreign language for him. Conrad's native language was Polish and in his youth he learned to speak and write French. Furthermore, he began to learn English until the age of twenty-one years old, after he got a job as a seaman for a British ship. Although Conrad settled in Britain he had a difficulty in speaking the English language and he always speaks it with a strong Marseillaise accent (Lieberman, 195). Despite all these factors, Conrad imposed himself as one of the masters of the English prose.

Conrad's style is still a subject of interest for many scholars and critics due to its oddity and density. He uses different stylistic and grammatical features to force the reader to work harder to interpret a text and construct meaning. Conrad's style in writing is characterized by its uniqueness and this can be related to his application of a primary language to a secondary one. Also, his way of using the English language in *Heart of Darkness* represents his struggle within himself especially after what he experienced in the Congo. English is a language of action however Conrad, and through his style, rewrites it to convey uncertainty. Joseph Conrad could achieve an international recognition and fame during his lifetime mainly because of his style and his distinctive and special treatment of the English language.

2.4.1. Narrative techniques in *Heart of Darkness*

Joseph Conrad makes from narration an art that reflects the realities of his experience. *Heart of Darkness* is more about a man who has witnessed the darkness and struggled to put his experience into words. In this novella, Conrad's main concern is to present a chain of episodes that are based on Marlow's thoughts, feelings and perceptions by relying on a variety of narrative techniques.

One of Conrad's narrative techniques is the use of a frame narrative. As in *Heart of Darkness*, Conrad uses this technique in much of his works. This technique is

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

also known as narrative within narrative (Cahir, 183). *Heart of Darkness* is told by two different narrators. The first narrator is the nameless narrator who opens and ends the story, and who is within other four men onboard a ship “The Nellie”. He introduces and describes the setting “The Nellie, a cruising yawl, swung to her anchor without a flutter of the sails, and was at rest” (Conrad, 9), and the men who were with him (Marlow, the Accountant, the Lawyer and the Director of Companies). He is a narrator who presents himself only as a listener and an observer who does not contribute in the development of the events. The nameless narrator is unknown but he can be considered as Conrad’s voice. The first narrator prepares the reader to Marlow’s story which the novella turns around.

The second narrator is Marlow. Marlow’s tale is told by his voice and by using first person point of view. This is clear in the text since whatever he says is placed between quotation marks. He narrates his story in a way that makes the reader feel that he is part of Marlow’s thinking. “I wondered whether the stillness on the face of the immensity looking at us two were meant as an appeal or as a menace” (Ibid, 53), this phrase for example expresses what Marlow was thinking about. Such way of narration makes the reader somehow forgets Marlow as a narrator and he/she feels that he is part of the story; he can live the events and this is the main objective for Conrad: to make the reader “see”. It is clear that Conrad focuses more on Marlow’s narration to tell his own experience in the Congo but in an imaginative manner. If he relies on the nameless narrator, his story will become just a tale exposed to the reader however with Marlow’s narration a sense of vividness was added to the story.

With the use of two narrators, a sense of complexity dominates the text. Marlow’s journey to the Belgian Congo was told as a story within a story. The reader feels confused by the existence of two narrations since the story begins with a narrator who speaks about Marlow as a character than Marlow becomes the main narrator. By the very end the first narrator appears to finish the story. Another aspect of complexity within narration is that it moves between present and the past. The story begins with the present and then when Marlow becomes the storyteller, its events took place at the past by using flashbacks. This shift in time between present, past and then present

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

makes the narration of the novella seem as a complex affair. Conrad was aware about the type of narration his audience need and this was illustrated through Marlow's words "I don't want to bother you much with what happened to me personally" (Conrad, 16). As if, he indicates that this type of narration can confuse the reader especially when it comes to Marlow's experience. Conrad employs a frame narration as a strategy that helps to improve the reader's perception.

Conrad presents his story in a way that attempts to explain the inner self through a physical journey. The story is all about a mission to bring Kurtz back to Europe, in which the narrator describes this voyage from the beginning to the end with exposing the different circumstances that Marlow encountered. He shows how the white men of civilization became slaves to greed and richness, and how European imperialism harmed the Africans by presenting their suffering and pain. At the same time he uses racist words to describe them such as "Dark human shapes", "Black shapes", "savages", "cannibals" to show that even though he was against the way they were treated, he, as a European civilized man, still see them through the eye of a colonizer. However, Conrad's much concern is to portray the consequences of this journey upon the human self and psyche and this what Marlow says at the beginning of his narration "yet to understand the effect of it on me you ought to know how I got out there, what I saw, how I went up that river" (Idem).

The way that the narrators observe the world around them is presented in an exceptional manner. From the beginning of the novella the description of the natural scenery is striking "In the offing the sea and the sky were welded together without a joint" (Ibid, 9), "The water shone pacifically; the sky, without a speck, was a benign immensity of unstained light" (Ibid, 10). This shows that Conrad has gifted the narrators with the power of observation to record the details of the jungle, river, air, the natives, etc to present more vivid images to the reader.

Marlow's narration is often characterized by the element of suspense. Through the development of the story, Conrad creates suspense around the character of Kurtz. Marlow hears about this character from different points of views in which he said about him "he was just a word for me". After all what Marlow hears about Kurtz, he

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

becomes obsessed about meeting that man. Like this Conrad adds a sense of suspense to the reader's mind since as Marlow wants to know that person, the reader also feels the need to carry reading in order to know more about Kurtz and about what happens to him. By using the element of suspense, Conrad shows his mastery over the art of narration.

Conrad wrote *Heart of Darkness* in a way that every element, character, chapter and episode is important to create the total effect. He portrays the events and the characters with an innermost reality and his main object is to convey his readers about his vision about life and man. This can be understood through the description of Marlow by the nameless narrator:

and to him the meaning of an episode was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze, in the likeness of one of these misty halos that sometimes are made visible by the spectral illumination of moonshine (Conrad, 13).

This quote shows how Marlow was an insightful person and that nothing is simple for him. These descriptions are related to Conrad himself, who tries to find truth and meaning by exploring the external world. For Joseph Conrad the novel is not just an entertainment but rather an art form.

Conrad employs direct speech narration in *Heart of Darkness*. By using direct discourse, Conrad aims at presenting the characters thoughts, feelings and ideas in a vivid way to create involvement in the story. Also, he gives every character his part in the story by presenting his/her mental representation of situations. With direct speech, narratives become easier to comprehend. Through this technique Conrad wants to show different perspectives in real context in order to present the European way of thinking. For example, when Marlow meets the Harlequin, he knows many things about Kurtz through the words of that man "I tell you" he cried, "this man has enlarged my mind" (Ibid, 104), here the reader will understand the Harlequin's opinion about Kurtz easily.

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

Conrad also uses free indirect style to make his narration rich. This technique combines both direct and indirect discourse. That is to say that it is a way of presenting the character's thoughts and speech by embodying a third person narration to serve double purpose (Senn, 211). By using free indirect style, Marlow seems to summarize or paraphrase others speech. In such situation, Conrad realizes that using direct speech is less convincing.

2.4.1.1. Stream of Consciousness narration

In *Heart of Darkness*, Joseph Conrad employs stream of consciousness narration which is a feature of modernist experimental literature. He narrates his story according to the consciousness of the narrators. In fact, there is no linearity in the story that is because the events are presented as they occurred to the narrator's mind. From the beginning of the novella the description of events are related to the narrator's consciousness and monologue. Moving from describing the Thames River, England in the Roman times, the company's offices, the characters, etc, Conrad focuses on how the human mind or psyche works.

Conrad also employs interior monologue to show how a man thinks within himself. As an example, Marlow says "I understand better the meaning of his stare, that could not see the flame of the candle, but was wide enough to embrace the whole universe" (Conrad, 135). Those lines represent Marlow's stream of consciousness or precisely interior monologue in which he thinks about the darkness that covers Kurtz and prevents him from seeing light. Conrad uses interior monologue narration to express a different way of seeing reality and interpreting the external world.

The inner self is expressed through stream of consciousness. Conrad brings the reader inside the narrator's consciousness to show that each person sees the world differently according to what he/she believes in. Without consciousness, a man will become imprisoned within his desires and selfishness, as the character of Kurtz who loses himself to the darkness of his heart and when he became conscious about what he did it was too late. Conrad's stream of consciousness narration is a technique that shows his proficiency in the art of narration.

2.4.1.2. Impressionism

The novella is narrated through impressions. The use of the technique of impressionism was much of Conrad's concern to present reality as it appears to the senses. This method is related to the stream of consciousness narration since they both rely on how the characters perceive the world and interpret its meaning. From the beginning of the novella the visual qualities of description makes Conrad a skillful impressionist "The sea-reach of the Thames stretched before us like the beginning of an interminable waterway. In the offing the sea and the sky were welded together without a joint" (Conrad, 9). In *Heart of Darkness*, each character differs in his/her perception that appears in his/her thoughts. Also, by using two voices that narrate the story, Conrad wants to show how the world is perceived differently, and this is part of the impressionist technique, the use of multiple narrators. The characters perceptions are presented in a form of dialogue in which each one explains what he is thinking about. His aim is to get truth under the impressions that life does not narrate but leaves a series of impressions.

Marlow narrates his story in achronological order. In order to present the human psyche truthfully, Conrad does not narrate in a straightforward logical order but actions move freely in time and space. He wants more than presenting a sequence of events in its chronological order to create a story, but he focuses on the narration of events as the mind recalls and describes them. He lets Marlow jump ahead and then return again from one idea to another. For example he talks about the two women in the office and after a series of events he mentions them again when something reminds him about them. This way of narration demonstrates Conrad's emphasis upon showing the character's experience and his way to find truth. This method adds more complexity and ambiguity to the story, and this what Conrad wants (to portray the complex mind).

2.4.1.3. Symbolism

Conrad's vision about imperialism and human reality is presented in a symbolic manner. Joseph Conrad believes that a good literary work must be written symbolically. For that reason, in *Heart of Darkness* every single detail is written in a

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

symbolic way. In fact, every character and object mean more than what it represents on the superficial view. Conrad's aim from using this literary device is to let the reader think about the real meaning of things, to make the process of reading more exciting and to develop the reader's imagination.

From the beginning to the end, *Heart of Darkness* carries a collection of symbols. The title of the short story is in itself a symbol. Heart of darkness does not only refer to the Congo, the heart of Africa, but it refers to the human heart where the real darkness exists. It can also refer to Kurtz's heart which becomes darker because of the greed of imperialism. Brussels or Europe in general can represent this idea since it is the place where imperialism came from as a mission of civilization that holds the slogan of "Exterminate all the brutes". Besides, Marlow's journey up to the Congo is another symbol for a journey to the human's soul, consciousness and the inner self. It is a journey of the discovery of truth. As Marlow approaches to Kurtz, he knows more facts about the human nature and the place becomes darker.

Characters are presented in a symbolic way. The most remarkable symbol among characters is Kurtz. He symbolizes the dark side of humans, evil and greed. Conrad uses this character to refer to European imperialism since he represents all its ideals. He was an educated and civilized man but in the Congo his real side appears to swallow everything in his way just for a little ivory (as imperialism, it looks as a mission of civilization but its real objective is power). Kurtz represents the extreme limits of imperialism. His savagery becomes clear to Marlow when he finds human heads hanging next to the cabinet of Kurtz. Furthermore, Kurtz's death with his last words "The horror! The horror!" can be a symbol of the failure of European imperialism in Africa, or the bad ending of the dark side of humans.

Marlow is also a symbolic character in the novella. Marlow is a symbol of human's consciousness that sees the awful reality of European imperialism. However, his vision is accompanied by a set of European prejudices and racist thoughts towards Africans (the natives). He is also regarded as a symbol of the impact of colonization on the individual, even those who did not participate in this process and this is viewed

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

when he came back to Brussels ill of fever. What he encounters in the Congo makes him see the dark evil reality of colonialism and of humans as well.

The General Manager is a symbol of the policies of imperialism. As Marlow presents him, he lacks organization and his place is a mess. He is like the imperial system, his only concern is ivory and he sees the other traders as enemies or competitors.

The Helmsman is another symbol in *Heart of Darkness*. He is a native who was civilized to help the Europeans in the Congo. He is a symbol of the result of that civilization on the natives which is death. He abandons his identity and principles for the sake to be civilized, however this civilization brings to him death.

The presence of women in the novella has a symbolic significance. Marlow's aunt represents how women also participate in the process of imperialism since she secures a post for Marlow in the company. However, she did not know the reality of this process. For her, imperialism is a mission of enlightenment because she wants Marlow to wean "those ignorant millions from their horrid ways" (Conrad, 26). Moreover, Kurtz's Mistress is a symbol too. She is presented as a beautiful and powerful woman. She symbolizes the African jungle with its wonderful scenes and mystery and its effects upon Kurtz. Another symbolic character is Kurtz's Intended who becomes sad for her fiancé's death. She is a symbol of an innocent woman who still believes in the goodness of Kurtz.

In *Heart of Darkness* although women did not have a great part in the making of the story, their way of appearance reflects their unique mode in understanding the world. Conrad presents woman in a way that shows that they believe everything and that they look on the surface of things only. Marlow says that "It's queer how out of touch with truth women are. They live in a world of their own, and there has never been anything like it, and never can be" (Idem). This indicates how women understand the world and for Marlow it is better to lie on them in order to do not hurt them with the tough reality.

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

Kurtz's painting is an important symbol that cannot be ignored. This painting shows a blind woman who is bearing a torch. What Kurtz painted summarizes the reality of European imperialism which he was aware of it. The torch represents enlightenment and civilization that brings light to darkness. The blindfold woman represents the blind Europe which wants to enlighten Africa. In the painting the light of the torch covers the woman's face since "the effect of the torchlight on the face was sinister" and this which refers to the consequences of imperialism that harms the image of Europe and making her incapable of seeing the truth. This painting conveys that how can a country which cannot see light and does not know the meaning of civilization decide to enlighten those who are considered savages and ignorant.

The two rivers in the short story symbolize different things. The Thames is described as a great river where the journey of enlightenment started from "Hunters... bearing the sword, and often the torch, messengers of the might within the land" (Conrad, 12). The Thames refers to how Europeans see imperialism, as a great mission that leads to "the mystery of unknown earth" (Idem). The Congo River in the other side was described by Marlow as a snake "a mighty big river, which you could see on the map, resembling an immense snake uncoiled" (Ibid, 17-18). From Marlow's words, the use of snake to describe the river symbolizes danger, evil and mystery. Also the Congo River denotes the path to discover the human inner reality. It is a way full of dangers and obstacles which makes the exploration of the human psyche a complex and difficult task. Furthermore, the fog on that river has another significance in the story. The fog makes vision difficult and sometimes impossible. The fog symbolizes confusion because it prevents Marlow from seeing where he was going, in fact from seeing truth itself.

Ivory can also considered as a symbol in the novella. It is white and precious and it regarded as a reason behind colonialism. Ivory can be a symbol for the values, traditions and the identity of the natives which is pure but it was stolen and looted by the white man. Moreover, ivory symbolizes the greed of imperialism. Like imperialism, ivory looks beautiful and white from the outside but its reality is awful (since ivory was made by the elephants' tusks). Ivory is a motive for colonialism and

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

for Kurtz it is the cause for being there and for ivory he loses himself to the powers of darkness.

Conrad presents Brussels in a symbolic manner. He describes it as “the sepulchral city”. By using such description, Conrad regards Brussels as the city of death, a city that carries people who are dead inside and who cannot see the offensive reality of colonization. He did not mention the names of Brussels or the Congo, but he refers to them through symbols. Conrad presents the Congo as “a blank space of delightful mystery” (Conrad, 17). It represents the unknown that should be discovered.

Conrad did not focus on the Belgian colonialism in particular. He did not mention any name of any place (names such as Belgium, Congo, and Brussels never appear in the novella) in order to generalize his attack on imperialism as a system in which he says “They were conquerors, and for that you want only brute force—nothing to boast of, when you have it, since your strength is just an accident arising from the weakness of others” (Ibid, 15). Conrad lives his childhood in the shadow of the Russian imperialism where he encounters its heinous consequences. By writing *Heart of Darkness*, Conrad became one of the first writers who criticize imperialism through combining his experiences as a colonized in Poland and as a colonizer in the Congo.

In the novella, images of light and darkness provide their shade of meaning. These two images are presented in a wonderful way that differs from one situation to another. Light and darkness are used in a paradoxical meaning. Light refers to all what is good, clear and pure. It symbolizes civilization, truth and vision. The frame narrator uses light to describe the view of the sky “the sky, without a speck, was a benign immensity of unstained light” (Ibid, 10). Here light symbolizes clearness and beauty, and with light the eye can easily depict the nature of things. Light also refers to enlightenment which was represented by the torch. Marlow uses light to denote making things clear in which he says “It seemed somehow to throw a kind of light on everything about me—and into my thoughts” (Ibid, 16).

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

Conrad uses light as a symbol for truth and the good side of humans which Kurtz could not see. This was clear when Kurtz could not see the light of the candle “I understand better the meaning of his stare, that could not see the flame of the candle” (Conrad, 135). This is because he was covered by the darkness of his heart. In other words, light and darkness are related to each other. For example, ivory is white which can refer to light however it is the source for darkness that swallow Kurtz and transforms him from being in light (as an educated man) to darkness (as a savage who can do anything for ivory).

The word ‘darkness’ is widely used in the text. The repeated use of this word has an important weight. It is to make the reader pay attention to it since it is the central theme in the novella (the darkness of imperialism and of human heart). Darkness refers to mystery, the unknown, evil, death, etc. From the beginning of Marlow’s tale, the place was somehow dark that Marlow could not see his friends’ faces very well, and by the development of the story it becomes darker. This can be understood from two different angles. First, by approaching to the Congo, the view becomes darker since this place is considered as the heart of the Dark Continent that was wrapped by the darkness of European imperialism. Second, by looking to the other meaning, Marlow’s search for truth was difficult and by meeting Kurtz, he finds the real darkness which lies deeper in the human heart. Moreover, darkness was used in relation to the Belgian Brussels and this can be seen in Marlow’s words “has been one of the dark places on earth” (Ibid, 12). Also darkness is associated with the natives whom Marlow describes as “black shadows of disease and starvation”. Darkness is also related to imperialism as a system that corrupts men even the good of them (Kurtz). Concerning this idea, Marlow explains “It was just robbery with violence, aggravated murder on a great scale, and men going at it blind—as is very proper for those who tackle a darkness” (Ibid, 15). This shows that imperialism is the source behind all the darkness.

Kurtz’s death indicates darkness. His inner darkness makes of him a blind devil that could not see the reality of himself. His death in the Congo implies that he was killed by the power of darkness which he could not escape from. Furthermore, Conrad

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

tries to depict a different reality by saying, through Marlow's words, "I know that the sunlight can be made to lie" (Conrad, 139). Marlow indicates that he cannot trust all what is shiny since it is misleading and that behind every sunlight there is a hidden darkness. For example, imperialism looks as a good mission of civilization but its hidden purposes are the roots of darkness. For Conrad, the true darkness exists in the inner side of a person and with the impact of the greed of imperialism the dark part of the human appears in a devil image.

Marlow also was affected by Kurtz's darkness. After what he saw he became ill of fever. His mind becomes full of the black memories that pursue him the rest of his life.

By using such images, Conrad adds to his text a sense of complexity and uncertainty. His experience in the Congo makes him able to see darkness in the sunlight. Besides, the reader feels confused about what is light and what is darkness, and what he/she has to believe. Conrad uses this strategy to denote how it is complicated and confusing to understand the human's psyche. He shows how his childhood dream of visiting the Congo transformed into a nightmare "It had ceased to be a blank space of delightful mystery—a white patch for a boy to dream gloriously over. It had become a place of darkness" (Ibid, 17). The novella as a whole deals with the relationship between light and darkness in a symbolic manner.

In *Heart of Darkness*, Conrad shows the importance of language in understanding the world. Through language humans communicate and history is made. In other words, language is linked to humans and this can be seen when Marlow finds a book in the hut which he describes as "an extraordinary find" (Ibid, 73) and "amazing antiquity" (Ibid, 74). For Marlow, finding a book in this mysterious place was a great discovery since that means that someone was there. In his narration Marlow adds "I handled this amazing antiquity with the great possible tenderness" (Ibid, 74). Here Marlow points out that language (book) is very important since it indicates the meaning of the world and gives humans knowledge. However, for Conrad sometimes words cannot exactly express the truthful heart of things. In this respect Conrad writes "To render a crucial point of feelings in terms of human speech

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

is really an impossible task. Written words can only form a sort of translation” (cited in Jerry Wasserman, 327). From what he learns, Conrad becomes aware of the fact that words can illuminate as well as extinguish truth.

In *Heart of Darkness*, Conrad changes the general view of the English language as a language of action. He benefits from the reality that it is a foreign language to him (his third language) in which he uses it in a different way that suits his needs. He came from an oppressed culture but he invented himself as an Englishman who uses the language of the colonizer to assault colonization (however, he does not represent the Africans). He brought to light the dilemma of those colonized people who have been ignored in the English language. *Heart of Darkness* represents the voice of the colonizer expressing the views of both the colonizer and the colonized, and this proves that language do have power. The ambiguity, uncertainty and the complexity of what Marlow experiences in the jungle were reflected through Conrad’s linguistic tricks.

Conrad’s fiction is written in the English language. Conrad chooses to write in this language rather than his mother tongue Polish for many reasons. First, he wants his fiction to be more prominent because the English language is the dominant language in the world, and the English prose is the most recognized one. Second, in order to attack the colonizer, he uses his language. Also, he employs this language because he wants to show the shocking realities of imperialism to the colonizer. Third, he finds that the English language is a more flexible language to write in. He finds a freedom to create new form of this language for his artistic ends. However, by changing his name and writing in another language, Conrad seems uncomfortable with his Polish identity.

By using the English language, Conrad indicates how he was proud of his new nationality in which he points out that:

I had elected to be (a British seaman) very deliberately, very completely, without any looking back or looking elsewhere. The circumstances were such as to give me the feeling of complete identification, a very vivid comprehension that if I wasn’t one of them I was nothing at all. (cited in Geoffrey Harphan, 154).

Conrad did not choose to write in English but it was natural since he discovered that it was the only language that expresses him perfectly. He adopted this language as a way to write about his experiences and to conceptualize his struggle to achieve his own identity.

2.4.2. Language as a Referential Means

In *Heart of Darkness*, Conrad shows his mastery of the English language through presenting different scenes. His descriptions are perfect because he did not make the reader imagine only but it allows him to get a clear image of the scene as he/she is looking to it. Moreover, his descriptions are vivid and contain a lot of details. That is because they are based on his real experience.

Conrad uses language as a referential means in his descriptions. In the beginning of the novella, the nameless narrator provides the reader by a wonderful description in which he says “In the offing the sea and the sky were welded together without a joint, and in the luminous space the tanned sails of the barges drifting up with the tide seemed to stand still in red clusters of canvas sharply peaked, with gleams of vanished sprits” (Conrad, 9). In those lines, the scene was well presented to the point that makes the reader able to see what was described. The phrase “welded together without a joint” is what gives the scene a special flavor.

His descriptions of the environment and people are references to the real world. A variety of images are kept in Conrad’s mind and with a good imagination, he creates a well-structured and clear scenes that stock in the thinking of the reader. One of Conrad’s greatest descriptions is provided through Marlow’s words in which he says “Going up that river was like traveling back to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings.” (Ibid, 66). Through these words, Marlow presents the scene up to the Congo River in which he uses simile. He compares his journey to the beginning of the world because he thinks of that region as a primitive place full of ignorant people. Conrad uses language as a referential means to present the character’s impressions of the world.

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

Conrad's use of the word 'deserted' to describe the river has a great significance. He employs this word to make a link between the river and the desert in which he writes "The long stretches of the water-way ran on, deserted, into the gloom of over-shadowed distances" (Conrad, 66). By continuing his description he adds "you lost your way on that river as you would in a desert". This phrase explains what Conrad means by deserted. It suggests that they were alone in that vast river where they were afraid from being lost. No one can think of that connection between a deserted river and the desert as Conrad did. This implies how the genius of language adopted the author by suggesting new thoughts.

Conrad gifted Marlow by the power of description which is based on a good observation. This can be seen in the description of characters. Marlow introduces every character through a detailed description that gives the reader a clear image of that person. For example, when Marlow first meets the Accountant, he presents him as:

a white man, in such an unexpected elegance of get-up that in the first moment I took him for a sort of vision. I saw a high starched collar, white cuffs, a light alpaca jacket, snowy trousers, a clean necktie, and varnished boots.

No hat. Hair parted, brushed, oiled, under a green-lined parasol held in a big white hand. (Ibid, 36).

This physical description shows how Marlow was a good observer who pays attention to every single detail. His description of the Accountant is rich and well-organized. By reading this, the reader will get the image of this character as if he/she is looking to him personally. All these indicate how Conrad was a good writer who wants to present a concrete and authentic image of different scenes and characters by relying on the good choice of words.

2.4.3. Language as a Deceptive Means

In *Heart of Darkness*, Conrad presents a different objective of language which is its capacity to deceive. Beyond the usual use of language as a means to express thoughts and feelings, Conrad assumes that truth is, sometimes, hidden behind the uttered words. For him, language is not always a tool to tell truth however it can be

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

used to obscure reality. This can be seen when Marlow lies about Kurtz's last words. He hides the truth in order to do not hurt Kurtz's Intended especially after she says "I want--I want--something--something--to--to live with" (Conrad, 147). He does not want to destroy her belief in Kurtz. Here Conrad shows how language is used to deceive through hiding truth behind a chain of lies.

Conrad, sometimes, uses language in a way that enforces the reader to make false expectations. By using language in this respect, he creates an atmosphere of doubt and suspense in the reader's mind about what is coming next. The best example which serves this end is when Marlow believes that Kurtz was killed. He makes from his proposition a reality in which he says "we are too late, he has vanished—the gift has vanished" and "I will never hear that chap speak after all" (Ibid, 92). He does not write the phrases as hypothesis however he writes it as facts. If someone reads these lines for the first time, he will determine that Kurtz was killed for real. However by continuing reading, the reader will find that he is alive and that Conrad wants to deceive his audience through language.

Unlike other tales that are narrated in a way that enable the reader to predict the next event, Conrad's aim is to eliminate the imagination of the reader and chock him with unexpected happenings. As a master of language, he knows exactly how to use words to fool the reader. For him reality is what we live and experience and words are used to comprehend the world and communicate but they do not always express reality. Words have the power to create an alternative reality and then mistake it for actual reality.

2.4.4. Uncertainty

One of the remarkable features in *Heart of Darkness* is Marlow's uncertain knowledge. Vague impressions and unreliable awareness make the text difficult to understand. Yet, with the use of such mode, Conrad aims to reflect Marlow's uncertainty about what is waiting for him. He employs uncertain narration in order to express the mystery of exploring the unknown and the vagueness that surrounds human's heart and psyche.

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

Marlow experiences a journey towards the unknown. Conrad uses a certain form of language to show that Marlow himself never quite understands what is going on. There are many examples in the text that indicates Marlow's doubt "what became of the hens I don't know either" (Conrad, 20), "but the general sense of vague and oppressive wonder grew upon me" (Ibid, 30), "I asked myself sometimes what it all meant" (Ibid, 46), "I fancy I see it now, but I am not sure—not at all" (Ibid, 42). All those sentences and many others express how Marlow was unwarned of what he is experiencing. He is just reporting his confusion as it appears to his mind and this which makes his experience seems like a dream.

Conrad employs a specific diction to express vagueness. He chooses every single word carefully in order to fulfill this end. Among the words that are frequently used there are: fog, gloom, darkness, vague, haze, dusk, smoke, mist, blurred, murky, shadow, shade, phantom, indistinct, etc. All those words indicate uncertainty and confusion that Conrad wants his readers to feel within the text. Those lexical choices are used by the author in purpose to benefit from its lack of clarity as part of the point of the story.

Another indicator of uncertainty in *Heart of Darkness* is the frequent use of the verb 'seem'. By using this verb, Marlow indicates that he is not sure about what he says. For example when Marlow describes one of the two knitting women in the office he says "She seemed to know all about them and about me, too" (Ibid, 23). Here, Marlow could say "she knows all about them" however, he adds the verb seem in order to show that what he says is just a hypothesis and not a fact. There are many examples in the text such as: "she seemed somehow to throw a kind of light" (Ibid, 16), "she seemed uncanny and fateful" (Idem), "The man seemed young" (Ibid, 35), "In that way only it seemed to me I could keep my hold on the redeeming facts of life" (Ibid, 46).

The use of 'perhaps' indicates uncertainty. 'Perhaps' is often used to say something that can be true or false. That is to say that it is associated with predictions. Many examples occur in the text such as: "And perhaps he was cheered by keeping his eye on a chance of promotion" (Ibid, 14), "perhaps on some quiet night the tremor of

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

far-off drums, sinking” (Conrad, 40), “His eyes, of the usual blue, were perhaps remarkably cold” (Ibid, 43). By using such terms, Conrad sheds the light on the theme of uncertainty by using the power of language to present Marlow’s distorted knowledge.

Characters of the novella represent a kind of vagueness. Except Marlow and Kurtz, the remaining characters are named according to their jobs and status. By not giving proper names to the story’s characters, Conrad wants to portray them with a sense of uncertainty.

2.4.5. Sentence Fragment

Sentence fragment is an important component in the structure of the text. Throughout the novella, Conrad utilizes sentence fragment in order to mirror the reality of spoken speech and to express stream of consciousness style. In literature, authors attempt to use complete sentences that are meaningful to make their writings convenient. Joseph Conrad, however, employs sentence fragment in his tales to present a different perception of reality.

Conrad uses fragments to make the reader see things as it appears to the character’s mind. Through reading the novella, one can notice that expressions are written in a kind of broken syntax. For example, Marlow says “To get on with the work--to stop the whole” (Ibid, 56). In this expression, the reader can get the meaning but its structure is wrong. Another example is when Marlow says “Your own reality--for yourself, not for others--what no other man can ever know” (Idem, 58). Here, the author can write it in a formal structure but he prefers to write it in a broken form to add a sense of complexity to its meaning.

By approaching to the end of the novella, sentence fragments become heavily used. There are many examples in the text that illustrate this point such as: “And there, don’t you see.” (Ibid, 95), “I listened.” (Ibid, 144), “But I do not.” (Ibid, 146), “She knew.” (Ibid, 148), etc. Those examples do not express complete thoughts but rather its lack of meanings is what Conrad seeks. He is genius; he uses a chain of fragments by the end to reflect the vagueness and distraction that surrounds reality.

2.4.6. Complex Sentences

Conrad uses complex sentences as a means to add complication and haziness to his tale. With too much information the reader may feel disturb. In the text there are many examples among them: “We pounded along, stopped, landed soldiers; went on, landed custom-house clerks to levy toll in what looked like a God-forsaken wilderness, with a tin shed and a flag-pole lost in it; landed more soldiers—to take care of the custom-house clerks, presumably” (Conrad, 27), “The great wall of vegetation, an exuberant and entangled mass of trunks, branches, leaves, boughs, festoons, motionless in the moonlight, was like a rioting invasion of soundless life, a rolling wave of plants, piled up, crested, ready to topple over the creek, to sweep every little men of us out of his little existence” (Ibid, 60). As a stylistic feature, complex sentences show Conrad’s expertise in dealing with the English language. From a complex structure of a phrase, he creates a feeling of doubt and complexity in the reader’s mind.

2.4.7. Lexical Density

Conrad’s narration is characterized by lexical density or adjectival style. He uses a large number of adjectives in *Heart of Darkness* and this adds richness to his writing. By using more adjectives, more details will be added to the describe person, object or event which enable the reader to draw a clear image of it in his mind. As examples there are: “The air was warm, thick, heavy, sluggish” (Ibid, 66), “and the man stepped back swiftly, looked at me over his shoulder in an extraordinary, profound, familiar manner” (Ibid, 89), “She was savage and superb, wild-eyed and magnificent” (Ibid, 117). These adjectives are used to clarify meaning however, sometimes, it adds a complexity to the text since with too much adjectives, the reader may feel disturb. Moreover, with the use of adjective density Conrad’s impressions and descriptions look more vivid.

Lexical density is used by Conrad to slow action in the text. Through many adjectives, he aims at slow down the reader who will focus on details. This may disturb the reader and take him away from determining truth (Nofal, 454).

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

Conrad uses adjectives with negative affixes frequently in the text. The following are illustrative examples: colorless, heartless, dishonor, endless, hopeless, unconnected, unearthly, discomposed, unsound, motionless, etc. The aim behind using these adjectives is to create a sense of uncertainty in the text. Also, Conrad uses them to denote darkness and obscurity.

2.4.8. Collocations

In *Heart of Darkness*, Conrad utilizes a variety of collocations. He knows how to group certain words together to create harmony and accordance throughout the story. By doing so, he shows his excellent command over the English language. While reading the text, one can notice that the word ‘gloom’ collocates with ‘brooding’ and this can be viewed through the following examples: “stricken to death by the touch of that gloom brooding over a crowd of men” (Conrad, 11), “Only the gloom to the west, brooding over the upper reaches” (Ibid, 10), “and farther back still seemed condensed into a mournful gloom, brooding motionless” (Ibid, 9), “but behind him, within the brooding gloom” (Idem). The two words ‘gloom’ and ‘brooding’ signify the same meaning which is darkness and blackness. Conrad uses those two terms together to make an emphasis upon them to reflect the obscurity of the inner side.

Conrad chooses specific collocations that mirror the theme of the story. The word ‘glitter’ collocates with ‘gloom’, ‘dark’, ‘somber’ and ‘murky’. As examples, Conrad writes “the gloom of the forests, the glitter of the reach between the murky bends” (Ibid, 141), “at a motionless crowd of men made of dark and glittering bronze” (Ibid, 115), “and the stretch of the river abreast of the clearing glittered in a still and dazzling splendor, with a murky and overshadowed bend” (Ibid, 113). He makes a link between the word ‘glitter’ which signifies brightness and other words that refer to all what is dark and gloomy. By doing so, he wants to show that the pride and the glory of European civilization is based on a set of lies, and that its reality is darker than anyone can imagine.

In the text the word ‘heart’ is always associated with darkness and mystery. There are many examples that illustrate that point: “to the hidden evil, to the profound darkness of its heart” (Ibid, 65), “It survived his strength to hide in the magnificent

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

folds of eloquence the barren darkness of his heart” (Ibid, 131), “in my heart as though I had blundered into a place of cruel and absurd mysteries” (Ibid, 143). Conrad wants to show through this collocation that human heart is surrounded by mystery. It also indicates that darkness lies deeper in human heart. By using those collocations, Conrad shows his master over the English language and he creates from a grouping of words very interesting connotations.

2.4.9. Repetition

In the novella, repetition is an evident feature that cannot be ignored. Conrad uses certain repeated words for the sake of emphasis in which he wants the reader to draw attention to specific words. There are many repeated words such as: dark, darkness, fog, black, evil, etc. Conrad uses those words frequently in his text to make the reader pays attention to them and to reflect the theme of the novella (darkness that covers human’s heart).

Kurtz’s last word is the best example of useful repetition. The objective from repeated the word horror twice (the horror! The horror!) is to show Kurtz’s realization of how horrible what he did. Repeating the word horror gives the meaning more weight and it indicates that what Marlow did was greater than one word would describe. Repetition is an important tool used by Joseph Conrad to convey certain points.

2.4.10. Lexical Contrast

Lexical contrasts are another feature that characterizes *Heart of Darkness*. Through using this device, Conrad makes his text richer. He wants to denote that all things possess a second side that is opposite to the one that appears to the eye. Moreover, it seems that he makes a comparison between the good and the bad, the positive and the negative and between reality and appearance. As examples that serve this point there are: “In the offing the sea and the sky were welded together without a joint” (Ibid, 9), “a shadow insatiable of splendid appearances, of frightful realities” (Ibid, 140), “with dark gleams on the flat surfaces like a somber and polished sarcophagus” (Ibid, 142), “But both the diabolic love and the unearthy hate of the

mysteries” (Conrad, 131). The Polish writer Joseph Conrad embosses his text by using lexical contrasts in order to show his mastering of the English language.

2.4.11. Parenthesis

Parenthesis is a stylistic device that Conrad uses along his text. The aim behind using parenthesis is to explain and give extra information about a specific idea. Conrad marks these explanatory clauses by using commas, brackets and dashes. *Heart of Darkness* contains many parentheses among them there are: “The Lawyer--the best of old fellows--had, because of his many years and many virtues, the only cushion on deck” (Ibid, 10). Within this statement, the author uses two parentheses: one between commas and the other between dashes. The aim behind using it within this expression is to give more information about the Lawyer. A different use of parenthesis can be illustrated in the following example: “He was five feet six, I should judge, and has his grip on the handle-end of ever so many millions” (Ibid, 22). In this example, the parenthetical phrase seems to interrupt the reader.

Conrad, sometimes, uses parenthesis for the sake of confusion. For example, he writes “Accordingly a young chap wearing his hat over the left eyebrow, some clerk I suppose--these must have been clerks in the business, though the house was as still as a house in a city of the dead--came from somewhere up-stairs” (Ibid, 23). Here, Conrad shifts from talking about a man to talking about clerks and a house and he puts it between dashes. He aims at distracting the reader’s attention and giving a sense of ambiguity and confusion to the statement.

Conrad writes *Heart of Darkness* in a perfect way that combines between an extraordinary experience and a wonderful use of the English language. His most concern is to drive hollowness to the core of language itself.

2.5. Conclusion

Through analyzing the novella, one can assume that Conrad wrote *Heart of Darkness* with a particularly careful. He tries to mirror the dark side of humans through a set of stylistic and linguistic features that made of him a master of the English language. Conrad uses every single word in the right place to present the

Chapter Two :Stylistic and Linguistic Aspects in Heart of Darkness

consciousness and impressions of both the narrator and the characters. He aims at presenting the moral truths of greed, hate and selfishness that led to a profound darkness. His style and language reflect the mystery and uncertainty of a horrible experience.

General conclusion

In general, authors rely on the use of different narrative choices and literary devices in order to transmit their messages. As a modernist writer, Joseph Conrad seems to oppose his predecessor's narrative form in which he came with a different style which is rich in deep considerations and reflections. In *Heart of Darkness*, Conrad uses his sailing experience as a literary material through which he employs his multi-linguistic capacities to deliver moral truths. The novella is regarded as one of the masterpieces of the modern age due to its complexity and richness.

Conrad's rebellion against European Imperialism was presented in a unique way where the main focus is drawn upon the style of writing. *Heart of Darkness* presents the story through a set of impressions in order to make the reader 'see' the glimpse of truth. He employs the character of Marlow as a mediator to tell his experience in a fictional way.

This study attempts to show how an English outsider could use a foreign language, that he struggled to learn, to create certain effects. Through this analytic examination, it appears that Conrad was aware of his style to reflect the contradictions of his age and to involve the reader in the interpretation of the text.

Through analyzing *Heart of Darkness* a set of conclusions are made. Joseph Conrad's style is characterized by a sense of complexity and uncertainty. This can be viewed through the use of a frame narration. Also, his style is based upon a set of impressions and symbols. In fact, the reader receives the story through Marlow's impressions and senses. He employs a symbolic use of language to carry the themes to the reader. The title of the novel, the characters, the setting and even words are used as symbols that Conrad uses in order to make the reader think about what it signifies. Moreover, he follows a stream of consciousness narration in writing the novel and this which gives *Heart of Darkness* a sense of complexity since it reflects the human mind.

Conrad uses a variety of linguistic choices to show the darkness of imperialism. He employs a wide range of words that signify darkness, uncertainty and confusion. Besides, the novel is characterized by the use of sentence fragment, repetition and lexical contrasts which all serve as markers of ambiguity and illusion of the surface

realities. Furthermore, Conrad's style is an adjectival style which gives the novella a semantic richness. Also, he presents a wonderful view about the English language as a deceptive tool that can lead a person to draw wrong assumptions. He believes that truth is hidden beyond the spoken words. Moreover, Conrad presents the character of Kurtz as the voice of imperialism and whose greed for ivory makes of him a devil.

After a linguistic analysis of the novel, I find that Conrad was really a genius. He came with a rich style that holds in it some inner blurriness and hesitancy. *Heart of Darkness* is often viewed as a complex short story. This complexity is a strategy used by the author to reveal the difficulty of exploring the human psyche to discover truth. His style and his use of the English language to express thoughts and impressions are astonishing proves about his ingenuity that makes of him one of a kind.

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