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AN ANALYSIS OF SYNTACTIC DEVIATIONS IN CONRAD'S HEART OF DARKNESS

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ABSTRACT

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This paper investigates those linguistic features that are foregrounded by deviation in the syntactic transformations of the surface structures of Conrad's Heart of Darkness. The investigation focuses on how some transformational patterns function as markers for stylistic foregrounding in the text by virtue of their deviation from the norms. Thirteen extracts are drawn from Conrad's Heart of Darkness and analysed based on deviational transformations viz. extraposition and fronting. The analysis draws on the model of Dualism Theory as its theoretical framework. This framework is built upon the notion of paraphrasing the surface structures; that several surface structures could be assembled differently to express the same deep structure. The paper uses Conrad's Heart of Darkness as its source of the extracts for the analysis. 'Heart of Darkness' is selected because its language use appears to be deviously opaque. The investigation takes place through Dualist model of analysis of de-transforming and re-writing the surface structures of the extracts into normal transformations; and then drawing an analogy between the selected extracts and their re-written counterparts to see whether we could discover foregrounding in their transformations and unfold some artistic significance. The analysis tries to correlate stylistic foregrounding and syntactic transformations so as to see whether it is possible for foregrounding to be determined by some particular transformations in the surface structures of a text, and to find out the artistic functions of the analysed foregrounded structures. The result of the analysis of the extracts shows that extraposition and fronting transformations demonstrate the presence of stylistic effectiveness with the prospect of producing aesthetic value in the transformations of the analysed extracts.

INTRODUCTION

Conrad's Heart of Darkness tends to be opaque in its degree of the language use and, its prominent artistic significance may perhaps reside in the opacity of the language features.

This prospect has presented this paper with a concern to investigate the style of the text at syntactic level to see if any significance does reside in the distinctive features of its language.

Despite the fact that style can be investigated at all linguistic levels, a number of interpretations of *Heart of Darkness* have vindicated that Conrad's "*Heart of Darkness* is one of the worst possible books to receive formal linguistic analyses" (Stubbs, 2003) and so it still awaits detailed linguistic study. Due to this, the paper goes for a syntactic stylistic analysis using two types of transformations namely: Extraposition and Fronting.

Deviation as Stylistic Foregrounding

Language is a system of coding and activities of language communication are exercised within the limits of the code. But it has been noted that some language users, especially creative writers, often step out of the linguistic limits to produce stylistic effects. The 'overstepping' of these limits can happen at all linguistic levels, even in cases where the grammar rules are well known. Such deviation, with intent from the code or norm of the linguistic conventions in a use of language is argued to be one of the manifestations of foregrounding while parallelism is the other (Ohmann, 1964).

Both deviation, as irregularity and parallelism, as regularity of some linguistic elements are motivated for artistic purposes and essential techniques for defamiliarisation in language. Leech and Short (2007: 39) argue that foregrounding is an "artistically motivated deviation" whose presence in a text is determined by the notion that the linguistic codes that guide the activities of the language use are intentionally broken with the effect of surprisingly uncommonness, unpredictability, uniqueness or unexpectedness in the given context.

Foregrounding got its developments in the Prague School of Linguistics, notably in the works of Mukarovsky, Shklovsky, Tomashevsky and Jakobson. Capable of working at any level of language, Simpson (2004: 50) argues that foregrounding typically involves a stylistic distortion of some sort, either through an aspect of the text which deviates from a linguistic norm, alternatively, where an aspect of the text is brought to the fore through repetition or parallelism. This means that foregrounding comes in two main guises: foregrounding as 'deviation from a norm' and foregrounding as 'more of the same'. While Jakobson stresses the role of

parallelism in artistic presentation, Shklovsky pays attention to a model which is based on deviation. According to Van Peer, et al. (2007), Leech (1969) has combined the two stylistic devices of deviation and parallelism into a unifying framework, namely: paradigmatic and syntagmatic foregrounding. Van Peer et al. (2007: 7) argue that foregrounding enhances aesthetic appreciation, influences readers' perceptions of the world, and it is evaluated more highly on a second reading. This evidence shows that foregrounding is a style that really attracts the attention of the readers through deviations and parallelism in a text. Readers find texts containing a high concentration of such devices more important and more worthy of discussion. Foregrounding has, in fact, been the concern of many stylisticians who analyse literary texts by explicating the artistic functions of their foregrounded portions. Texts which seem to deviate from a norm of 'ordinary' language in their density of patterning are held to be of great literary value. Leech and Short (2007: 131) explain the stylisticians' work as thus: 'The task of the stylistician was envisaged as justifying the categorization of a poem as great literature, or trying to define the special nature of literature as a whole, by drawing attention to the difference of literary language'. Examples of such unconventional language patterns can be found in the works of many literary writers such as Conrad, Soyinka and Dickens. Leech and Short (2007: 105) further mention Joyce's foregrounded style of putting words together "in unbroken compounds". A literary text, thus, appears to be a different type due to the different type of language in it and the task of the stylistician is to prove the unique language use through analytical descriptions. This stylistician's concern with the language of literature has continued to remain the much practice of the present-day stylistics as the concept of foregrounding suggests that literary artistic style has to be measured in a text by virtue of the different language use. This means that the language use has to be different from its ordinary everyday usage; that certain portions of a literary text stand out from the rest of the text.

“Literary language”, Carter and McCarthy (2004: 20) argue, “foregrounds attention by deviating from expected patterns of language”. This practice is central to formalism, that language is made strange in a text by foregrounding certain aspects of it, through breaking the norms of the standard language to form linguistic prominence. The focal target of foregrounding in a writing is to embellish, so as to make the writing unique. For this, Bacon (1957 in Van Peer, et al. 2007: 6) argues that “there is no excellent beauty that hath not some strangeness in the proportion”. Many critics have attempted to describe these eccentric patterns in literary texts using figures of classical rhetoric. But Ohmann (1964) argues that the study of the literary tropes takes an analyst of style away from a descriptive analysis of style, and toward the history or philosophy of rhetorical theory. Even when the studies of figurative language maintain a descriptive focus, they embrace only a small part of style”.

Syntactic Deviations

It can be observed that the structure of an English sentence is constructed using the usual type of Phrase Structure Rules (PSRs) in the first place (Carnie, 2001). After that, some Transformational Rules (T-rules), which are different in nature, further apply. A T-rule normally changes the structure which is already formed through PSR in a number of ways: i.e. rules for moving the material to a different location (Move T-rules); rules for adding new materials to the structure (Add T-rules); rules for merging several syntactic constituents to form a matrix one (Merge T-rules); rules for inserting the material in a structure in certain ways (Insert T-rules); and rules for deleting the material from the structure completely (Delete T-rules). It is the application of a T-rule that makes the common structure of a sentence somehow deviant as it violates the basic structure rules. When all the relevant transformations have finished applying, the deviant resulting structure is called Transformation. There are several of such transformations namely extraposition, fronting, embedding, passivisation, inversion, insertion, empty category and parallelism. This paper investigates two of the above transformations

namely extraposition and fronting which are of Move T-rules (Carnie, 2001).

Extraposition: Baltin (1985: 157) defines extraposition as “a process of rightward movement (or leftward construal) of a proper part of a phrase”. This is a transformation by which a unit is moved to the right of its normal canonical position. In the examples below, therefore, the constituents in the (1a) and (2a) versions are assumed to represent the basic word orders, while (1b) and (2b) are considered extraposed:

- 1 a. A review of Chomsky's book appeared.
- b. A review appeared of Chomsky's book.
- 2 a. A man who was wearing a black suit entered.
- b. A man entered who was wearing a black suit.

In (1b) it is a prepositional phrase that has been extraposed, and a relative clause in the (2b). The practice in the former is often referred to as PP extraposition, and the process in the latter is often called extraposition of relatives. In the case of extraposition of relatives, the modifying clause (who was wearing a black suit) in the (2b) sentence completely fails to show that it goes with the subject NP, (a man). On the other hand, the NP, (a man) and modifying clause (who was wearing a black suit) are shown as part of a single syntactic constituent, indicating that the noun and the modifier are related. Akmajian, et al. (2001: 188) provides another possibility of producing “an awkward sentence that is difficult to understand is when the particle and verb are separated by a constituent that is quite long. In the sentence, She stood up all those men who had offered her diamonds, the particle up can be shifted to the end of the verb phrase: She stood all those men who had offered her diamonds up. But, since modifying clauses can be extraposed in English, we can extrapose the clause here to produce the sentence: ‘She stood all those men up who had offered her diamonds’. So, the extraposition transformation implies the deviant positioning of the surface structures against their normal syntactic order that displays certain degree of internal complexity.

In Traditional grammar, Fronting has often been assumed that the beginning of a sentence is occupied by an NP-subject, nonetheless there is another claim that various constituents can be fronted to begin a sentence. The initial position can be for AP modifiers of VP as in:

3. Certainly, no one saw the thieves get away.
4. Quietly, the robbers made their getaway. (Newson, 2006)

From the above sentences one can infer that the initial position seems unrestricted as it appears capable of being occupied by any kind of adverb. This also backs up another observation that not only AP elements are fronted, but a range of other elements seem to be able to occupy the initial position: [PP]

5. In the class yesterday, I left my bag. [NP]
6. My bag, I remember leaving in the class yesterday. [VP]
7. Leave my bag in the class yesterday, I certainly did. These fronted elements (in 3-7) are often referred to as topics, as they represent information that is already part of the discourse, or can be assumed to be readily retrieved by the participants in the conversation from the context or from general knowledge (often called 'old' information).

Conrad's Heart of Darkness

Joseph Conrad's 'Heart of Darkness', first published in a journal in 1899 and in a book form in 1902, is considered as one of the remarkably finest pieces of fiction. It is possibly "among the half-dozen greatest short novels in the English language, and it is today perhaps the most commonly prescribed novel in twentieth century literature courses in English departments of American universities" (Achebe, 1975). Kromer (2010) argues that 'Heart of Darkness' is probably the work of art that has received the greatest number of critical responses in the western Canon. These responses to the novel present us with many different thematic concerns revealed through its style and the language patterns, its author's biography, its narrative technique, its characterisation, its background context, and so forth.

According to Berthoud (1978), the story of Heart of Darkness is a seemingly direct portrait

of the experience of its author in the Congo. He believes that Conrad, as the orphaned son of a revolutionary Polish patriot then a British sailor, led an active life full of quandary and travelling adventures, and the kind of adventure he has written in Heart of Darkness must have been influenced by at least part of the many adventures that came together to make up his life. Similarly, Peters (2006) supports Berthoud's view that the story is loosely based upon Conrad's own experience in the Congo, and there is no doubt that Conrad's own experience in the Congo had a profound effect on him; he is reputed to have once told Edward Garnett, "Before the Congo I was just a mere animal," and it is this effect that Conrad tries to transmit to his readers.

In addition, Stubbs (2003) argues that even though the word 'Africa' appears only once when Marlow discusses the maps which he looks at as a child, it is not difficult to infer that the city is Brussels, and it can be inferred from encyclopedic knowledge (the references to yellow patches on a world map) that Marlow is talking about Belgian Congo territory in Africa.

Peters (2006) sees complication and confusion in the narrative technique of Heart of Darkness. He views the narrative technique Conrad employs in Heart of Darkness as unique and different from all the techniques employed by authors of his time. He argues that Conrad had experimented with narrative chronology, but not until Heart of Darkness does he introduce a truly unique variation, in which Marlow appears to tell story in an indirection chronology. The narrative proceeds not according to the sequence of events but according to the sequence of Marlow's thoughts.

Achebe (1975) describes Conrad as a "thoroughgoing racist" who projects the image of Africa as "the other world," the direct opposite of Europe and therefore of civilization. He describes Heart of Darkness as "a book which parades in the most vulgar fashion prejudices and insults from which a section of mankind has suffered untold agonies and atrocities". Achebe argues that Joseph Conrad ensconces racism in his adjective-ridden writing style.

Achebe interprets the descriptions of Thames and River Congo as parallel to saying one is good and the other is bad. The former is described as tranquil, resting peacefully which has done "good service to the race that peopled its banks". While the latter looks horrible, impenetrable, with no old-age pension offering any service, that "going up that river was like travelling back to the earliest beginning of the world". Achebe sees another sort of racism in the different ways of describing the African woman who appears to be Kurtz's mistress and the European woman who turns out at the end of the story to be Kurtz's intended in *Heart of Darkness*. The African woman is described as "savage and superb, wild-eyed and magnificent.... looking without a stir and like the wilderness itself, with an air of brooding over an inscrutable purpose".

The European woman is described as having "a mature capacity for fidelity... fair hair, pale visage, pure brow, surrounded by an ashy halo with dark eyes whose glance was guileless, profound, confident, and trustful. She was one of those creatures that are not the playthings of Time". Achebe accuses Conrad of giving European characters human ability of expression while withholding it from African "savages". In place of speech, Conrad narrates that the "rudimentary souls" of Africa made "a violent babble of uncouth sounds... and exchanged short grunting phrases" among themselves. There are only two places where Conrad gives them the ability to speak though vulgarly. The first place shows the cannibalism of the speaker: "Catch 'im," he snapped, with a bloodshot widening of his eyes and a flash of sharp white teeth - "catch 'im. Give 'im to us." "To you, eh?" I asked; "what would you do with them?" "Eat 'im!" he said curtly.

The second place was the announcement of Mr. Kurtz's death by the "insolent blackhead in the doorway": "Mistah Kurtz - he dead" Achebe quotes what he argues to be "the most revealing passages", almost a whole page, from about the middle of the story. Achebe claims that therein lies the meaning of *Heart of Darkness* and the fascination it holds over the Western mind: "We were wanderers on a prehistoric

earth, on a earth that wore the aspect of an unknown planet. • We could have fancied ourselves the first of men taking possession of an accursed inheritance, to be subdued at the cost of profound anguish and of excessive toil. But suddenly, as we struggled round a bend, there would be a glimpse of rush walls, of peaked grass-roofs, a burst of yells, a whirl of black limbs, a mass of hands clapping, of feet stamping, of bodies swaying, of eyes rolling, under the droop of heavy and motionless foliage. The steamer toiled along slowly on the edge of the black and incomprehensible frenzy. The prehistoric man was cursing us, praying to us, welcoming us - who could tell? We were cut off from the comprehension of our surroundings; we glided past like phantoms, wondering and secretly appalled, as sane men would be before an enthusiastic outbreak in a madhouse. We could not understand because we were too far and could not remember because we were travelling in the night of first ages, of those ages that are gone, leaving hardly a sign and no memories. The earth seemed unearthly. We are accustomed to look upon the shackled form of a conquered monster, but there - there you could look at a thing monstrous and free. It was unearthly, and the men were - No, they were not inhuman. Well, you know, that was the worst of it - this suspicion of their not being inhuman. It would come slowly to one. They howled and leaped, and spun, and made horrid faces; but what thrilled you was just the thought of their humanity - like yours - the thought of your remote kinship with this wild and passionate uproar. Ugly. Yes, it was ugly enough; but if you were man enough you would admit to yourself that there was in you just the faintest trace of a response to the terrible frankness of that noise, a dim suspicion of there being a meaning in it which you - you so remote from the night of first ages - could comprehend'.

However, Records (2012), in his article "Achebe's Weakest Link: An Analysis", defends Conrad. He argues that arguments of intention are dangerous, especially when the author is deceased and he cannot defend himself.

In order to prove that Achebe's claim of hidden racism in *Heart of Darkness* is not true, he compares the writing of *Heart of Darkness* with two other works by Conrad, *The Secret Sharer* and *The Shadow Line: A Confession*. He claims to have discovered that Conrad is not too confusing for his readers; most people understand him, and that Conrad doesn't seem like someone who would try to be racist and then hide it. He also accuses Achebe of having a sense of arrogance, as it appears Achebe thinks other readers are unable to comprehend Conrad's text the way he can, or at least without his guidance. Records surmises that arguments of intention are dangerous and that no one should make them because they are largely insupportable. He further argues that the three well-known works by Conrad contains what he calls "the nature of Conrad's style" and it is indeed a style which is not made to confuse any reader; it is - on the contrary - a style meant to be understood; or rather all are used to confuse the reader. Records sees the main theme of the book as "the search for truth and reality - and how this can lead to a terrible fall". Nevertheless, Records still maintains that *Heart of Darkness* and is written in a more confusing style.

Sewlall, (2014) points out that the story is "an exposé of the evils of colonialism"; as an attack on imperialism and immoral exploitations of the European colonizers in Africa in the 19th century. He argues that Conrad is represented by Marlow who is very critical of the unpleasant sides of colonial exploitation, which he describes as "a sordid farce and senseless delusion... the conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much" (Conrad, 1995). Marlow also calls London "one of the dark places of the earth." Hethen reflects on how the Romans explored Britain and how it felt to be sent to "the very end of the world," where the explorer found such a contrast between the civilization of Rome and that remote wilderness".

Similarly, Guven (2013) sees *Heart of Darkness* as an attempt to subvert and deconstruct colonialism. The story, to him, is "one of the best examples of the subversion of European colonialism since it clearly shows the brutal relationship between the Europeans and the natives".

Nofal (2013), in his "Darkness in Conrad's *Heart of Darkness: A Linguistic and Stylistic Analysis*", argues that Conrad depicts darkness as a symbol of the evils and backwardness of the native African inhabitants; and thus, the story as a racial depiction of the native African inhabitants. Nofal argues that Conrad presents the significance of 'light/dark' and 'white/black' indicating that 'light/white' and 'dark/black' are symbols of good and evil. That is, the civilized white people who came from Europe are good, while the black primitive natives from Africa are evil and inferior. He interprets the imagery of 'black' and 'white', 'light' and 'dark' in a number of ways. Darkness is night, the unknown, the impenetrable, the primitive, the evil, while white is ivory, the beautiful luxury, the civilization, the progress. Nofal outlines many instances and the choices of expressions as indicators for darkness as symbolism. The beginning and ending of the story with 'unnamed narrator'; that people are not named, but identified with their jobs: the lawyer, the doctor, the accountant, the manager, the director, the clerk etc.; that Marlow's boat keeps breaking down "decaying machinery"; Kurt's dying words, "The horror! The horror!" as an indication of his descent into darkness; the description of the setting itself as being full of darkness. Nofal argues that the concept of 'light' and 'dark' corresponds to civilization and savagery, and the word 'darkness' has its traditional meaning of evil and dread. Darkness corresponds to black color. Marlow describes the natives as "mostly black and naked, moving about like ants... while in shade, dark things seem to stir feebly". There is no difference between dark animals and dark people. Even the rags worn by the natives are described as tails. "Black shapes" crouch on the ground, "creatures" walk on all fours to get a drink from the river.

Extrapolation and Fronting: Syntactic deviations in Heart Of Darkness

The extrapolation and fronting transformations simply the deviational positioning of the surface structures against their normal syntactic order that display certain degree of internal complexity (Wales, 2011).

Extract 1 – 13 below are analysed based on extrapolation and fronting transformation:

Extract 1: 'Between us there was, as I have already said somewhere, the bond of the sea. Besides holding our hearts together through long periods of separation, it had the effect of making us tolerant of each other's yarns - and even convictions'. (31)

In Extract 1 above, we can notice the fronting of PP, 'between us', to the beginning of the first sentence and the extrapolation of NP, the bond of the sea, rightwards. The extrapolation of the NP especially brings about the use of commas in order to allow the subordinate clause, as already mentioned. The second sentence contains the fronting of PP, 'Besides holding our hearts together through long periods of separation'. So the two sentences could have simply read:

The bond of the sea was there between us as I have already said somewhere. It had the effect of making us tolerant of each other's yarns and even convictions besides holding our hearts together through long periods of separation.

Extract 2: 'The Lawyer - the best of old fellows - had, because of his many years and many virtues, the only cushion on deck'. (31)

The NP, the only cushion on deck, is extrapolated in the sentence and so two commas are employed to show that the Adverb Phrase, because of his many years and many virtues, is just an occupant there. So the order of the sentence could have been made normal as thus:

'The Lawyer - the best of old fellows - had the only cushion on deck because of his many years and many virtues'.

Extract 3: 'He stood in the bows looking to seaward. On the whole river there was nothing that looked half so nautical'. (31) The PP, 'in the bows', is moved leftwards in the first sentence, and the PP, on the whole river, in the second sentence is fronted to

begin the sentence. 'He stood looking to seaward in the bows. There was nothing that looked half so nautical on the whole river'.

Another fronted structure can be discovered in Extract 4 in the narrator's description of the sunset:

Extract 4: 'At last, in its curved and imperceptible fall, the sun sank low, and from glowing white changed to a dull red without rays and without heat, as if about to go out suddenly...' (32)

The writer fronts the PP, 'at last, in its curved and imperceptible fall', to occupy the NP position which allows the NP and VP, the sun sank low, to be extrapolated to the end of the first clause of the structure. In the second clause of the sentence we can also notice another fronting transformation of the PP, from glowing white, which makes the VP, changed, move forward.

The VP can be taken away to allow the PPs, 'from glowing white, to a dull red without rays, to join. The structure would have been plain, if it had read': The sun sank low at last in its curved and imperceptible fall, and [the sun] changed from glowing white to a dull red without rays and without heat, as if about to go out suddenly...'.

Extract 5: 'I had a passion for maps. I would look for hours at South America, or Africa, or Australia...' (35) Traditionally, the phrasal verb, look at, is inseparable. But in the sentence above, one can notice the presence of the PP, for hours, in between the verb and the particle. This is because the preposition, at, is extrapolated rightwards, which in turn makes it possible for the PP to precede it. De-transforming the extrapolation makes the structure look:

'I would look at South America, or Africa, or Australia for hours ...'

Extract 6: 'It was only months and months afterwards, when I made the attempt to recover what was left of the body, that I heard the original quarrel arose from a misunderstanding about some hens'. (p. 36)

In the sentence above, extrapolation takes place. Two clauses are embedded and extrapolated from the beginning of the sentence to the end (i.e. I heard and the original quarrel arose from a misunderstanding about some hens).

The complementizer that is supposed to be used to introduce the embedded clause is fronted to begin the matrix clause, 'that I heard...' instead of 'I heard that...' When the sentence is detransformed, it will look: 'I heard that the original quarrel arose from a misunderstanding about some hens when I made the attempt to recover what was left of the body months afterwards'.

Likewise Marlow laments that:

Extract 7: Through this glorious affair I got my appointment, before I had fairly begun to hope for it. (37) 'There is fronting of the PP, through this glorious affair, in the sentence. The PP should be part of the VP of the first clause of the sentence.

Rewriting the sentence makes it appear thus: I got my appointment through this glorious affair, before I had fairly begun to hope for it.

Extract 8: 'From behind that structure came out an impression of pale plumpness in a frock-coat. The great man himself... He was five feet six, I should judge, and had his grip on the handle-end of ever so many millions. He shook hands, I fancy, murmured vaguely, was satisfied with my French'. (38)

Both fronting and extraposition take place in the first sentence above. The PP, from behind that structure, is fronted to begin the sentence while the NP, an impression of pale plumpness in a frock-coat, is extraposed to the end. The next sentence suggests that the 'headword' of the extraposed NP of the first sentence is left out. The third sentence contains a main clause, I should judge, and an embedded clause, He was five feet six ..., but the main clause is extraposed to the middle of the embedded clause. The final sentence also embraces a main and embedded clauses. But the main clause, I fancy, is moved leftwards amazingly to the middle of the clause before it, and then having the subject of the embedded clause elided. These movements of the elements can, therefore, be detransformed as thus:

[A man of] an impression of pale plumpness in a frock-coat came out from behind that structure. I should judge, he was five feet six and had his grip on the handle-end of ever so many millions. He shook hands [and] murmured vaguely. I fancy [he] was satisfied with my French.

A young chap, some clerk, wearing his hat over the left eyebrow accordingly came from somewhere up-stairs and led me forth. I suppose, there must have been clerks in the business though the house was as still as a house in a city of the dead.

Extract 9: 'Here and there greyish-whitish speck showed up clustered inside the white surf'. (41) The AP, here and there, is fronted to the beginning of the sentence.

According to PS rules, an AP is only to be found in a VP. So the sentence could have simply been: Greyish-whitish specks showed up clustered inside the white surf here and there

Extract 10: 'Some, I heard, got drowned in the surf; but whether they did or not, nobody seemed particularly to care'. (41) The indefinite article, some, is fronted and in turn the main clause, 'I heard', extraposed which is why two commas are used to indicate that. There can be a complementizer between the main and embedded clauses, which is not present. The sentence can be read: I heard [that] some got drowned in the surf; but whether they did or not, nobody seemed particularly to care.

Extract 11: 'On the fifteenth day I came in sight of the big river again, and hobbled into the Central Station'. (48) The PP, 'on the fifteenth day', is fronted to the beginning of the sentence. It could have been placed in the VP part of the sentence as thus: I came in sight of the big river again on the fifteenth day and [then I] hobbled into the Central Station.

Extract 12: Often far away there I thought of these two, guarding the door of Darkness, knitting black wool as for a warm pall. (38)

The above sentence consists of a main clause and a subordinate clause. We can identify the fronting of the adverb phrase (AP), often far away there, which should have come before or after the verb of the main clause. There is also an interchangeable movement of verb phrases in the subordinate whose subordinating conjunction is only implied.

I often far away there thought of these two [women who were] knitting black wool as for a warm pall [and] guarding the door of Darkness.

Extract 13: 'Accordingly a young chap wearing his hat over the left eyebrow, some clerk I suppose - there 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, and led me forth'. (38-9)

There are three clauses embedded in the sentence above. The adverb, accordingly, of the first clause is fronted to the beginning of the sentence while its VP, came from somewhere up- stairs and led me forth, is extraposed to the end. The structure, I suppose, is a clause per se, and so the NP, some clerk, that comes before it can be assumed to be an apposition of the NP of the first clause. Thus, the sentence can be detransformed as: A young chap, some clerk, wearing his hat over the left eyebrow accordingly came from somewhere up-stairs and led me forth. I suppose, there must have been clerks in the business though the house was as still as a house in a city of the dead.

From the analyses of the above foregrounded extracts taken from Conrad's Heart of Darkness, we can note that arts of embedding several structures into long sentences, omitting certain syntactic constituents, inserting unnecessary of categories, passivising sentences, extraposing and fronting syntactic elements in some portions of the text are all appearing to be constituting a level of opacity in Heart of Darkness.

DISCUSSION

Leech and Short (2007: 18) argue that optional transformations can be the ones which determine style, and that we can study the effects of style in these terms to know what an author has written against the background of what he might have written, had he failed to apply certain transformations, or chosen to apply others instead. As such, certain syntactic transformations appear to be more labyrinthine and complex than others and, thus, produce opaque style.

From this viewpoint, this analysis aimed to find out whether there is an attempt in 'Heart of Darkness' to hide some kind of stereotypical prejudice against Africa and Africans behind complex transformations of syntactic deviation and parallelism. The paper selected and analysed 13 extracts from Conrad's 'Heart of Darkness' based on the features that stand out by the virtue of syntactic deviation against the normal postulates of Phrase Structure Rules

viz.: fronting and extraposition. The extracts were analysed to demystify how they are permeated by the transformations of extraposition and fronting. All the constituents that seemed to be moved away from their normal syntactic positions were elucidated, detransformed and then written into the 'normal'. The analyses of the extracts try to display the presence of what Fónagy (1999: 15-16) calls "poetic distortions of grammatical word order". Fónagy explains this distortion as "dislocation of a syntactic element which is the most typical way to decompose verbal or nominal sentence" where the subject or the verb is delayed and "the object is pulled out and propelled or shot backward into initial position". He sees that this kind of left-shift syntactic regression of dislocation or extraposition as an ideal means of information structuring. To Jeffries and McIntyre (2013: 53), what these effects have in common is the mystification or discomfort the readers might feel before arriving at the main significance of the whole clause because the nominal or verbal element, which is the unit of given information, is delayed. This supports the argument that Conrad's sentences in Heart of Darkness are composed to delay the readers' process of comprehension so as the readers would find it hard to engage with racism he tries to hide behind the syntactic complexity of the transformations. But the rewritten counterparts of the extracts tend to display some kind of plainness and banality. Therefore, the extracts were qualitatively analysed and, therefore, they have qualitative stylistic effectiveness. Van Peer (2002) confirms that foregrounding is perceived by readers and that attention is drawn by deviation. When texts are characterized by foregrounding they are processed more slowly and the amount of affective responses by the reader increase. This enhances the aesthetic appreciation and impacts on the reader's perception of the text.

CONCLUSION

This article arrived at the conclusion that extraposition and fronting transformations demonstrate the presence of stylistic effectiveness with the prospect of producing aesthetic value in the transformations of the analysed extracts.

Being deviational in nature, extraposition and fronting transformations seem to be used by the writer to create discomfort in the readers and to delay the process of comprehension. It drew the conclusion from the exploration of some structures from the text, and then applying active analytical reading process that

involves detransformation and re-registration. The stance of this paper is that the syntactic transformational approach to stylistic analysis is more pertinent to a descriptive analysis of style than the study figures of classical rhetoric or the diction.

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