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**The Complex Sentence as a Feature of
Ambiguity in Joseph Conrad's Style/
*Heart of Darkness as a Case***

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Dedication

I have first to thank Allah

I would like to dedicate this work to the memory of my father may Allah rest his soul.

To my beloved mother for her encouragement, support and constant love.

A particular dedication to all my lovely sisters and brothers Djhad, Ayoub, Safa, Marwa, Nsrine, and Ahmad.

To my lovely best friends Iklas, Siham, Achwak, Khadidja, and Jasmin thank you for your great support.

And to all my family and friends.



Dedication

Firstly, big thanks to Allah...

Every challenging work needs efforts as well as guidance especially those who were very close to our heart.

I dedicate this paper to my sweet and loving father and mother and my lovely sisters and brothers whose affection, love, encouragement and prayers of day and night make me able to get such success and honor.

I would like to dedicate this dissertation to my sweet best friend Dounia and to all my classmates for their support and encouragement.



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Abstract

This research is an attempt to analyze the use of complex sentence as feature of ambiguity in Joseph Conrad's style in his novella *Heart of Darkness*. It aims to shed light on the ambiguous use of complex sentence, 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 by using such kinds of sentences in this novel as a means of conveying ideas that is characterized by a phenomenal use of the English language to convey the themes of the novel, and which reflects the reality and the human's heart as well.

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General Introduction

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Background of the study

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Background of the Study

Style is the means in 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 one of the most remarkable literary figures like James Joyce, T. S. Eliot, Ernest Hemingway, William Faulkner, Ezra Pound, D. H. Lawrence, and many others who launched themselves about the turn of the century. Conrad achieved an international recognition due to his unique style of writing. He considered one of the best novelists of the time for he is a man of a different nation, specifically Poland, his writing style is different and difficult way that makes the reader works harder to get the right meaning, and this which makes of it an interesting to be examined. Conrad's way of presenting his fiction attracted many writers, critics and historians who differed in their interpretation of his works, because of the use of modern touch of language. His contributions to psychological fiction, political fiction and literature in general made of him a crucial inventor in the literary movements of his days.

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. 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 that based on Conrad's real experience in the Belgian Congo. Moreover, it shows Conrad's unique style which is characterized by a set of linguistic choices that he employs. The novella *Heart of Darkness* is full of Mastery that attracts critics and reader in many ways which reflect to Conrad choice of language. Joseph Conrad in *Heart of Darkness* brought a different style of narration; he views literature as an art that can be realized only through language.

Motivation

Conrad's *Heart of Darkness*, one of the great sophisticated novella, was written in 1902, 116 years ago, but it is very relevant today. It is motivating to read since it deals with many issues. We can see that this novel have different and one of the most enigmatic work of Conrad writing style.

Another reason for choosing such work; that is, being a major influence on the developments in the writing of the 20th century which led to a new golden age of English and American fiction.

Aim of the study

The major aim of the present study is to investigate the ambiguity of Joseph Conrad's style specifically the implication of the complex sentence in his paramount novel *Heart of Darkness*.

Research Questions

To reach out this paper's objective, this dissertation attempts to answer the following questions:

- 1- To what extent does the complex sentence affect the style of Joseph Conrad?
- 2- What is the implication of using the complex sentence in his novella *Heart of Darkness*?

Methodology

This study belongs to qualitative method. In this method, there are two types of data source, namely primary and secondary data source. The primary data source is the novella *Heart of Darkness*. Meanwhile, the secondary data are other materials related to the study that researcher will collect the data in word from books, library, and internet. These words will include the Ambiguity of complex sentence in Joseph Conrad according to his novella *Heart of Darkness*. The collected data will be transcribed and analyzed qualitatively to reach the concrete results. References along with the publication of those works the researcher frequently visits and refers to in the course of the research paper are identified by the volume and page numbers of the edition and have been inserted within parentheses in the body of it.

Structure of the Dissertation

The dissertation is structured into three chapters:

The **First chapter** is a theoretical background of the study. It gives insights into Conrad biography and his writing style in general. The chapter also examines the use of complex sentence in Joseph Conrad's style.

The **Second chapter** includes a simple explanation of complex sentence and its feature which is the main clause and the subordinate clause.

While **Third Chapter** is devoted to the analysis of the novel *Heart of Darkness*. It presents a general overview about the novella, including plot Summary, characters, and themes. It will also deal with introducing of main characters of the short novel Charlie Marlow and Kurtz. We study the complex sentence in the novel *Heart of Darkness* and expose the rustle of it focusing on subordinate clauses.

CHAPTER ONE:
The Complex Sentence in
Conrad's Style

CHAPTER ONE: The Complex Sentence in Joseph Conrad's Style

1.1 Introduction

1.2 Joseph Conrad's the Writer

1.3 Joseph Conrad Style

1.4 The complex sentence in Joseph Conrad's Style

1.5 Conclusion

1. Introduction

Joseph Conrad is best known for *Heart of Darkness*, and one of the most widely taught writers in English literature. Conrad was famous for his ambiguous style of writing that leads to complexity, which draws the reader's attention. Through our process of reading, we come across lots of literary devices that aesthetically colour any literary text. It shapes the intentions of the writer. Complex sentence is another means of ambiguity and haziness as it carries much information which may disturb the readers when reading.

1.2. Joseph Conrad the Writer

The Polish British writer Joseph Conrad is one of the greatest novelists of the late 19th century and early 20th century. Josef Thodor 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 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 travelling to the Congo in 1890 when he besides 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). 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 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.

1.3 Joseph Conrad’s Style

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” 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.

Conrad's style is peculiarity in English novel though his native Polish, he is considered an early Modernist though his work still contains element of 19th century realism, his works draw on the symbolism of the Romantics and the psychological acuity of the realist and modernist schools. Conrad as Modernist writer has a shifting narrative style, that resists the simple linear development of the popular realist novel of the preceding century that has marked Conrad out as a distinctly Modernist author within an accept canon. His stylistic experimentation enables him to interrogate, reevaluate and question perhaps his most recurrent thematic interest morality. However, early literary critics turned to Conrad as sort of moral sage, his fictional interrogation of on closer inspection rejects outright the simple preaching of moral sentiment and Truths. Conrad is instead interested in setting up fictional scenarios in which an apparently obvious set of values or accepted belief system is thrown into question, he forces his readers to acknowledge the limitation of their own knowledge ,and the historical and geographical specificity of their values and behavioural habits in doing, so he exposes their relativity and most importantly their fragility.

Ether due to his multi-linguistic capacity and his lat coming to the English language, or to the international nature of his early life and experience. Conrad's most distinctive and struck feature is his writing style. Any newcomer to Conrad will be immediately struck by his winding, Indirect, tautological, and sometimes frustratingly ambiguous narrative structure. Adjectives are also placed stutteringly, punctuation positioned awkwardly, and reader first will find it hard-going, after while will start to become clear that the stuttering awkward syntax is not the work of someone struggling to get to gripe with the English language in fact someone who is a master of it.

1.4 The complex sentence in Joseph Conrad's Style

Conrad's 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, because Conrad views literature as an art that can be realized only through language. He employs his artistic totality of style to give the surface structure of his text a special touch of modernity. 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 established the novel as a major medium in formal terms by presenting life from complex modern standpoints.

Complex sentences are one of the grammatical structures which their stylistic use in short story can be looked at as a stylistic indication of a writer. In fact, the use of complex sentences might be considered to a greater extent a stylistic feature which is used by Conrad for certain literary purposes. The style of using complex sentences and how they express various literary themes in the chosen short story is based on Leech and Short (1981) who define style as the way in which language is used. They demonstrate that complex sentences are mainly due to subordination as it is the major device for linking ideas together in a complex sentence. The authors maintain that such sentences are preferable if the aim of the writer is to present a complex structure of ideas. Thus, a complex structure gives and withholds information and subordinates those of extra information. In general, clauses are divided into main and subordinate. The subordinate clauses are divided into finite, non-finite and verbless clauses. Once again, a central point to the style used by Joseph Conrad is the fact that the main clause only states the main idea restrictively and the other subordinate clauses express more details concerning the themes, characters and events of the novella. The other significant point to be stated is that the data to be analysed are going to be specific

sentences taken from Heart of darkness. In other words the corpus of data analysis is certain sentences, which are certainly those which are complex one. 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 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, 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.

1.5 Conclusion

This chapter discussed many titles related to style; it exposed many items that linked Joseph Conrad style and complex sentence. We discussed the use of complex sentence in Conrad's style that gives ambiguous aura to the novel.

CHAPTER TWO:
The Complex Sentence
Features

CHAPTER TWO: The Complex Sentence Features

2.1 Introduction

2.2 Definition of complex sentence

2.3 Complex sentence clause

2.3.1 The main clauses

2.3.2 Subordinate clauses

2.3.2.1 Adjectival clauses

2.3.2.2 Adverbial clauses

2.3.2.3 Noun clauses

2.4 Conclusion

2.1 Introduction

Complex sentence is an important component in the structure of the text. Throughout the novella, Conrad utilizes complex sentences 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. However, Conrad's employs Complex sentence in his tales to present a different perception of reality. In this chapter we are going to look at the Complex sentence features; the main clause and the subordinate clause.

2.2 Definition of complex sentence

Complex sentence is Composed of two simple sentence related to each other with a main clause and one or more subordinate clauses. A main clause can stand alone as sentence it contains subject, a verb, and a complete though. While a subordinate clause even though it has a subject and verb cannot stand alone and no complete though. However, the word 'clause' is from the Latin *clause* meaning 'a closing' – in the sense that the clause is complete in form and meaning. A simple sentence with one finite verb is referred to as the main (or principal) clause and the appended or attached clauses ear referred to as subordinate clauses.

2.3 Complex sentence clause

2.3.1 The main clauses

Another common term is 'principal', it consists of a simple sentence with one finite verb. It makes complete sense. In another meaning it's a group of words which includes a subject and a finite verb and makes complete statement.

Example:

"A quarrelsome band of footsore sulky niggers trod on the heels of the donkey; a lot of lents, campstools, in boxes, white cases, brown bales would be shot down in the courtyard, and the air of mystery would deepen a little over the middle of the station." (Ibid23). The main clause in this sentence is "A quarrelsome band of Footsore sulky

niggers trod on the heels of the donkey". It is a complete sentence that can stand alone.

2.3.2 Subordinate clauses

Subordinate clauses also contain a finite verb but they do not make sense on their own. They are dependent on the main clause for their meaning, but they *add* meaning to the main clause. There are three kinds of subordinate clauses:

2.3.2.1 Adjectival clauses

The major function of adjectives is within noun phrases, to add descriptive information about nouns; doing the work of an adjective .however, because they are longer, they are positioned after the noun to which they relate. There are two basic types of adjectival clause: finite, which are called 'relative' clauses; and non-finite, which are participle clauses it linked with relative pronouns.

2.3.2.2 Adverbial clauses

It deal with the function of adverbials in sentence structure, adverbial clauses express various types of circumstance information; doing the work of an adverb. Adverbial clauses are linked with subordinating conjunctions.

2.3.2.3 Noun clauses

There are four main kinds of noun clause in English: *that* clause, *wh-* clause, infinitive clause, and *-ing* clause. They can all function as either subject or object within a main clause, though it is more usual to find a noun Clause as object than as subject; doing the work of a noun. They are joined to the main clause by linking words.

Example: "A quarrelsome band of footsore sulky niggers trod on the heels of the donkey; a lot of lent's, campstools, in boxes, white cases, brown bales would be shot down in the courtyard, and the air of mystery would deepen a little over the middle of the station."

The subordinate clause of this sentence is "a lot of lent's, campstools, in boxes, white cases, brown bales would be shot down in the courtyard, and the air of

mystery would deepen a little over the middle of the station."It's an adjectival clause cannot stand alone and uncompleted sentence need the main idea to be a complete one which is the main clause of the sentence.

2.4 Conclusion

Though this subordinate clauses Conrad in his writing novella Heart of darkness, he depended on complex sentence with adjectival clause. In which he use the principle sentence to keep the main idea while the subordinate adjectival clauses sentence it would hold more descriptive details about the main clause.

CHAPTER THREE:
The Complex Sentence in
Heart of Darkness

CHAPTER THREE: The Complex Sentence in Heart of Darkness

3.1 Introduction

3.2 Heart of Darkness Overview

3.2.1 Historical background

3.2.2 Summary of the Novella

3.3 The Complex Sentence in Heart of Darkness

3.4 Significant Complex Sentence in Heart of Darkness

3.5 Conclusion

3.1 Introduction

In *Heart of Darkness*, Conrad shows his mastery of the English language through presenting complex sentences. 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.

3.2 Heart of Darkness Overview

3.2.1 Historical background

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 (Goonetilleke7).

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 ridge between Victorian values and the ideals of the 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

CHAPTER THREE: Complex Sentence in Heart of Darkness

darkness that relied under the flame and this is what *Heart of Darkness* shows (Anderson, 7).

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).

3.2.2 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 composed 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 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, Ducalme, A Dieu!” (Ibid, 25). After that, Marlow joins his post and boards a French

CHAPTER THREE: Complex Sentence in Heart of Darkness

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 “avery 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 longtime 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 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

CHAPTER THREE: Complex Sentence in Heart of Darkness

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 bury him in a "muddy hole" (Ibid, 134) by the next day.

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).

3.3 The Complex Sentence in Heart of Darkness

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 sometimes, hidden behind the uttered words. For him language is not always a tool to tell truth however it can be used to obscure reality. Sometimes he uses language in a way that enforces the reader to make false expectations, he creates an atmosphere of doubt and suspense in the reader’s mind about what is coming next. 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 with the English language. From a complex structure of a phrase, he creates a feeling of doubt and complexity in the reader’s mind.

Complex sentences in the novella *Heart of Darkness* can be considered a distinguished style which expresses and which are proper to the complex themes, events and the main idea. For example "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 man of us out of his little existence. The subordinate clause which expresses more details concerning the main event is used as an effective style to express more details about the main idea "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 man of us out of his little

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existence." It cannot make sense without the main clause "The great wall of vegetation, an exuberant and entangled mass of trunks, branches, leaves, boughs, festoons, motionless in the moonlight" shows the main idea that the writer focuses on.

This sentence "Looking past that mad helmsman, who was shaking the empty rifle and yelling at the shore, I saw vague forms of men running bent double, leaping, gliding, indistinct, incomplete, and evanescent. It was the shaft of a spear that, either thrown or lunged through the opening, that caught him in the side just below the ribs." (Ibid, 36), to a large extent, expresses one of the main ideas in the *Heart of Darkness* through the main clause "Looking past that mad helmsman, who was shaking the empty rifle and yelling at the shore" express an event, in the same time the subordinate Clause "It was the shaft of a spear that, either thrown or lunged through the opening, that caught him in the side just below the ribs." So the main clauses and the subordination they have play a major role in expressing the main events and also depicting the main character of the novel. One of the most important components of the story is the plot which show how the story start, develop And end, as far as the style of using complex sentences in the story, it is possible to notice that they are also used to show the plot of the novel and at the same time relating the events of it.

Conrad's uses complex sentences which contain many subordinate clauses in one main clause full of adjective. 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 character , 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, and 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 Conrad's impressions and descriptions look more vivid.

He uses adjectives with negative affixes frequently in the text. The following are illustrative examples: colourless, heartless, dishonour, endless, hopeless, unconnected, unearthly, discomposed, unsound, motionless, etc. The aim behind using these adjectives is to create a sense of uncertainty in

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the text. Also, Conrad uses them to denote darkness and obscurity. At that we can define Conrad's style as ambiguous style.

The term of ambiguity means that something is unclear or has several meanings, because of language is inevitably smaller than the world of experience they describe, and words have more than one meaning. In the English language there are different approaches of ambiguity the most famous one is for William Empson who says that "in a sufficiently extended sense any prose statement could be called ambiguous". The ambiguity of complex sentences can be caused by such factors as grammar errors, omission of the conjunctions, inversion, length of the sentence, pronouns used without a corresponding noun, vagueness, obscurity, officialise.

Conrad's as a writer, his work is fully ambiguous, he uses complex sentences as a technique of ambiguity because it can be comprehended in different ways by readers. If they need to clarify the meanings of an ambiguous complex sentence they need to gloss the meaning (express it in a different form of words) or use grammatical terminology to explain the functions of the words and the structure of the sentence. In novella *Heart of Darkness* Conrad's was accurate about his choice of words. The complex sentence in the novel complicated that need to be analysed grammatically. For example, "The woods were unmoved, like a mask - heavy, like the closed door of a prison – They looked with their air of hidden knowledge, of patient expectation, of unapproachable silent." In this sentence the main clause and the subordinate clause have unclear idea that many readers find it hard to understand, while the meaning behind it is; Conrad wanted to describe the silence of the woods.

3.4 Significant Complex Sentence in Heart of Darkness

The style of using complex sentences to express the main events and depicting all details about the character might be considered significant in a novel like *Heart of Darkness* since the story itself is very complex and deals with darkness and horrible situations. In fact, the use of the complex sentences by Joseph Conrad is a reflection of the purposes that he is after. Showing things in deep and interrelating events in a way that leaves many possible interpretations. Stylistically, this indicates that the modifying ideas in the subordinate clauses are of great significance since they describe the main ideas in the main independent clauses. Consequently, the stylistic

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analysis of the use of complex sentences along with the various types of clauses which they are made of reflects the complex ideas of the novel, it also reflected by the wide use of such types of sentences as the theme of the novel necessitates. As a result, the abundance of ideas in the complex sentence leads to the use of many clauses, whether main or subordinate ones.

3.5 Conclusion

The use of complex sentences in Conrad's *Heart of Darkness* is the most ambiguous and significant style that he uses to express the main themes, depicting all related points of characters and showing the main events in the novel. The complex sentences that the novella is filled with vary according to the numbers and types of clauses that they are made up of. The essential component of the complex sentence, the main clause or the independent, reveals the idea, theme or event whereas the other subordinate clauses modify the main ones. The main stylistic function of the use of the complex sentences is to express what the writer intends to convey as far as the themes, events and characters are concerned.

General conclusion

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In general, this amazing novel, Conrad provides the essentials that would capture the readers' attention. It has all the trappings of the conventional adventure tale mystery, and the most important the language of *Heart of Darkness* deviates from the everyday language. As a modernist writer, Joseph Conrad seems to use complex sentence as toll of ambiguity 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 complex sentence as a mediator to tell his experience in a fictional way.

This study attempts to show the use of the complex sentence in Conrad's style as an aspect of ambiguity in which the complex sentence reflects the complex thought and ideas of the author expressed in the two main types of the complex sentence; main clause and the subordinate clause.

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 deceptive tool that can lead a person to draw wrong assumptions. He believes that truth is hidden beyond the spoken words. Moreover, we 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 and mastery short story. This complexity is a strategy used by the author to reveal the difficulty of exploring the ambiguity 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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ملخص

يتناول هذا البحث موضوع تحليل استخدام الجملة المعقدة كأداة غموض في أسلوب الكاتب جوزيف كونراد. ويهدف إلي توضيح هذا الغموض بالاهتمام بالأسلوب الكاتب وطريقته في استخدام اللغة الانجليزية وكذلك لتقييم أسلوب كونراد ككاتب حديث لاستخدامه هذه الجمل المعقدة لنقل أفكاره التي تتميز بالدقة في رواية قلب الظلام التي تعكس الواقع وقلب إنسان.