

**A COMPARATIVE STYLISTIC ANALYSIS OF D. H.  
LAWRENCE'S *SONS AND LOVERS* AND JOSEPH CONRAD'S  
*HEART OF DARKNESS***

**ABDURRAHMAN SULAIMAN**  
**Federal University Dutin-Ma**

**ABSTRACT**

This research makes a comparative stylistic analysis of two literary texts —Joseph Conrad's *Heart of Darkness* and David Herbert Lawrence's *Sons and Lovers*. The study describes lexical and grammatical categories in the texts. The research employs Leech and Short's (2007) checklist of linguistic and stylistic categories. The analysis reveals that Conrad and Lawrence operate different Linguistic styles in their writing. In *Sons and Lovers*, Lawrence makes use of metaphoric language, dialects. narrative conjunction, a series of questions for stylistic effects, though each for a different purpose. Also, Lawrence makes a subtle and effective use of a complex range of vocabulary. while Conrad's prose is bespattered here and there with some foreign lexical items, which consciously or unconsciously add to the texture of his style, a close investigation shows the prominent place he occupies in the English linguistic and literary tradition. The three main formative linguistic elements of Conrad's prose are English, French, and Polish. the writer employs narrative conjunctions, a series of questions for stylistic effects, though each for a different purpose. Resources of language are an essential part of the meaning of the novel, making the interpretation of it more precise and leading to a better understanding of the text.

**KEYWORDS:** Text, Stylistics, Language, Style, and Choices.

**INTRODUCTION**

Comparative stylistic analysis elucidates how language features are employed by poets/ writers in different literary texts of the same or different genres for the purpose of constructing specific meanings in an affective and persuasive manner (Warner, 2023). Stylisations assume that language features are a key to form meaning in a specific manner, creating the poet's distinctive style, as embedded in the principles of stylistics set by various scholars (Enkvist, 1985; Turner, 2014; Verdonk, 2002, 2013; Widdowson, 2014). Semino (2002) maintains that the stylistic

analysis of literary texts substantially differs from the literal interpretation of these texts since stylistics focuses on text analysis based on linguistic evidence. Further, he maintains that pre-twentieth-century English poetry language is characterised by formality and even archaism in many cases. However, the poetry language of the 20th century witnessed a significant change in terms of using conversational rather than traditional poetic style (Semino, 2002). Employing a great variety of language forms and features in literary texts in the twentieth and first-twentieth centuries prompted developments on the part of stylisticians regarding the techniques and frameworks (and how they should be applied), with various focuses needed to investigate the language of literary texts. In this regard, Busse and McIntyre (2010) argue that “the last decades have seen a further division of stylistics” (p. 33). This division is manifested by emerging new “branches such as Cognitive Stylistics, Multimodal Stylistics, Corpus Stylistics, Historic Stylistics, and Pragmatic Stylistics” (Busse & McIntyre, 2010).

In a stylistic analysis, a literary text's syntactic and semantic elements can have a direct impact on the meaning of utterances. It is based on the methodical observation, categorisation, and description of literary language. Thus, it opens the analysts' minds to the diverse dimensions of a specific literary text. An analyst of text would investigate linguistic deviation, linguistic parallelism, and informality to study how the writers' distinct style is constructed at the syntactic, semantic, and informality levels in poetry. For this purpose, the present study examined two European novels, D.H. Lawrence's *Sons and Lovers* and Joseph Conrad's *Heart of Darkness*. Lawrence, as a renowned English novelist, poet, playwright, and essayist, often explored themes of modernity, industrialisation, emotional health, and human relationships. Conrad was a Polish-born British novelist and short story writer known for his works that often explore themes of human nature, morality, and the complexities of colonialism. These two texts are authored on different techniques to construct style. Consequently, these works were purposefully selected to be examined from a stylistic perspective.

This comparative analysis is only confined to these two texts, with emphasis on three main stylistic features, namely, linguistic choices, linguistic parallelism, and informality, to study how the author's distinct style is constructed at the syntactic, semantic, and informality levels in the text

Considering the significance of stylistics, this study investigates the following research questions:

1. What are the linguistic (stylistic) techniques employed in the texts?
2. How do the authors' styles differ?
3. What are the pedagogical implications that can be drawn from this study?

Understanding how stylistics can be applied to literary texts, this study sheds light on the most important linguistic features used by both writers that reflect numerous aspects of linguistic variation (including syntax, semantics, and informality). Based on the stylistic analysis and through close reading and attention to the texts, this paper investigated how intended meanings/messages were foregrounded through important principles of stylistics: linguistic deviation, parallelism, and (in)formality (register). Linguistic devices are tools by which the meaning is constructed to affect the recipient, and this meaning is highlighted/emphasised. This meaning is seen as the target since this effect can shape how the recipient should think of the world.

## LITERATURE REVIEW

Studies abound on stylistic investigation of novels generally, such as Hassan (2021), Ahgu (2017), Christopher (2023), and others. Hassan (2021) examined the linguistic structures in Zainab Alkali's works, which encompass *The Stillborn* and *Virtuous Woman*. In this study, he presented discussions on the choices made by the author in presenting various world views. He observed that the use of casual words tends to expose the author's rural identity and portray the characters as individuals from the lower stratum of society. Ahgu (2022), in her work on Helon Habila, revealed that Habila is consistent in his style of writing. She further observed that for every linguistic feature and stylistic device examined in *Waiting for an Angel*, there seems to be a similar recurrence in *Oil on Water*, except for a few. Habila's style conforms to the concept of style, which sees style as a choice and as deviation.

Christopher and Sulaiman (2024) analyse Lawrence's *Sons and Lovers* using a stylistic approach to examine the various stylistic properties employed in the composition of the text. The stylistic analysis of a novel goes beyond the traditional, surface interpretation because it combines intuition and detailed linguistic analysis of the text. The aim of the study is to provide a description of lexical and grammatical categories in the text. The research is a stylistic analysis which employs the Leech and Short (2007) checklist of linguistic and stylistic categories. The study reveals that the mode of language use forms an essential part of the meaning of a novel, making interpretation more precise and leading to a better understanding of the text. Lawrence makes subtle and effective use of complex vocabulary. His passages are often dominated by long polysyllabic words, fragmented episodes, and descriptions. He employs the use of dialect and vigorous idiomatic folk language. His use of repetition is interesting because the constant employment of binary structures creates an overall effect in the text which are heavily responsible for the quality of Lawrence's prose. This study concentrated on only D. H. Lawrence's text *Sons and*

*Lovers*, while the present study is an admixture of D. H. Lawrence's text and Joseph Conrad's *Heart of Darkness*.

Similarly, Benabdallah (2018) examined the stylistic and linguistic Aspects in Joseph Conrad's *Heart of Darkness*, where she argued that Conrad uses a variety of linguistic choices to show the darkness of imperialism through the deployment of words that signify darkness, uncertainty and confusion. Besides, the novel is characterized by the use of sentence fragment, repetition and lexical contrast which serve as markers of ambiguity and illusion of the surface realities. Furthermore, Conrad's style is an adjectival style, which gives the work a semantic richness. Also, he presents a wonderful view of the English language as a deceptive tool that can lead a person to draw wrong assumptions. This study differs from the present investigation in the choice of authors: the comparative nature.

Sarwat (2024), in her investigation on the stylistic analysis of *Heart of Darkness: A study of irony, stream of consciousness and metaphor*, opined that reading literary works offers a unique opportunity for individuals to enhance their understanding of the world and self-awareness through stylistic analysis. The study focuses on exploring the use of various lexical and grammatical choices in Conrad's text; the analysis revealed clarity amidst the unpredictability of the language, shedding light on the deeper layers of Conrad's narrative. This work is different from the present investigation; Sarwat concentrated on figurative expressions, while this investigation's main focus is on the lexical categories.

## **THEORETICAL FRAMEWORK**

Stylistics is defined as the study of language style (Leech, 2014; Leech & Short, 2007; Verdonk, 2013; Widdowson, 2014). Leech and Short (2007) maintain that style is "the linguistic characteristics of a particular text" (p.12). In the broader definition of stylistics, some scholars (Enkvist, 1985; Turner, 2014; Verdonk, 2002,2013; Widdowson, 2014) associate the term 'style' with literature. It is defined as "a study of literary discourse from linguistic orientation" (Widdowson, 2014). Aor (2019) views stylistics as a branch of applied linguistics that makes links between Linguistics and Literature. In the same vein, Giovanelli and Harrison (2022) define stylistics as "the study of language patterns in texts and the meaningful relationship between linguistic choice and literary interpretation" (p.381). This implies that doing stylistic analysis can enrich analysts with strategies for examining how language can be used to facilitate understanding of literary texts (Simpson, 2004).

This study is based on theoretical perspectives and principles of stylistics from scholars of stylistics (Halliday,2019; Miall & Kuiken, 1994; Widdowson,

2014). These theoretical perspectives and principles serve as basic guidelines for the stylistic analysis of the current study. Widdowson (2014) sets up a theoretical model to show the position of stylistics as a mediation between linguistics and literary criticisms.

Widdowson (2014) states that “stylistics can serve as a means whereby literature and language as subjects can, by a process of gradual approximation, move towards both disciplines of linguistics and literary criticism.” Widdowson is attempting to show how stylistics mediates between two disciplines, linguistics and literary criticism, and between two subjects of Language and Literature. This also suggests that stylistics is not a discipline, nor can it be treated as a subject either, but it is a means of relating discipline and subject. Stylistics can thus be developed as a separate branch of study to examine any literary work of art.

Due to the fact that the primary interest of this study is the traditional concern of the linguist to confidently apply linguistic criteria to making critical analysis that contributes directly to literary interpretation and evaluation of any text, this study applies Leech and Short’s (2007) checklist of linguistic and stylistic categories – lexical categories, grammatical categories, figure of speech and context and cohesion for analysis. Our genre for analysis is the novel. The field – prose fiction – is one in which the linguist’s contribution has hitherto been relatively slight (Leech and Short 1987:3). Lawrence’s *Sons and Lovers* is used for this study; the text was selected for this study because the author is a renowned novelist who is acknowledged to have matched the best across generations. As such there is the need to examine his use of language for better understanding of his style using linguistic variables for according to Leech and Short “to make progress in the understanding style one has to make use of an explicit understanding of language – not just language in a literary context.” (1987:1) Leech and Short’s checklist of linguistic and stylistic categories are linguistic variables or ‘apparatus of linguistic description’ (Leech and Short, 1987) that can be used in analysing the style of prose text. These categories are grouped under four headings: lexical categories, grammatical categories, figures of speech, cohesion, and context. These linguistic variables, as posited by Leech and Short, serve to enable linguists to ask questions that would elicit relevant answers to provide meanings and interpretations that would help in evaluating relevant text.

## **METHODOLOGY**

This study is basically a text analysis and will include sampling techniques. Both primary and secondary data were gathered through content analysis of literature relevant to the area of study. Sources of such data were the library, the World Wide Web, and other sources with relevant data, and the selected text.

## DATA PRESENTATION AND DISCUSSION

### Vocabulary

#### Joseph Conrad's *Heart of Darkness*

Conrad makes a subtle and effective use of a complex range of vocabulary. He invariably uses short words, mostly monosyllabic and short, lending an informal and casual style of description. The presentation of episodes of the novel is conveyed in different forms, which indicate darkness:

In the novel, Conrad uses special vocabulary to bring out the central ideas in his novel. This pattern of vocabulary is related to the values of life and their negation, elemental things of nature and mystical and religious aspects, concreteness, abstract and philosophical ideas, death and life, creativity and sterility, freedom and bondage, etc. The vocabulary of opposition and contrast reveals the despair, feeling of helplessness, and misery that his central character goes through in the novel. The opposition of dark and light is evident and employed effectively in the novel

The most frequent words are: "silence", "nightmares", "trances", "phantoms", "apparitions", and "vision". Watt (1988) argues that there is a lack of clarity in the novel, pointing out that "mist" or "haze" is a persistent image. The following lexical items are frequently used in the novel which indicate darkness: "absurd, absurdity, absurdity, blurred, bewilderment, bewildering, black shadows of disease and starvation, barren darkness of his heart, blind, craven terror, deaf, darkly, dusk, devil, drowsiness, distances, dark, darkness, fainted, frightful, fog, gloom, gloomly, hidden evil, impenetrable darkness, immense wilderness, invisible wilderness, immense matted jungle, infinite desolation, murky, mystery, night, profound darkness, unpardonable sin, shadow, shade, smoke, sleepless river, vapour, vague, very grave, and wilderness."

While dying, Kurtz affirms the savagery of what he has seen and done. With a mixture of "somber pride, ruthless power, craven terror," and "hopeless despair," he utters his final words, "The terror! The terror!" More interestingly, Marlow always frustrates and fascinates people in such a way that he keeps asking questions and indicating and stating mysteries, but not explaining and revealing.

The novel begins and ends with an unnamed narrator. Besides, major places such as Brussels, Belgian Congo, and the River Congo never appear. The word "Africa" appears only once. Additionally, people are not named, but identified by their jobs: the lawyer, Marlow's aunt, the doctor, the accountant, the manager, the director, the clerk, Kurtz's Intended ... etc.

Breaking down is another indicator of darkness. Marlow's boat keeps breaking down "decaying machinery", Kurtz has a mental breakdown, and there are breakdowns in communication: people speak different languages, Marlow tells lies about Kurtz to his fiancée, and "amongst the most frequent content words in the book is the lemma "silence" See (Stabbs: 2005:8). Additionally, Kurt's dying words, "The horror! The horror! are indications of his complete descent into darkness.

Nevertheless, Conrad repeatedly uses many words with negative affixes: beardless, countless, colorless, dismantled, disappeared, discomposed, dishonor, disfavor, disappear, endless, formidable silence, heartless, hopeless, impossible/impossibility, impenetrable, improbable, impenetrable, impalpable greyness, immortals, implem, inconceivable/inconceivably, incredible, inexplicable, indistinctly, intolerable/intolerably, incomprehensible, incratable, indefinable, inexorable, innumerable, incredible, inappreciable, intolerable/intolerably, inadmissible, indestructible, inestimable, incalculable loss, incontinently, indisputable, inexplicable, inconceivably somber, inexorable time, indisputable right, irresistible, irresistible impression of sorrow, motionless, mysterious life, unearthly, unsound, uneasy/uneasiness, unexpected/unexpectedness/unexpectedly, unexpected regions, unknown, uninterrupted, unstable, unrestrained pain/secrets, unspeakable, unostentatious, uncontrollable, unbounded, unsteady, unscathed, unconnected, unappetizing, unwholesome, unspeakable, unavoidable, unextinguishable, unexplored, uncoiled, unfamiliar, uncongenial, unpleasant, unpardonable, unrecognizable, unreasonably, unnatural, unfathomable, unrestrained grief, uninterrupted shoal, unstable kind of food, unostentatious holes, unapproachable silence, uncontrolled desire, unsteady, sleepless."

Lexical density (adjectival style): To use lots of adjectives (pre-modifiers, post-modifiers, or subject complements) means that the author is semantically enriching the text, to vary, ornate, or flower his style, whereas avoiding adjectives will of course lead to "sparseness and illness". Moreover, Conrad tends to slow the indicant as well as the reader, as if he wanted to draw his attention to certain details. Some words occur in recurrent lexico-grammatical patterns. Conrad uses grammatical patterns, including long strings of adjectives and nouns:

1. "the air was warm, thick, heavy, sluggish."
2. "their glance was guiteless, profound, confident, and trustful"
3. "was it superstition, disgust, patience, fear"
4. "joy, fear, sorrow, devotion, vapour, rage, who can tell?"

The adjectives and nouns in the sentences above function as subject complements. The verbs are linking verbs used to relate the adjectives and nouns to

their head nouns and subjects. Conrad repeatedly uses nominal groups consisting of an abstract noun plus an adjective with a negative prefix:

1. "the aspect of an unknown planet"
2. "the darkness of an impenetrable night"
3. "the extremity of an impotent despair"
4. "the heart of impenetrable darkness"
5. "the stillness of an implacable force"

It can be easily stated that the abstract head nouns are post-modified by prepositional phrases with head nouns pre-modified by head adjectives, which are prefixed with negative markers (un, in, im) to denote darkness.

### **Grammatical Choices**

Conrad uses not just lexical items such as "vague", "fog", "mist", and "indistinct" to express doubt, vagueness and uncertainty, but also grammatical function words such as "some", "sometimes", "somebody", "somehow", "kind of", "sort of" all collocate with other expressions of vagueness and uncertainty. The following are illustrative examples:

1. "I don't know – something not quite right".
2. "reminded me of something I had seen – something funny"
3. "the outlines of some sort of building"
4. "seemed somehow to throw a kind of light."
5. "I thought I could see a kind of motion."

Additionally, four-word grammatical sequences are frequently used in the novel to show uncertainty, which also indicates darkness:

1. "it seemed to me.....;"
2. "as far as I.....; "
3. "as though I had .....;"
4. "as if I were .....;"
5. "with the air of .....;"
6. "the depths of the .....;"

In addition to these, there are occurrences of *no*, *not*, *never*, *nothing*, *nobody*, *nowhere*.

**Collocations:** Collocations create connotations. The word "grass" is usually associated with death, decay, and desolation: "it sprouts through the stones in the city of the dead" (Brussels) and through the bones of "dead men" (Stubbs, 2005:14). More examples are:

1. "the grass growing through his ribs was "

2. "the empty land, through long grass, through burnt grass..... in the ruins of grass walls Day after day, I've got him. The grass was wet with dew".

The words "glitter", "gleam", "glisten", and "glint" connote things which are ominous and dangerous: the word "glitter" collocates with "dark", "somber", "gloom", and "the infernal stream". The word "gleam" collocates with "blood" and "fire".

Interestingly, the word "existence" collocates with words and phrases like "inscrutable", "deadened", "precarious", "don't know", "can't tell" ..., etc.

1. "..... which is the mistress of his existence and as inscrutable as destiny"
2. "..... man of us out of his little existence. And it moved not. A deadened."
3. "...where - far away – in another existence perhaps. There were moments."
4. "..Keep yours precarious grop on existence. Besides that they had....."
5. ".....His very existence was improbable inexplicable."
6. . "..... in the facts of human existence, I don't know, I can't tell."

Moreover, "wisdom", "truth", "knowledge" collocate with words and phrases like "subtle", "mystery", "riddle", "out of touch" "toil", "surface", (truth), "inner", ("truth"), "glimpsed", ("truth"), "delicate" "witchcraft", "hidden", "conceal", and "irritating pretence". The verb phrases in these clauses undercut a sense of certainty, with verbs and adverbs such as "seemed", "perhaps", "can't say", "I think", "did not bear", and "comes too late".

1. "..... quick glance of unconcerned wisdom. She seemed to know all about them."
2. "..... a nod of mystery and wisdom. "I tell you" he cried."
3. "..... the form of ultimate wisdom, then life is a greater riddle."
4. "..... differences, perhaps all wisdom, and all truth, and all sincerity."
5. " It's queer. How out of touch with truth women are. They live in the world".
6. ".....and invincible like evil or truth, waiting patiently for passing away."
7. ".....that which makes it truth, it's meaning it's subtle and penetrating".
8. ".....The inner truth is hidden, luckily."
9. ".....There was surface – truth enough in there things to save."
10. ".....appalling face of a glimpsed truth – the strange commingling of desire."
11. ".....perhaps all the wisdom, all truth, and all sincerity, are just composed."

12. "...witchcraft, full of improving knowledge."
13. ".looked with their air of hidden knowledge of patient expectation of unapproachable"
14. ".....I can't say. I think knowledge came to him at last".
15. "....seaman – couldn't conceal – knowledge of matters that would affect"
16. "You can hope from it is some knowledge of yourself that comes too late"
17. ".....I asked him Mrs. Kurtz's knowledge, however, extensive, did not bear upon."
18. "They (would have been) even more impressive, those heads on the stakes, if their faces (had not been) turned to the house."
19. "If she (had offered to come) aboard I really think I (would have tried) to shoot her."
20. "I think I (could have raised) an outcry if I (had believed) my eyes."

The bracketed verbs in the above examples indicate that the hypothetical meaning is absolute and amounts to an implied rejection of the conditions.

### **David Herbert Lawrence' *Sons and Lovers***

In the novel, Lawrence employs unique vocabulary that often reflects his interest in nature and human experience, frequently used imagery and language drawn from the natural world to explore human emotions and relationships; his words also feature sensual and provocative samples to convey the intensity of human experiences. Similarly, he incorporated the sensual and tactile language, such as textures, smells, and sensations, to create an immersive and evocative atmosphere.

This pattern of vocabulary is related to the complexities of mother-son relationships, the struggle for individuality, the impact of industrialisation and the search for love and connection, the importance of emotional authenticity, the destructive nature of possessiveness, and the struggle for self-discovery.

The most frequent words are: "love", "desire", "life", "work", "nature," and "identity". Christopher (2023) argues that the passages were dominated by romantic words, pointing out that "love" or "desire" is a persistent image. The following lexical items are frequently used in the novel, which indicate darkness:

love, care, smile, hugs, steeze, flatter, emotion cravings, heart yearnings, sensation, cherish touch, passion, crush, adore, longing, bliss, swept off my feet, lost in your eyes, darkness, fainted, head or heels, tender heart, bloomy faith, kiss, gaze, caress, wilderness, forever and always, lustrous, smitten, yearning, allure, enchanting, amorous, enthralling, and lovestruck.

Lawrence makes a subtle and effective use of a complex range of vocabulary. He invariably uses short words, mostly monosyllabic, and a short lending informal, and

casual style of description. The following conversation takes place in the opening chapter of the novel when William was feeling very miserable because he had left his mother alone:

Has my dad been? He asked

No, said the mother.

He's helping to wait at the moon and stars; I see him through the black

Tin stuff wi holes in on the window, wi his sleeves rolled up.'

Ha! Exclaimed the mother shortly. He's got no money. An he'll be satisfied if he gets his

allowance whether they give him more or not. (6)

The use of monosyllabic words shows that both mother and son are talking very casually about

the person who is not so very important in their life. Mrs Morel dismisses him with very casually uttered words, which shows that she does not really respect her husband much.

"can you go to bed mother?"

"yes, I'll come."

"sleep with Annie, mother, not with him"

"I 'll sleep in my own bed" (267)

In this conversation, Paul confronted his father for having abused his mother while he was on the verge of hitting him. The preponderance of short, terse monosyllabic words very effectively conveys the feelings and emotions of both the mother and the son; the stress and pain felt by Paul and the anger and frustration felt by his father. This routine, casual conversation enables them to mask their feelings and regain some control over their feelings so that both are not upset by the event preceding the conversation. This casual conversation helps them to bring some semblance of normalcy to their life. The style is elevated when the occasion demands it. It all depends on the characters, the subject of discussion, and the relationship that exists between them. This style becomes more prominent when the characters are more formal and indulge in a sort of sophisticated conversation. The characters use long words as part of their idiolect and register. Thus, the style becomes highly formal as in the following excerpts:

It's because ...it's because there is scarcely any shadow in it; it's shimmerier, as if I'd painted the shimmering protoplasm in the leaves and everywhere, and not stiffness of the shape. That seems dead to me. Only this shimmeriness is the real living. The shape is dead crust. The shimmer is inside really" (p.189).

Here, Paul is trying to impress Miriam and explain the reason why she perhaps likes one of his sketches. The subject, for him especially, is very close to his heart, lofty

and sublime. Note the words, which are polysyllabic. The use of these words elevates the style, lending it a degree of formality. Though Lawrence uses short monosyllabic words very frequently, he also uses compound words and expressions. Some of them are his own coinage and are central to the theme in his novel. In the following example, Paul is discussing Clara and her marriage to Miriam. Once again, note the long words used by Paul. “I suppose so, I suppose she had to. It isn’t altogether a question of understanding: it’s a question of living, with him, she was only half alive; the rest was dormant, deadened. And dormant woman was the femme comprise, and she had to be awakened” (p. 393).

The subject was serious, the topic of discussion was Clara and her marriage, and the person with whom Paul, the speaker, was discussing this was Miriam; some of the words he used are deviations from the norm. This pattern lends a weight to his prose: the compound love-kiss is inevitable and central to the theme. It cannot be substituted by another word; “and now this purity prevented even their first love-kiss”. Another example is the use of flower-blue in the following excerpt from the text: “Mrs. Morel watched the sun sink from the glistening sky, leaving a soft flower-blue overhead, while the western space went red, as if all the fire had swum down there, leaving the bell cast flawless blue” (P.45).

The term “blue” significantly refers to prosperity, peace, and happiness, which are symbolised by the colour blue; the baby’s eyes are blue, and he was a delicate baby. Flowers stand for joy and delicacy. The expression becomes rather vivid, immediate, and visual. Other examples are kindly-souled, battle-pitched, pit-boots, pit clothes, and pit bottle (note the repetition); the use of ‘pit-trousers’ in “at last he took off his 'pit trousers' and donned decent black” (146).

## **Sentences**

Syntax is the level of linguistics concerned with the structuring of sentences (Carnie 2007). Language has structures, and it is not a hotchpotch of randomly distributed elements. Instead, the linguistic ingredients in language are arranged in accordance with a set of rules. Furthermore, sequences of words are ordered into phrases, clauses, and sentences following the conventional rules of grammar. In the analysis of syntax, the syntactic structures with reference to compound, complex, simple, and short sentences must be considered. The distinction between these two texts within the structural designs of their sentences is that Lawrence's text is predominantly filled with loose and periodic sentences, while Conrad's *Heart of Darkness* is filled with complex sentences.

### **Loose and Periodic Sentences**

Loose sentence structure in the text makes the style natural, direct, and informal: a loose sentence is also called a cumulative sentence; these sentences were rampant in D.H. Lawrence's *Sons and Lovers*. It usually begins with a main clause followed by phrases and or clauses that add information to the main clause:

- I could tell my mother was upset from her tapping foot and her stern expression (p.129)
- She looked up at him with her grey eyes, humiliated and lonely (p.73)
- There was a big tenderness, as after strong emotions they had known (p.308)
- He was solitary and strong, and his eyes had a beautiful light (p.309)

In loose sentences, the dependent trailing constituents, which have an element of completion, dominate the anticipatory constituents. These clauses do not pose much burden on the readers in deciding the information. In such a sentence, the chain of ideas follows one another as the text progresses. While a periodic sentence normally holds up information towards the end. Anticipatory constituents, which are subordinate or dependent constituents, play major parts in holding up information. The periodic sentences bring an element of suspense, tension, and mystery into the syntax. This depends on the length of the anticipatory constituent. According to Leech and Short, “periodic sentences combine the principle of climax with the principle of subordinate and so progress from a build-up tension to a final climactic point of resolution...” (p.126). The periodic sentence may contain elements of other sentence types, but unlike others, it is not grammatically complete until it reaches its full stop. The periodic sentence usually starts with the theme of the minor idea and ends with the theme of the major idea; it therefore keeps the reader in suspense until it unfolds in the last clause.

### **Complex Sentences**

Joseph Conrad employs the use of complex sentences to express the feelings and experiences of characters- if we take the example of Marlow's intense experience, we come across the falling sentences, “the moon was high and magnificent in the August night” (subject + predicator+modifiers+adverb phrase of time). *Night* has two modifiers: *the* and *August*. The noun *Moon* has been qualified by the adjectives ‘high’ and ‘magnificent’. The sentence that follows is the complex one with periodic pauses: “Kurtz, seared with passion, shivered to find himself out there in a great white light that fell cold on her, and gave shock to his inflamed soul” (p.29). This complex sentence very effectively portrays Kurtz’s complex state of

mind. It produces a dramatic effect and a feeling of suspense. Marlow is in a disturbed state of mind because of the conflicting emotions within her, and the use of contrastive words like *seared – shivered – cold- shock*, and *inflamed*, intensify the experience she has undergone. A variety of punctuation marks are also used, which make the text interesting, coupled with a regular pattern of loose and periodic sentences. In the text, complex sentences are another means of ambiguity and haziness as they carry much information, which may disturb the readers. The following examples illustrate this point:

"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."

"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."

"His clothes had been made of some stuff that was brown probably, but it was covered with patches all over, with bright patches, blue, red, and yellow, patches on the black, patches on the front, patches on elbows on knees; coloured binding around his jacket, scarlet edging at the bottom of his trousers; and the sunshine made him look extremely gay and wonderfully neat withal, because you could see how beautifully all this patching had been done."

"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 silence."

"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 muddle of the station."

"In her arms lay the delicate baby, its blue eyes always looking at her unblinking, seemed to draw her innermost thoughts out of her. She no longer loved her husband: she had not wanted this child to come, and there it lays in her arms, pulled at her heart."

These lines convey the conflict in his heart when he looked at Marlow, which he didn't want but which now "pulled at her heart". The first sentence contains inversion; the next sentence, a periodic sentence, has the anticipatory constituent "always looking at her unblinking" preparing us for important information, creating a dramatic effect and suspense. The profound and complex situation of love between

mother and son are brought out by the accumulation of clauses and phrases. These are meaningful pauses, very intentional and made prominent by appropriate punctuations.

### **Hypothetical/Conditional Sentences**

Conditional sentences indicate impossibility and then darkness. Many instances of the conditional sentences are fairly distributed throughout the novel to indicate negativism and impossibility which in turn indicate darkness.

"They (would have been) even more impressive, those heads on the stakes, if their faces (had not been) turned to the house."

"I (could have been) more disgusted if I (had travelled) all this way for the sole purpose of talking with Mr. Kurtz."

"If she (had offered to come) aboard I really think. I (would have tried) to shoot her."

"I think I (could have raised) an outcry if I (had believed) my eyes."

"If he (had not heard) me coming, I (would have fallen) over him, too."

The bracketed verbs in the above examples indicate that the hypothetical meaning is absolute and amounts to an implied rejection of the conditions.

### **Cohesion**

Cohesion takes place using various lexical and syntactical devices like syntactical parallelism, alliteration, inversion, end focus, fronting, the use of lexical sets, compounding, stylistic consistency, transformational devices, etcetera. Various types of lexical and syntactical devices add to the cohesion and coherence in each text.

Conrad employs various literary devices to achieve a cohesive form; symbolism: the Congo River, darkness, and ivory are recurring symbols that reinforce the novel's themes; imagery: vivid descriptions of the African landscape and the characters' experiences create a cohesive atmosphere. Similarly, he uses the narrative structure- the frame narrative and Marlow's storytelling style contribute to the novel's cohesion.

Coherence also refers to the textual aspect, which links the meaning of utterances in a discourse. Semantic features are incorporated into the text, and hence one could say that a representation is an expressive process, which has two aspects: text and discourse, i.e., the shape of the message and the overall weaving of the message through the interaction of the author/ narrator, reader, and the characters. Meaning is structured through various stylistic organisations in the language, and the reader experiences the meaning in the language when he encounters various patterns and deviations in the process of his reading. According to Fowler (1977:139), "In

fiction the linguistics of discourse applies most naturally to point of view, the author's stance towards his character and other elements of his context towards his assumed readers."

Nevertheless, Lawrence's cohesion is achieved through the autobiographical elements: He drew from own life experiences, creating a cohesive and personal narrative; also, the psychological insight aids in achieving cohesion through exploring the inner lives and emotions of characters, particularly Paul Morel. Leech and Short (2007) consider that the discursual point of view refers to the relationship expressed through the discourse structure between the implied author or some other addressor and the fiction. Situations are created to describe various incidents, and perceptions of the characters are revealed.

Similarly, Lawrence employs the Symbolic settings to achieve some form of cohesion – the Nottinghamshire mining community and the natural world are used symbolically to reflect the characters' emotions and experiences. The writer focuses on the 'Mind style' which refers to the distinctive linguistic presentation of an individual's mental self. It generally presents a character's reflection and feelings, prejudices, and values. So, the mind style in this context is a realisation of a narrative point of view. More narrowly still, mind style can be associated with quite some stylistic effects, for example, in the description of a character or a landscape. Although we can be concerned with cumulative tendencies of stylistic choice, even a single sentence, such as "Bob Cowley's outstretched talons gripped the black –deep sounding chords." (James & Ulysses 2007) might be said to encapsulate a mind style and though it is believed to be essentially a question of semantics, it can only be observed through formal construction of language in terms of grammar and lexis.

## **FINDINGS**

Writers use language in their own ways to create beauty and meaning; they express their views, messages by the means of language. This work is an analysis of Joseph Conrad's *Heart of Darkness* and David Herbert Lawrence's *Sons and Lovers* uses the stylistic approach to examine how various stylistic elements are used in the creation of the text, as well as investigate the lexical peculiarities that are inherent in the text. The study employed the Leech and Short checklist of stylistic categories. It identified the use of difficult vocabulary; borrowed words from French and Polish, unfamiliar diction, complex sentences, and it was discovered that conditional sentences were fairly distributed throughout Conrad's novel to indicate negativism and impossibility, which in turn indicate darkness. As for lexical cohesion, Conrad uses repetition to a considerable degree, which is further examined under the

peculiarities in the text. It was observed that the author operates with some linguistic features that are strange. This style, with the introduction of compound words, makes the language employed more complex.

Lawrence, on the other hand, uses subtle vocabulary, unfamiliar diction, loose and complex sentences, relational opposites- the use of narrative conjunction and cross references. As for lexical cohesion, he uses repetition to a considerable degree. It was observed that the author operates with some linguistic features which are strange, particularly the use of repetition, of which three levels were identified as the binary lexical structure, ternary lexical, and multiple lexical structures. This style, with the introduction of dialect and archaic words, makes the language employed more complex.

## CONCLUSION

The analysis reveals that Conrad and Lawrence operate different Linguistic styles in their writing. In *Sons and Lovers*, Lawrence makes use of metaphoric language, dialects, narrative conjunction, series of questions for stylistic effects, though each for a different purpose. Also, Lawrence makes a subtle and effective use of complex range of vocabulary.

The analysis reveals that Conrad in *Heart of Darkness* makes use of metaphoric language. Conrad's prose is bespattered with some foreign lexical items which he, consciously or unconsciously, incorporated into the texture of his style; a close investigation will help throw into sharper focus the prominent place he occupies in the English linguistic and literary tradition. The three main formative linguistic elements of Conrad's prose are English, French and Polish. the writer adopts the use of narrative conjunction, series of questions for stylistic effects, though each for a different purpose. Also, Conrad makes a subtle and effective use of a complex range of vocabulary. Readers are urged to enjoy texts; the phobia of whether it's European or not can be addressed using the resources of language, which is an essential part of the meaning of the novel, making the interpretation of it more precise and leading to a better understanding of the text. The author has demonstrated a great deal of language creativity, and this highlights the fact that stylistic use of linguistic items in fictional work is of great importance. Finally, the resources of language are shown to be an essential part of the meaning of the novel, making the interpretation more precise and leading to a better understanding of the text.

## REFERENCES

- Abrams, M. H. (2012). *Glossary of Literary Terms*. Sixth Edition. New York: Cornell University.
- Abuya, J. E. (2012). Pragma – stylistic Analysis of President Goodluck Ebele Jonathan's Inaugural Speech. *English Language Teaching*, 5 (11), 20-23.
- Ahgu Asheazi D. (2017). A linguistic Stylistic Analysis of Helon Habila's *Writing for an Angel* and *Oil in Water*. *International Digital Organization for Scientific Research*, 2(1), 94-109.
- Al-Khawaldeh, N., & Shureteh, H. (2017). The Linguistic Technique of Parallelism in Al-Ahwas Al-Ansari's Poetry: A Stylistic Study. *International Journal of Applied Linguistics and English Literature*, 6(1), 189-201. doi: <https://doi.org/10.7575/aiac.ijalel.v.6n.1p.189>
- Al-Zubaidy, A. S. (2014). The Language of Poetry: Tool or Performance? A Stylistic Analysis of a Classical Arabic Line of Verse. *Procedia - Social and Behavioral Sciences*, 158, 5-11. doi: <https://doi.org/10.1016/j.sbspro.2014.12.024>.
- Alshamout, M. A. (2023). Parallelism in the Poetry of Shawqi Bzaie: A Stylistic Study. *Journal of Language Teaching and Research*, 14(4), 933-938. Retrieved from <https://jltr.academypublication.com/index.php/jltr/article/view/6413>.
- Akyel, A. (1995). Stylistic Analysis of Poetry: A Perspective from an Initial Training Course in TEFL. *TESL Canada Journal*, 13(1), 63-73. DOI: <https://doi.org/10.18806/tesl.v13i1.661>.
- Aor, T. (2019). A linguistic-stylistic study of Chimamanda Ngozi Adichie's *Purple Hibiscus*, *Half of yellow sun* and *Americana*. Unpublished Ph. D. Thesis in English. Department of English and Literary Studies, Ahmadu Bello University, Zaria-Nigeria.
- Assadi, N., & Ras, K. A. (2023). Stylistics of Grammatical Structures: The Presence of Verbs and their Temporal Connotations in the Poetry Book *Fragments of a Woman* by Soaud Al-Sabah as a Model. *International Journal of Linguistics Studies*, 3(2), 56-70. Retrieved from <https://al-kindipublisher.com/index.php/ijlss/article/view/5291>.
- Aziz, N. A., & Ghani, A. (2023). A Study of Discourse -Stylistic as an Approach in The Analysis of Hopkins' Poem "Binsey Poplars". *Kufa Journal of Arts*, 1(55), 547-566. Retrieved from <https://www.iasj.net/iasj/download/fd440d7b7399e12b>.
- Beard Adrian (2019). *The language of Politics*. New York: Routledge.

- Busse, B., & McIntyre, D. (2010). Recent trends in new historical stylistics. In *Language and style* (pp. 32-54). London: Palgrave Macmillan. DOI: [http://dx.doi.org/10.1007/978-1-137-06574-2\\_3](http://dx.doi.org/10.1007/978-1-137-06574-2_3).
- Christopher, N. & Sulaiman, A. (2023). A Stylistic Investigation into D. H. Lawrence's *Sons and Lovers*. *AKSU Journal of English*, Vol. 4, 68-80.
- Conrad, J. (1983). *Heart of Darkness*. Penguin English Library.
- Chilton, P. (2014). *Analyzing Political Discourse: Theory and Practice*. New York: Routledge
- Crystal, D. (2012). *The Cambridge Encyclopedia of Language*. (2<sup>nd</sup> ed.) Cambridge: Cambridge University Press.
- Chapman, R. (2013). *Linguistics and Literature: An Introduction to Literary Stylistics*. London: Edward Arnold Ltd.
- Coyle, et.al. 1993. *Literary Terms and Criticism*. London: Macmillan Press Ltd.
- Denham, K. and Lobeck, A. (2010). *Linguistics for Everyone: An Introduction*. Boston: Wadsworth.
- Enkvist, N. E. (1985). Text and Discourse Linguistics, Rhetoric and Stylistics. In *Discourse and Literature* (pp. 11-38). John Benjamins B.V. DOI: <https://doi.org/10.1075/ct.3.03enk>
- Fairclough, N. (2015). *Language and power*. Third edition. Routledge. Retrieved from <https://www.routledge.com/Language-and-Power/Fairclough/p/book/9781138790971>
- Fowler, R. (1986). *Linguistic Criticism*. Oxford: Oxford University Press.
- Gokak, V. K. (1952). *The Poetic Approach to Language*, London: Oxford University Press.
- Gordan, J. D. (1963). *Conrad: The Making of a Novelist*, New York: Russell & Russe.
- Giovanelli, M., & Harrison, C. (2022). Stylistics and Contemporary Fiction. *English Studies*, 103(3), 381-385.
- Greaney, M. (2002). *Conrad, Language, and Narrative*. Cambridge: Cambridge University Press.
- Gregoriou, C. (2023). The linguistic levels of foregrounding in stylistics. In *The Routledge Handbook of Stylistics* (pp. 89-102). Routledge. doi: <https://doi.org/10.4324/9780367568887-8>.
- Halliday, M. A. K. and Hassan, R. (1985). *Language, Context and Text: A Socio Semiotic Perspective*, Geelong, Vic: Deakin University Press.

- Halliday, M. A. (2019). Linguistic function and literary style: an inquiry into the language of William Golding's *The Inheritors*. In *Essays in modern stylistics* (pp. 325-360). Routledge. Retrieved from <https://www.taylorfrancis.com/chapters/edit/10.4324/9780367351991-18>.
- Haider, G., & Ramzan, M. (2023). The Effect of Linguistic Tools used in Daud Kamal's Poem Stone Bridge: A Stylistic Study. *Al-Qantara*, 9(2), 39-54. Retrieved from <https://alqantarajournal.com/index.php/Journal/article/view/225>.
- Hewitt, D. (1975). *Conrad: A Reassessment*, 3rd ed., London.: Bowes. & Bowes.
- Lawrence, D.H. (1913), *Sons and Lovers*, London: Gerald Duckworth Limited.
- Leech, G. and Short, M. (2007), *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. 2nd ed. Harlow: Pearson Education Limited.
- Leech, G. and Short, M. (1981). *Style in Fiction*. New York: Longman Group Limited.
- Leech, G, N (1979). *A linguistic guide to English poetry*, London: Longman.
- Lehman, P.W. (1996). *Descriptive Linguistics: An Introduction*. New York: Random House, Inc.
- Lodge, D. (1966). *The language of fiction*. London. Routledge & Kegan Paul.
- Megroz, R.L. (2019). *Joseph Conrad's Mind and Method*, London: Faber & Faber.
- Moser, T. (2017). *Joseph Conrad: Achievement and Decline*, Cambridge: Harvard University Press.
- Murry, J.M. (2019). *The Problem of Style*, London: Longman.
- Page, N. (1999). *The Language of Jane Austen*. Oxford: Blackwell.
- Palmer, FR (1965). *The English Verb*, London: Longman.
- Palmer FR (1968). *Joseph Conrad's Fiction: A Study in Literary Growth*, New York: Cornell University Press.
- Richard, I. A. (1971). *Practical Criticism*, London: Kegan Paul.
- Said, E. (1966). *Joseph Conrad and the Fiction of Autobiography*. Mass: Harvard University Press.
- Simpson, P. (2004). *Stylistics: A Resource Book for Students*. London: Routledge.
- Short, M. (1996). *Exploring the Language of Poems, Plays, and Prose*. London: Addison. Wesley Longman Limited.
- Thornborrow, J. and Shan Wareing (2001). *patterns in language: Stylistics for Students of Language and Literature*. Beijing: Foreign Language Teaching and Research Press.
- Widdowson, H. G. (2014). *Stylistics and the Teaching of Literature*. Routledge. Retrieved from <https://www.routledge.com/Stylistics-and-the-Teaching>.