

**Syntactic Tools of Achieving Irony in Joseph Conrad's "An Outpost of Progress" and "Heart of Darkness"
A Syntactic-Stylistic Analysis**

**A Thesis Submitted in the Fulfillment of Master of Arts in
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Submitted

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Abstract

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The current study discusses Conrad's ability to attain irony through a syntactic stylistic analysis within Conrad's short story "An Outpost of Progress" and the novella "Heart of Darkness". Both literary works discuss similar themes regarding the colonial period of the white man in Africa. The selection of both works for analysis built on the notion that both of them share ironical attitudes concerning imperialism. A qualitative and a quantitative analysis is conducted following the checklist of Short and Leech (2007) in order to categorize the syntactic manipulations which Conrad employs in both works. The procedures followed for collecting data based on four stages. They are included in selecting the content, showing irony through Conrad's adjectival insistence, showing irony through Conrad's uncertainty verb "seem", and showing irony through lexemes of uncertainty (uncertainty qualifiers). The study component concentration is applied to both syntax and stylistics resources which include an analysis of phraseological and clausal levels. In terms of the syntactic analysis, the current study is associated only with the three main categories concerning the phraseological level namely noun, adjective, and verb phrases. In terms of clausal level, the current study is restricted to certain expressions or lexemes of uncertainty which is represented in "as if", "as though" and "as". Through such syntactic lexemes, ironical acts are configured; the focus is on verbal irony. The study concludes that Conrad's modifiers, especially adjectives, are proved to be of great help to achieve his ironic purposes. Stylistically, Conrad's verbal practice proves to be in accordance with his impressionistic imagery.

Keywords: syntactic tools, ironical utterances, phraseological level, clausal level, uncertainty qualifiers, stylistics.

Syntactic Tools of Achieving Irony in Joseph Conrad's "An Outpost of Progress" and "Heart of Darkness" A Syntactic–Stylistic Analysis

الأدوات النحوية المستخدمة في إبراز مواطن السخرية في كلا من "مركز التقدم" و " قلب الظلام" لجوزيف كونراد

تحليل نحوي – أسلوبية

دراسة مقدمة للحصول علي درجة الماجستير في الآداب في اللغويات

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الملخص العربي

تتناول الدراسة الحالية قدرة كونراد على إبراز مواطن السخرية من خلال التحليل النحوي الأسلوبية لقصة كونراد القصيرة " مركز التقدم " ورواية "قلب الظلام". يتناول كلا العاملين الأدبيين موضوعات متشابهة فيما يتعلق بالسياسة الاستعمارية في إفريقيا والانتقادات اللاذعة التي وجهها كونراد نحو هذه السياسة. تم اختيار كلا العاملين للتحليل بناءً على تناول كلاهما مواقف وتعبيرات ساخرة متشابهة متعلقة بالإمبريالية .

تم إجراء تحليل نوعي وكمي استنادا الى نموذج "ليتس" و "شورت" (٢٠٠٧) من حيث تصنيف التلاعبات النحوية التي يستخدمها كونراد بشكل متكرر في كلا العاملين ومعرفة الأدوات النحوية الغالب استخدامها لديه وأسباب تركيزه على بعض التركيبات النحوية دون غيرها للتلميح او لتوصيل رسالة ما . تستند الإجراءات المتبعة لجمع البيانات الى أربعة مراحل: وهي اختيار المحتوى ، وإبراز السخرية من خلال تحليل الثقل الوصفي لكونراد ، وإظهار مواطن السخرية من خلال استخدام كونراد لأفعال الشك والريبة ومنها : يبدو ، يفترض ، يقترح (بالإضافة إلى غيرها من التعبيرات والتراكيب اللغوية التي يريد باستخدامها خلق صورة من عدم اليقين والحيرة لرسم صورة سلبية للاستعمار.

فيما يتعلق بالتحليل النحوي ، تقوم الدراسة الحالية بتحليل الفئات الرئيسية الثلاثة وهي شبه الجملة الاسمية وشبه الجملة الفعلية وشبه الجملة الوصفية وبعض التعبيرات التي تحمل معاني الشك وعدم اليقين والفعل " يبدو " الذي يحمل صيغه الشك مع التركيز على السخرية اللفظية.

الكلمات المفتاحية: التلاعبات النحوية ، مواطن السخرية ، ، شبه الجملة ، الأسلوبيات.

1. Introduction

The current study discusses Conrad's ability to attain ironic meanings within the short story "*An Outpost of Progress*" and the novella "*Heart of Darkness*" through conducting a syntactic-stylistic analysis. Syntax as a sub-branch of linguistics is used to explore the deep structure of phraseology indicating ironic utterances which refer to retardation of the African nations amid the hopes and ambitions of the white man who symbolizes imperialism. Both literary works are not only about an adventure or a business set in Africa, but also about the colonial expansion by the European powers. Furthermore, they include utterances and situations that indicate all kinds of irony such as: dramatic irony, situational irony and verbal irony. The current study focuses on interpreting verbal irony from a linguistic scope.

The notion of such study is premised on showing the importance of syntax, as a sub-branch of linguistics, in decoding intended utterances of irony in an indirect way within the short story "*An Outpost of Progress*" and the novella "*Heart of Darkness*". This is shown through analyzing some passages including syntactic tools (such tools enable Conrad to manipulate language skillfully). Watts once stated that Conrad is a man of ambiguity and paradox, he holds Conrad's complexity by calling "*Heart of Darkness*" a problematic, vivid, paradoxical or layered novella; a mixture of political satire, symbolic prose poem and a traveler's yarn (Watts, 1977, p.45).

Based on the study hypothesis, the syntactic analysis of Conrad's style reflects his attitude towards imperialism and colonization; this becomes clear through his frequent choice of some syntactic patterns to portray his mock characters in a negative way. Lines are packed with ironic expressions which aim to criticize the European imperial powers. It becomes clear after analyzing some data how Conrad can draw the contradiction between two societies: the brutal European society and the retarded African nations to portray the failure and deterioration of the white man who symbolizes imperialism through the use of language.

2. Purpose of the Study

The current study aims to explore some syntactic features within "*An Outpost of Progress*" and "*Heart of Darkness*". Such syntactic features are represented in the unique style of Conrad in employing some linguistic functions within phrase types to deliver his message which is criticizing imperialism through some ironic utterances.

Such syntactic analysis is carried out through exploring the linguistic function of phrases within sentences to show how deep structures are interlinked with surface structures; the thing which serves the aim of the study in explaining how such obscure and complex utterances are clarified through analyzing deep structure.

3. Significance of the Study

The importance of the study lies in clarifying specific features of Conrad's style of writing through finding answers for several inquiries; Does Conrad resort to use frequent specific linguistic tools to pinpoint his ideas? And why does he tend to use a specific tool in discussing a specific issue? In "*An Out Post of Progress*" and "*Heart of Darkness*", Conrad uses the language in a way that makes the reader unable to catch the idea easily, meanings are not clear on the surface but deep beneath the lines. Therefore, the current study places great emphasis on the role of syntax in interpreting such stylistic features.

The current study is significant in the sense that it may help the researcher of both linguistics and literature to recognize how these two fields of study are interlinked with one another and complement each other. It is a trial to evoke the interest of the researcher of literature in stylistics to provide themselves with the tools and knowledge to succeed in the literary field.

The current study tries to denote how literary language is interpreted through some syntactic manipulations through demonstrating some grammatical categories. Such tools are considered the materials which Conrad equipped himself with to signify his issues and make the reader interested in his topic. This study is conducted with the aim of showing the reader that analyzing the language of a literary text can be a means towards a better understanding of the complex artistic way of writing. "*An outpost of progress*" and "*Heart of Darkness*" are chosen as examples to show that the smallest detail of language can release the spirit of a literary work. The syntactic analysis which is conducted upon Conrad's works seeks to make the reader not only understand the style of the writer but also feel appreciation of what the writer has achieved. The reader observes the usefulness of the linguistic analysis through realizing the skillful use of such linguistic devices used by the writer.

4-Objectives of the Study

The study tries to attain the following objectives:

1-To demonstrate irony through Conrad's adjectival insistence within both works .

2-To show the linguistic influence of the uncertainty verb "*seem*" and its syntactic complementation .

3. To show the syntactic function of "*like*", "*as*", "*as....as*", "*as if* ", and "*as though*" in portraying in portraying irony within "*Heart of Darkness*".

5.Theoretical Framework

5.1 Syntactic Stylistic Aspects

To Leech and Short (2007), stylistics is concerned with the study of style in texts, especially in literary works. It is also called literary linguistics. Many researchers who study stylistics have introduced precious studies in this field to discuss the role of word classes in linking between choice of such categories and their function within the literary work. This is the same purpose of the current study. It tries to show how the choice of some word classes such as verbs, nouns and adjective can pinpoint Conrad's ironic view.

Stylistics is the study of style. Style, as deviation from the norm, means using language in a quite different way from how it is usually used. This concept is the most common at the lexical and the syntactic level and used mostly for effective communication (Panda, 2006). The study of style endeavors any deviant and specialized use of content and language, such deviant bestows emotion and connotation upon a literary text.

5.2 Verbal Irony: A Cognitive-Linguistic Approach

There is a wide variety of linguistic items which act as signals or allusions in ironic contexts (Neshkovska, 2015). The current study concentrates on the stylistic allusions of verbal irony in terms of syntactic manipulations. The purpose of the current study is to look deeper in the usage of verbal irony and the frequency of ironic utterances in oral expressions around both literary works.

Constantinescu (2007) states that recognizing or understanding irony is not an easy matter due to the lack of a fixed rule which helps to recognize these linguistic devices. Wayne (1974) states that irony requires a lot of work on the part of readers to come to understand the writer's meaning. People need a certain cognitive process to catch the correct meaning of irony.

5.3 Phrase as a Syntactic Unit

A phrase structure is a term (can be a single word, but usually more) which contains a single thought but is not necessarily a complete sentence. Phrases may be classified according to the type of the head they take. Every phrase should have a head and sometimes a modifier. The head is said to be the central element of its phrase. Miller (2002) stipulates that the head dominates and controls the other words within a phrase, such words are modifiers. If the noun dominates the phrase, it is said to be the head. Then, the phrase is nominated as a noun phrase. If the verb dominates the phrase, the phrase is said to be a verb phrase, and so on. Miller (2002) stipulates that the modifier is a constituent that transmits information relating to the construction of the head. The linguistic function of a phrase in a sentence can be as a subject (S), object (O), subject complement (SC), object complement (OC), etc.

5.4 Syntactic Manipulations

Based on the analysis of some selected samples, Conrad tends to use specific syntactic tools such as his use of fronting and inversion to reinforce a specific idea by turning the attention of the reader to it. He also tends to the use of parallelism to convey certain ideas which cannot be expressed uprightly. The current study tries to connect between those linguistic functions and stylistic values; it shows how metaphorical language makes advantage of linguistic tools for more understanding of ironic utterances. The main issue of the study is to develop a linguistic based framework for more understanding of figurative language. Some samples concerning such manipulations are to be demonstrated in discussion.

6. Uncertainty Qualifiers

Qualifiers and intensifiers are words or phrases that are added to another word to modify its meaning, either by limiting it (She was somewhat happy) or by enhancing it (The child was very smart). Some writers tend to the use of qualifiers as indicators of their deeper thoughts. During the linguistic analysis, there is a need to observe the modalities of the verb which denote how the action or the event had happened, or how it will. (Kerdjoud & Curé 2015).

Natural languages offer several ways to express uncertainty using linguistic qualifiers. Uncertainty qualifiers can be classified **as follow**:

- **Verbal phrases** e.g., as likely as, chances are, close to certain, likely, few, high probability, it could be, it seems, quite possible.
- **Modal verbs** e.g., can, may, seem, should.
- **Adverbs**, e.g., roughly, somewhat, mostly, essentially, especially, exception ally, often, almost, practically, actually, really.
- **Speculation verbs** e.g., suggest, suppose, suspect, and presume.
- **Nouns** e.g., speculation, doubt, proposals.
- **Expression of uncertainty** with quantification e.g., all, most, many, some, etc., as far as I know , as if , like .

7. Methodology

This study follows a quantitative-descriptive approach to analyze irony through a syntactic analysis within Conrad's short story "*An Outpost of Progress*" and novella "*Heart of Darkness*". The selection of both works is built on the notion that they share similar ironical attitudes addressing the same political issue.

Leech (2007) supposes that style can be measured if it is considered as a function of occurrence. Frequencies of specific syntactic patterns within both literary works are noticeable. Leech (2007) defines the term "feature" as a linguistic or a stylistic category which is frequently occurred in a text. Grammatical categories listed in the model of Leech and Short (2007) are the bases and foundation from which Conrad could manipulate language, hence comes the emergence of aforementioned manipulations or tools.

According to Leech and Short (2007), there are four main categories which are placed under four general headings: grammatical categories, lexical categories, figures of speech, and text and cohesion. The current study addresses only the grammatical categories; a particular emphasis is laid on NP, VP, and ADJP. Such check-list facilitates the process of analysis to the researcher to collect data on a systematic basis.

Grammatical Categories

According to Leech and Short (2007), grammatical categories are divided into nine points: sentence complexity, sentence type, clause types, clause structure, noun phrases, verb phrases, phrases types, word classes and general.

- 1) **Sentence complexity**: complexity is meant to include simplicity and complexity, sentence length average, dependent and independent clauses, variety of complex sentences, co-

- ordinations, correlative, or subordination, or notable occurrence of anticipatory constituent.
- 2) **Sentence type:** the writer tends to use certain types of sentences such as: declarative, questions, minor sentence or exclamations and their function.
 - 3) **Clause types:** clause types include relative, adverbial, nominal, finite and non-finite clauses.
 - 4) **Clause structure:** the structure of clause includes the frequency of objects, complements, transitive and intransitive verb. Are there any strange orderings (initial adverbials, object complement, or fronting, etc...?)
 - 5) **Noun phrases:** it includes simplicity or complexity of nouns. It also determines location of modifiers either pre- modifiers or post modifiers through a prepositional phrase or a relative clause.
 - 6) **Verb phrases**–it includes the use of tense whether simple or compound tenses. Also, it determines verb category either into linking or action verbs.
 - 7) **Other phrases types:** it includes adverbial, prepositional, and adjectival phrase.
 - 8) **Word classes:** It includes both content and function words. Function words such as: prepositions, conjunctions, pronouns, determiners, auxiliaries, and interjections. Content words such as: nouns, verbs, adjectives, and adverbs.
 - 9) **General:** whether any general types of grammatical construction are used to a specific effect; e.g. comparative or superlative constructions; coordinative or listing constructions; parenthetical constructions; appended or interpolated structures which occur in casual speech.

Data Analysis Procedures

The procedures of data collection are obtained with reference to four stages:

- Stage One: content selection
- Stage Two: showing irony through Conrad's adjectival insistence
- Stage Three: showing irony through uncertainty verb "seem".
- Stage Four: showing irony through Conrad's uncertainty qualifiers

Stage One: content selection

The content of the two literary works is syntactically reviewed and explored. The content selection is mainly related to configuring Conrad's ironical impressionistic tendency through his adjectival insistence, the uncertainty verb "seem", and the uncertainty qualifiers "like", "as....as", "as", "as if" and "as though".

Stage Two: showing irony through Conrad's adjectival insistence

Such stage is conducted through the syntactic analysis of some adjectival phrases. Leavis (1962) points out that Conrad has the ability to make his audience feel, see, think, hear, and move with the text. Moreover, he has the ability to arrange his adjectives in a way which calls for stylistic peculiarities.

Stage Three: showing irony through uncertainty verb "seem".

It is displayed through the syntactic analysis of some verb phrases. In "*Heart of darkness*", the narrator draws an integrated ironical imagery through verb "seem" especially on Marlow's meeting with the Intended. In terms of "*An Outpost of Progress*", Conrad summarizes his ironical imagery through Carlier, Kayerts, and Makola's manners through the plot.

Stage Four: showing irony through Conrad's uncertainty qualifiers

According to Stampfl (1991), uncertainty qualifiers are linguistic devices which juxtapose two different views across two dissimilar identities. Such qualifiers are included in "as....as", "as", "as if", "as though", and "like". Both "as if" and "as though" expresses resemblance of manners through analogies.

Some passages are to be selected from the short story "*An Outpost of Progress*" and the novella "*Heart of Darkness*"; such passages include some syntactic features of Conrad's style which need to be analyzed to clarify his ironic views. Such syntactic features are represented in the distinctive use of phraseology and clauses. Conrad tends to manipulate language through his frequent use of specific syntactic tools (devices or manipulations) such as: inversion, parallelism or fronting. According to Muecke (1969), there are three kinds of irony; however, the current study focuses on verbal irony and addresses it from a linguistic perspective.

8- Discussion

Regarding the three objectives of the study, features of Conrad's style are examined on the level of phraseology based on: Noun phrases, Adjective phrases, Verb phrase, and clausal level based on uncertainty qualifiers.

8.1 Adjective Phrase Analysis

The analysis shows that Conrad's adjectival manipulations are not done haphazardly. In terms of the syntactic level, Conrad's adjectives vary into mainly attributive, predicative, postpositive or circumstantial categories. However, on the semantic level, they all share in the three general characteristics of kind, nature and sphere of sensation.

Conrad's remarkable style of his adjectival insistence is his on-going use of three frequented adjectives to qualify an object. Such adjectives can be used in such a way to bring out their ironical and connotative imageries.

Conrad depends too much on the use of negative adjectives to express irony through comprising and contrast. In "*An Outpost of Progress*", he criticizes the trivial meaning of civilization through his adjectival insistence through portraying the two white men, Carlier and Kayerts. However, in "*Heart of darkness*", Conrad depends too much on the use of morphological affixations to configure irony. The extracts below illustrate this:

*"There were two **white** men in charge of the trading station. Kayerts, the chief, was **short and fat**; Carlier, the assistant, was **tall**, with a large head and a very **broad** trunk perched upon a **long** pair of **thin** legs. The third man on the staff was a Sierra Leone nigger, who maintained that his name was Henry Price. However, for some reason or other, the natives down the river had given him the name of Makola, and it stuck to him through all his wanderings about the country. He spoke English and French with a **warbling** accent, wrote a **beautiful** hand, understood bookkeeping, and cherished in his **innermost** heart the worship of **evil** spirits. His wife was a Negress from Loanda, very large and very **noisy**. "* (Conrad, *An Outpost of Progress*, p.124)

*"The air was dark above Gravesend, and farther back still seemed condensed into a **mournful** gloomy, **brooding motionless** over the biggest, and the greatest, town on earth"* (Conrad, *Heart of Darkness*, P.17).

8.2 Verb Phrase Analysis

The uncertainty verb "*seem*" is syntactically followed by adjectival phrases, finite complementation, and non-finite complementation. In "*Heart of Darkness*", Conrad uses the uncertainty verb "*seem*" to draw ironical analogy through complementation. The verb

"seem" is followed by adjectival phrases which indicate irony especially in Marlow's meeting with the Intended. The uncertainty verb "seem" is followed by that-clause which identifies the ironical tendency of the Intended Kurtz's death. Further, the verb "seem" is followed by both bare and effect infinitive so as to denote a perfect action.

Verb "seem" also is widely spread within the last eight pages. The verb "seem" is stated 13 times all of which are in the perfect form structured in the affirmative form. Such extracts are demonstrated as shown below:

- "*She **seemed** ready to listen without mental reservation.*" (Conrad, *Heart of Darkness*, P. 90)
- "*The vision **seemed** to enter the house with me like the beating of a heart -the heart of conquering darkness.*" (Conrad, *Heart of Darkness*, P.90).
- "*I **seemed** to see his collected languid manner, when he said one day:This lot of ivory now is really mine*" (Conrad, *Heart of Darkness*, P.90)
- "*I **seemed** to hear the whispered cry, "The Horror! The Horror!"* (Conrad, *Heart of Darkness*, P.90).

8.4 Noun Phrase Analysis

Conrad uses some nouns to describe Africa and Africans in contrast to Europe and Europeans. He describes Europe and Europeans in terms of white and light; however, he describes Africa and Africans in accordance with black and darkness. Tracing *Heart of Darkness*, both Europe and Europeans are equated with both knowledge and civility whereas both Africa and Africans are parallelized with backwardness and savagery. Such comparison is attained through repetition of certain noun phrases in addition to their parallel structure.

The repetition of some NPs implies the ironic style through which Conrad portrays his style as shown in the following extracts:

"*I've seen the devil of violence and the devil of greed and the devil of hot desire pitiless folly*". (Conrad, *Heart of Darkness*, p. 31).

"*Serve him right. Transgression punishment being pitiless! Pitiless*". (Conrad, *Heart of Darkness*, p. 41).

8.5 Uncertainty Qualifiers

Uncertainty qualifiers portray comparison and analogies across two different items. In "*An Outpost of Progress*", Conrad uses uncertainty lexemes to be followed either by a dependent clause or a phrase. Such

lexemes are interrelated to Kayerts and Carlier in eleven positions showing their stupidity and naivety over bringing the white men's tradition into the black Congo. In "*Heart of Darkness*", uncertainty lexemes witness the ironical attitude of Conrad in Marlow's comments over the Intended's reaction on her knowledge of Kurtz's death.

Conrad's comparisons are dealt with uncertainty qualifiers. The essential function of such comparisons, in Conrad's case, is the clarification of the apparent issues under investigation in both novels. Among Conrad's characters, both Marlow and the narrator is the one most given over to the highly-chained use of such comparisons or analogies. Still, the chromatic imageries of graves, darkness, animals and ghosts, viewed by the narrator's analogies, are a major part of a pre-modified technique of increasing the mystery surrounding the characters or episodes described. The main items of uncertainty qualifiers, Conrad uses, are "like" in its syntactic function of adjective or adverbial, the two subordinators "as if " and "as though", and the correlative "as... as".

The aforementioned qualifiers increase the similes portrayed within the two literary works. In both works, it can be said that such simile qualifiers increase a psycho-linguistic approach through irony (Senn, 1980).

Within "*An Outpost of Progress*", there are some linguistic devices which are presented within clauses. According to Wells (1906), Conrad compensates his adjectival peculiarities through what is called uncertainty lexemes. Some modifiers are used to express such an ironical way absolutely; however, there are some clauses which render such ironical styles within themselves through subordinators namely "as...as ", "as if ", "as though", and the simile tool "like". According to Quirk et al. (1926), "like" is considered a quasi-adjectival lexeme which preforms the resembling role within literary works.

If adjectives and other modifiers can make the reader hear, feel and see an impression conveyed through the senses, the lexis of uncertainty, there, helps him capture that magic suggestiveness's essential for the perception of reality.

Tracing "*An Outpost of Progress*", there are some extracts which determine the position and ironical nature of such subordinators as shown herby:

1)" *All these imaginaries personages became subjects for gossip as if, they had been living friends.*" (Conrad, *An Out Post of Progress*, P.136).

2)"*Soon short appeals would rattle out here and there as if the whole land had been one immense drum booming out steadily an appeal to heaven.*"(Conrad, *An Out Post of Progress*, P.143).

3)"*We took care of them as if they had been our children.*" (Conrad, *An Out Post of Progress*, P.149)

4)"*Only his shoulder felt as if it had been badly wrenched, and he had lost his revolver.*" (Conrad, *An Out Post of Progress*, P.164)

5)"*He sat quiet as if he had taken a dose of opium.*" (Conrad, *An Out Post of Progress*, P.166).

9. Some Samples of Syntactic Manipulations.

Such syntactic tools involve parallelism, repetition, polysyndeton, and asyndeton within NPs, VPs, ADJPs, ADVPs, and PPs. Those manipulations are considered deviation of the traditional rules of syntax, the study tries to demonstrate types of syntactic structures exploited by the writer and how he violated the established standards of syntax to deliver a specific message sharply.

■ **Inversion:** It is a grammatical construction, in which the order of two expressions is switched. The writer tends to use it when he wants to turn the attention of readers towards a certain topic (Birner, 1996). The writer tends to use it when he wants to turn the attention of readers towards a certain topic (Birner, 1996). Here is a quoted example from Conrad's "An outpost of progress":

"In it, under a tall cross much out of the perpendicular, slept the man who had seen the beginning of all this; who had planned and had watched the construction of this outpost of progress." (Conrad, *An Outpost of Progress*, p.124).

There is a subject-verb inversion Conrad turns the attention towards the destiny of the previous agent who slept in the place in which he came one day to civilize. Based on inversion, Conrad moves the attention to the place where the previous agent lies. That man who is supposed to push that place towards civilization .

Fronting

Some parts of speech are placed at the beginning of the clause. Writers use such a syntactic tool to focus on something important and to

emphasis particular issues so they bring it to the beginning. Here is an example to show the purpose of using such tool:

"After a few moments of an agony frightful and absurd, he decided to go and meet his doom. He was prepared for every surrender"(Conrad, *An Outpost of Progress*, p. 164)

Conrad uses fronting to portray Kayerts' surrendering for despair and disappointment after he shot Carlier. By bringing such phrase forward, the attention is shifted to the dramatic scene and savage attitude of Kayert who reflects his uncivilized society.

■ Parallelism

Parallel elements share the same function and the same grammatical form within the sentence. Using the same pattern of words in parallel structure shows that two or more ideas share the same level of significance.

In the following extract, Conrad dramatizes the interaction of two worlds, the white man who is characterized many times by failure and foolishness and the African people who are supposed to learn upon the hands of the colonial notion. Such parallel structure reveals positive aspects in Makola's Character unlike the two agents .

"He spoke English and French with a warbling accent, wrote a beautiful hand, understood bookkeeping, and cherished in his innermost heart the worship of evil spirits. His wife was a Negress from Loanda, very large and very noisy." (Conrad, *An Outpost of Progress*, p. 124).

Conclusion

In the light of study objectives shows that the three aims of the study are confirmed. In terms of the first aim, Conrad's remarkable style of his adjectival insistence is his on-going use of three frequented adjectives to qualify an object and to bring out their ironical and connotative imageries. Concerning the second aim, Conrad uses the uncertainty verb "seem" which is followed by adjectival phrases to draw ironical analogy. The uncertainty verb "seem" is followed by that-clause which identifies the ironical tendency of the Intended Kurtz's death. Further, the verb "seem" is followed by both bare and effect infinitive so as to denote a perfect action. As for the role of uncertainty qualifiers in clarifying positions of irony, they portray comparison and analogies across two different items. In "*An Outpost of Progress*", Conrad uses the uncertainty lexemes to be followed either by a dependent clause or a phrase to describe foolishness of Kayerts and Carlie. In "*Heart of Darkness*", they are used to make satire of Marlow's comments over the Intended's reaction on her knowledge of Kurtz's death.

Conrad provides the principles that would capture the readers' interest. Both literary works are most symbolic and ambiguous. Conrad purposely leaves out almost people, places unknown as indicators to darkness and imperialism. Most importantly, the choice of words and language in general serve Conrad's goals as a satirical writer.

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