A Critical Discourse Analysis of Joseph Conrad's *Heart of Darkness* (1899): Hallidayan Functional Grammar Model

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Dedication

This dissertation is dedicated to my loving parents, Amar and Dalila, who have been making considerable personal sacrifices to ensure a better education for us. My sincere thanks go to my dear siblings Hichem, Zohra, and little Oussama. I would like to express my heartfelt gratitude to my beloved wife Nardjes, without whose constant support this work was not possible. I am deeply indebted to Nabil, Yacine, Farida, Hafida, Fatima, and Hayat for their unconditional support. I would also like to thank Faiza and everyone in Mostaganem who helped me in a way or another, and whose name I cannot remember. A very special thank you goes out to Mrs HAMIDOUCHE, Mr AKTOUF, and Mr BENKERDOU.

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Abstract

The establishment of Conrad's *Heart of Darkness* (1899) in the canon of English literature called the attention of many literary critics who did their best to enrich the reader's understanding of the work from different perspectives. Consequently, the accumulated material on this novella is so extensive that it reflects different standpoints. The most evident stance, which stems from the nature of the story concerning Africa and its indigenous people, is established on racial and ethnic issues. Chinua Achebe's 1977 unique critical essay An Image of Africa: Racism in Conrad's *Heart of Darkness* redefined the whole debate over the work with respect to these very issues. The present dissertation tries to answer Achebe's allegations that were made in the aforementioned essay. We argue that approaching the novella from a linguistic perspective should reveal more about the sensitive questions raised by Achebe. Thus, we opt for a critical discourse analysis of seven chosen excerpts. This analysis is based on Hallidayan Systemic Functional Grammar. It categorises the transitivity patterns found in the excerpts. Then, it critically discusses the findings. The latter, can be summarised as follows; as regards imperialism, the work can be considered as an anti-imperialist one. Concerning the language used to describe the scenes and the natives, it manifests a kind of bias that it could not be without due to the cultural gap that was widened by the coloniser. Marlow's vivid account of his journey reflects the cultural shock he experienced in the African jungles.

Key words: Racism, imperialism, bias, critical discourse analysis, context, systemic functional grammar, transitivity system.

ملخص

أثار تصنيف رواية قلب الظلام (1899) لصاحبها جوزيف كونراد ضمن الاعمال الادبية الانجليزية المعترف بها انتباه العديد من النقاد الأدبيين الذين بذلوا قصارى جهدهم لإثراء فهم القارئ للعمل وذلك من خلال وجهات نظر مختلفة. وبالتالي، فإن المادة المؤلفة حول هذا العمل واسعة النطاق لدرجة أنها تعكس وجهات نظر متباينة. الموقف الأكثر وضوحا، والذي ينبع من طبيعة القصة المتعلقة بأفريقيا وسكانها الأصليين، يقوم على القضايا العرقية والإثنية. أعاد مقال تشينوا أتشيبي النقدي الفريد عام 1977 "صورة لأفريقيا: العنصرية في قلب الظلام" لكونراد تحديد الجدل بأكمله حول العمل فيما يتعلق بهذه القضايا بالذات. تهدف هذه المذكرة إلى الرد على مزاعم أتشيبي التي وردت في المقالة المذكورة أعلاه. وعليه، نحن نرى في أن المقاربة اللغوية للرواية كفيلة بأن تكشف المزيد عن الأسئلة الحساسة التي أثارها أتشيبي. وهكذا، قمنا باختيار التحليل النقدي للخطاب لتطبيقه على سبعة مقتطفات مختارة من القصة. يستند هذا التحليل إلى قواعد النحو الوظيفي النظامي لهاليداي. يصنف أنماط التعدي الموجودة في المقتطفات، ثم يناقش نتائج التصنيف بشكل نقدي. يمكن تلخيص هذه النتائج على النحو التالي؛ فيما يتعلق بالإمبريالية، فانه يمكن اعتبار الرواية عملًا مناهضا لها. اما فيما يخص باللغة المستخدمة لوصف المشاهد والمواطنين، فإنها تظهر نوعًا من التحيز الذي لا يمكن للقصة ان تكون بدونه بسبب الفجوة الثقافية التي وسعها المستعمر. يعكس سرد مارلو الحي لرحلته الصدمة الثقافية التي عانى منها في الأدغال الأفريقية.

الكلمات المفتاحية: العنصرية، الإمبريالية، التحيز، التحليل النقدي للخطاب، السياق، النحو الوظيفي النظامي، نظام التعدي.

Résumé

L'établissement de la nouvelle *Au Cœur des Ténèbres* (1899) de Joseph Conrad dans le canon de la littérature anglaise a attiré l'attention de nombreux critiques littéraires qui ont fait de leur mieux pour enrichir la compréhension du lecteur de l'œuvre. Par conséquent, le matériel accumulé sur cette nouvelle est si vaste qu'il reflète différents points de vue. La position la plus évidente, qui découle de la nature de l'histoire concernant l'Afrique et ses peuples autochtones, est établie sur les questions raciales et ethniques. L'essai critique unique de Chinua Achebe en 1977, Une image de l'Afrique : le Racisme dans *Au Cœur des Ténèbres* de Conrad, a redéfini tout le débat sur l'œuvre en ce qui concerne ces mêmes questions. Le présent mémoire tente de répondre aux allégations d'Achebe qui ont été faites dans l'essai susmentionné. Nous soutenons que l'approche de la nouvelle d'un point de vue linguistique devrait en dire plus sur les questions sensibles soulevées par Achebe. Ainsi, nous optons pour une analyse critique du discours de sept extraits choisis. Cette analyse est basée sur la grammaire systémique fonctionnelle de Halliday. Elle catégorise les modèles de transitivité trouvés dans les extraits. Ensuite, elle discute de manière critique des résultats. Ces derniers, peuvent être résumés comme suit ; en ce qui concerne l'impérialisme, l'œuvre peut être considérée comme anti-impérialiste. Quant à la langue utilisée pour décrire les scènes et les indigènes, elle manifeste une sorte de parti pris dont elle ne pouvait se passer en raison du fossé culturel creusé par le colonisateur. Le récit vivant de Marlow de son voyage reflète le choc culturel qu'il a vécu dans les jungles africaines.

Mots clés : Racisme, impérialisme, biais, analyse critique du discours, contexte, grammaire systémique fonctionnelle, système de transitivité.

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General Introduction

Heart of Darkness (1899), Conrad's magnum opus, has been a challenging work to both readers and critics due to its equivocality. This fact is what makes the novella lend itself to wide-ranging critiques. Race and imperialism form the most central issues that many critical works about the story revolve around. The former has gained momentum with the publication of Chinua Achebe's 1975 lecture "An Image of Africa: Racism in Conrad's *Heart of Darkness*" and Cedric Watts' 1983 essay "A Bloody Racist": About Achebe's View of Conrad. These disparate responses have been the turning point in the life of the work, so to speak.

Our work aims at investigating the lexicogrammatical choices opted for in the narration and the effect they generate. Precisely, we have adopted a linguistic perspective in my research to either refute or confirm Achebe's claims as far as racism is concerned. I argue that approaching the work discursively, rather than thematically, will better answer the race-related question raised by the lecture.

We implement Halliday's Systemic Functional Grammar as a framework for the analysis of discourse in *Heart of Darkness*. More accurately, by using the Transitivity System, we will explore the transitivity patterns present in the novella. Deploying this system should address the questions we have raised, and lend credibility to the research.

Towards the achievement of the above-mentioned aim, we have raised the following questions:

- What effect does process attribution have on the novella presentation of characters?
- Do the listeners on the Nellie have an effect on the narrator's lexicogrammatical choices?
- Achebe charged Conrad of racism; does the exploration of the transitivity patterns refute the accusation or confirm it?

In accordance with the objective we have set for this dissertation, we suggest the following hypotheses as answers to the previously stated questions:

- Process attribution does reflect a subtle intention to foreground the discrepancy between the so-called civiliser and the supposed to be primitive savage.

- Forming the tenor of discourse, the men on board the Nellie does unavoidably have an effect on the narrator's lexicogrammatical choices.

- Achebe's claims address sympathy, Watts' agree with logic. Transitivity System based analysis speaks reason.

To examine the hypotheses we have put forward we have selected seven excerpts to analyse. They are chosen against a certain background. The latter is rooted in Achebe's accusation that Conrad is obsessed with the word nigger. According to Achebe, "Conrad had a problem with niggers. His inordinate love of that word itself should be of interest to psychoanalysts" (Achebe, 2016).

To meet the aim of this research, we have structured this dissertation as follows: firstly, we will set out the theoretical background and the review of literature for the research. Besides, we will provide a clear account of Systemic Functional Grammar, and a concise description of Transitivity System. The second chapter will be devoted to highlight Conrad's language style peculiarities through *Heart of Darkness*. The next chapter will be an implementation of the Transitivity System to analyse and classify the transitivity patterns along the chosen excerpts. The last chapter as its title suggests will be reserved for a discussion of the findings of the previous one.

Chapter One: The Theoretical Background of the Research

I.1. Introduction

Language is omnipresent. This miracle, in its every form, is capable of making us laugh, cry, convey our emotions, express our thoughts, and make things happen. Whether consciously or unconsciously we use it every day, and have been doing so since we were very young children, even before we could take our first steps. It is an essential part of what makes us human. This mental faculty has been evolving along to serve man's ever-progressing needs. Hence, it has been being his subject matter of study. He devotes a whole branch of study to analyse its linguistic components that extends from phone to discourse, which are the smallest and largest units of an analysis, respectively. The scope of interest of this dissertation dictates to us to limit our work to text and discourse and therefore to begin with it is worth defining them both. The second part of this chapter is mainly devoted to defining the methodological research tool, Systemic Functional Grammar.

I.2. A Preliminary Introduction to the Research Tool

I.2.1. Text, Context, and Discourse

I.2.1.1. Text

From a novice perspective, text is no more than a stretch of written language as opposed to a spoken one, discourse. A meticulous research on the definition of these overlapping words can show that it is not an easy task to draw a clear line of demarcation between them. At the outset, this chapter begins with elucidating what text is.

Etymologically speaking, the Online Etymology Dictionary traces the origin of the word text back to the late 14th century. According to the same source, text is:

"wording of anything written," from Old French texte, Old North French tixte "text, book; Gospels" (12th century.), from Medieval Latin textus "the Scriptures, text, treatise," in Late Latin "written account, content, characters used in a document," from Latin textus "style or texture of a work," literally "thing woven," from past participle stem of texere "to weave, to join, fit together, braid, interweave, construct, fabricate, build," (n.d., Definition 1).

The foregoing etymological definition traces the roots of text. The following dictionary-based definitions give an up-to-date meaning of the word in question. Cambridge Dictionary (n.d.) defines text as:

"the written words in a book; magazine, etc., not the pictures"; "a text message"; "the exact words of a speech"; "a book or piece of writing that you study as part of a course"; or "a sentence or piece of writing from the Bible that a priest or minister reads aloud in church and talks about".

As regards Oxford Dictionary (n.d.), text can be:

"any form of written material"; "a piece of writing that you have to answer questions about in an exam or a lesson"; "a written message that you send using a mobile phone"; "the main printed part of a book or magazine, not the notes, pictures, etc."; "the written form of a speech, a play, an article, etc."; "a book, play, etc., especially one that is being studied"; "a book that teaches a particular subject and that is used especially in schools and colleges"; or "a sentence or short passage from the Bible that is read out and discussed by somebody, especially during a religious service".

The above stated definitions from English dictionaries do not show radical differences compared with those ones of American dictionaries.

As for Merriam-Webster (n.d.), text is defined as:

"the original words and form of a written or printed work"; "an edited or emended copy of an original work"; "the main body of printed or written matter on a page"; "the principal part of a book exclusive of front and back matter"; "the printed score of a musical composition"; "a verse or passage of Scripture chosen especially for the subject of a sermon or for authoritative support (as for a doctrine)"; "a passage from an authoritative source providing an introduction or basis (as for a speech)"; "a source of information or authority"; "the words of something (such as a poem) set to music"; "matter chiefly in the form of words or symbols that is treated as data for processing by computerized equipment"; "a type suitable for printing running text"; or "something (such as a story or movie) considered as an object to be examined, explicated, or deconstructed".

The American Heritage Dictionary of the English Language provides the following definitions for text:

It is "the original words of something written or printed, as opposed to a paraphrase, translation, revision, or condensation"; "the words of a speech appearing in print"; "words, as of a libretto, that are set to music in a composition"; "words treated as data by a computer"; "a text message"; "the body of a printed work as distinct from headings and illustrative matter on a page or from front and back matter in a book"; "one of the editions or forms of a written work"; "something, such as a literary work or other cultural product, regarded as an object of critical analysis"; "a passage from the Scriptures or another authoritative source chosen for the subject of a discourse or cited for support in argument"; " a passage from a written work used as the starting point of a discussion"; "a subject; a topic"; or "a textbook".

The above-stated definitions by the world's most dependable dictionaries exclusively revolve around text as "product" rather than "process" (Halliday & Hasan, 1985). As regard the scholarly figures of linguistics, text has multiple definitions that are influenced by the variety of schools they belong to. What comes next is a selection of some leading linguistic personages' understanding of text.

A prototypical text would be something that contains many written words in it, such as a book, a newspaper, or a manual. Nonetheless, De Beaugrande and Dressler (1981) consider text as a communicative event that obeys seven criteria of textuality, namely cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality. Halliday and Hasan (1985) suggest that text is best regarded as a semantic unit whose meaning is a context-based one. They add that it is a passage of language characterised by unity and purposefulness (1985). According to them, text is a unit of meaning not of form. They maintain that there exists a relation of realisation between text and a sentence or a clause. To put it simply, text is a unit of language in use that is encoded in a cohesive sentence or clause; it is not made up of them (Halliday & Hasan, 1976). Additionally, text needs to be viewed from two angles, as a product and as a process (Halliday & Hasan, 1985). As a product, text is "an output, something that can be recorded and studied, having a certain construction that can be represented in systematic terms". According to the same source, this product is the outcome of a certain process. The latter, is a "series of semantic choices through the network of meaning potential" (Halliday & Hasan, 1985). In short, these definitions consider text as a contextualized communicative event.

Brown and Yule (1983) state that text is "the record of a dynamic process in which language was used as an instrument of communication in a context by a [user] to express meanings and achieve intentions (discourse)". In other words, according to them discourse is

the underlying process that gives birth to text, so to speak. One can assert that while Halliday and Hasan (1985) simultaneously ascribe to text both the quality of being a product and a process, Brown and Yule (1983) reserve exclusively the latter for discourse and keep the former for text. As for Widdowson (2004), he shares the same definition of text with Brown and Yule (1983). Briefly, Brown, Yule, and Widdowson believe that text is the end product of a context-based process of meaning negotiation, discourse.

Regarding Cook (1994), he means by text "the linguistic forms in a stretch of language and those interpretations of them which do not vary with context" (p. 24). To wit, he dissociates any reading of a given text from context variation. As a result, according to him, an interpretation of text remains constant.

To sum up, it is quiet safe to say that the diversity of the scholars' backgrounds and perspectives have left no room for a common consensus as far as the definition of text is concerned. However, most of the provided definitions centre around text as a unified, meaningful, and purposive stretch of language. The latter, whether or not is associated with a certain context is primarily what makes the difference, an issue that will be discussed later on in this chapter.

The already advanced descriptive definitions of text drive one to address the key concepts that give text the status of being unified, meaningful, and purposive. This status is maintained as long as text meets "cohesion and coherence" (Halliday & Hasan, 1976), or fulfils the seven criteria of "textuality" (De Beaugrande & Dressler, 1981). Thus, one need first to define cohesion and coherence, the relationship between the two, and delineate the seven standards of textuality.

It is unfair to discuss cohesion without mentioning Halliday and Hasan's 1976 seminal work *Cohesion in English*. With regard to them, cohesion is a semantic concept that refers to

the relations of meaning that exist within the text (Halliday & Hasan, 1976, p.4). Accordingly, their definition of cohesion focuses on the relationship between the meanings of linguistic units in a given stretch of language. They use the term "tie" to refer to a single instance of cohesion or one occurrence of a pair of cohesively related items. These links are called "cohesive devices or "cohesive ties". The latter are classified in terms of grammatical and lexical cohesion.

Grammatical cohesion covers four cohesive devices, namely reference, substitution, ellipsis, and conjunction. The aim of using such ties is to help the reader understand the items referred to, the ones replaced or omitted, and those connected (Harmer, 2004, p. 22). These devices are at the text producer's command to create "texture", a property of "being a text" (Halliday & Hasan, 1976, p.2).

To begin with, reference is one of the options available to generate a link between the elements of text. It can be either endophoric or exophoric (Bloor & Bloor, 2004, p. 94). The former occurs when the text producer uses two or more expressions to refer to the same entity within the text. It is grouped into cataphoric and anaphoric reference. While cataphoric reference is "pointing forward", anaphoric one is "pointing backward" (Bloor & Bloor, 2004, p. 94). To be specific, "anaphoric reference is where a word or phrase refers back to another word or phrase used earlier in a text", whereas "Cataphoric reference describes an item which refers forward to another word or phrase which is used later in the text" (Paltridge, 2012, pp.115-116). Exophoric reference happens when mentioning some referent outside the text. Grammatically speaking, Bloor and Bloor (2004) classify referential ties into three types: personal reference, demonstrative reference, and comparative reference (p. 95).

Figure 1

Reference Types

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                    ┌─────────────────┐
                    │    Reference    │
                    └─────────────────┘
              ┌──────────────┴──────────────┐
     ┌─────────────────┐          ┌─────────────────┐
     │    Exophora     │          │    Endophora    │
     │  [Situational]  │          │    [Textual]    │
     └─────────────────┘          └─────────────────┘
                            ┌───────────┴───────────┐
                    ┌─────────────────┐    ┌─────────────────┐
                    │    Anaphora     │    │    Cataphora    │
                    └─────────────────┘    └─────────────────┘
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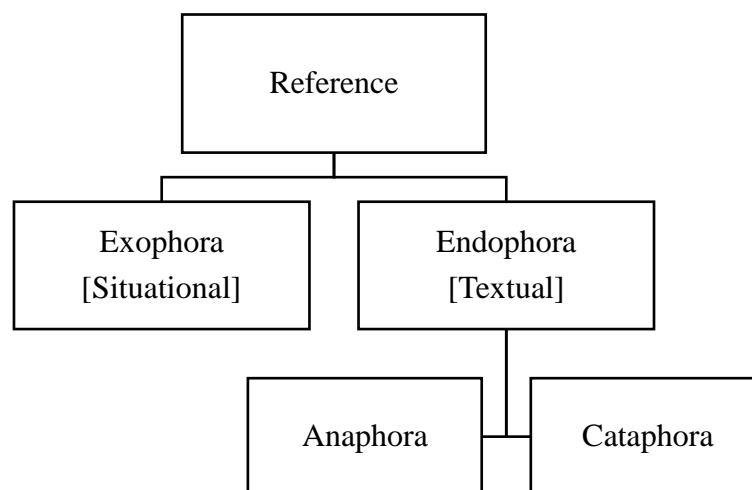
Figure 1 gives a summary of reference types as discussed earlier. This figure is adapted from (Halliday & Hasan, 1976, p.33).

To other cohesive ties which are that of substitution and ellipsis. For substitution, it is used when a speaker or writer sees the necessity to avoid using the same lexical item twice and is able to switch between the available grammatical resources of the language to do so. Further, it is worth mentioning that substitution and reference can be mistaken one for another. Thus, a clear line of demarcation needs to be established between these ties. In the case of referential cohesion, the tie establishes a link between multiple references to the same concept. With substitution we do not have "co-referentiality", but rather an alternative for an item (Bloor & Bloor, 2004). There exists three types of substitution in English: nominal, verbal and clausal substitution. The use of ellipsis is another means by which texture is achieved in text. To use Halliday and Hasan's words, "ellipsis is simply substitution by zero" (1976). According to Carter et al., "it occurs in writing where usually it functions textually to avoid repetition where structures would otherwise be redundant" (2000, p. 182). It can be realised via the omission of a noun or noun group, a verb or verbal group or a clause, yet the meaning is still understood.

To conclude, substitution and ellipsis, among other cohesive devices, contribute to the unity and texture of text through a variety of means.

As to the last grammatical cohesive device conjunction, it is used "to join phrases, clauses or sections of a text in such a way that they express the 'logical-semantic' relationship between them" (Paltridge, 2012, p.123). As a result, it contributes to the consolidation of the texture of text. Moreover, the use of this class of cohesive devices enables the text producer to establish a relationship between a succession of linguistic elements which leads to a better understanding of the text by its receiver (Nunan, 1993). They indicate conjunction and the type of relationship that operates between the elements being joined. Four types of conjunctions can be indentified, namely additive, adversative, causal, and temporal. Additive conjunctions connect units that share semantic similarities. Adversative ones are used to express contrasting views. Causal ties, as its name suggests, are useful to indicate a purpose, a reason, or a result. The time order of events is expressed through the use of the fourth type of conjunctions, the temporal one.

In a word, texture is the property of being text. It is created through the use of a variety of cohesive devices that represent a useful toolkit for text producer. These cohesive ties are divided into two classes, namely grammatical and lexical. The former covers reference, substitution, ellipsis, and conjunction. The latter involves a systematised choice of vocabulary.

Both collocation and reiteration come under the heading of lexical cohesive devices. They are concerned with the relationship in meaning between different lexical items in text. Reiteration includes repetition, antonymy, hyponymy, meronomy, and synonymy. Collocation describes an association between words that often co-occur (Paltridge, 2012). This combination may cover adjectives and nouns. Figure 2 summarises lexical cohesive devices classes.

Figure 2

Lexical Cohesive Devices Classes
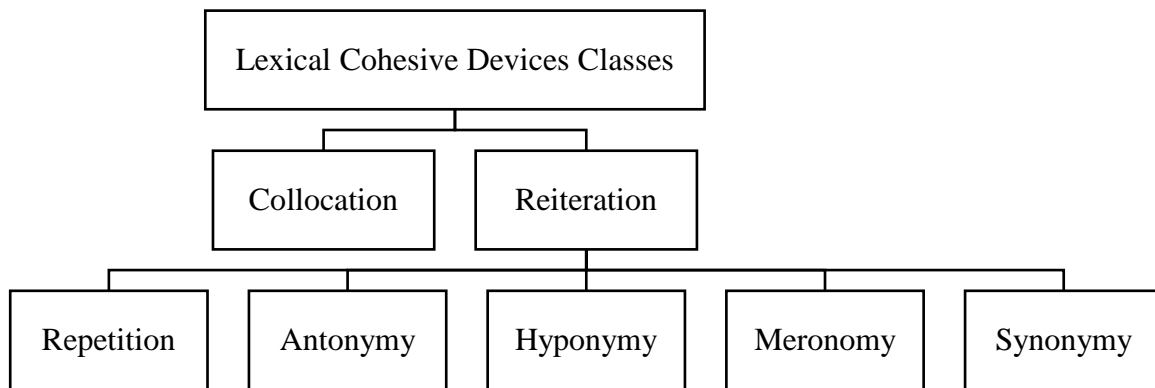
To sum up, by means of multiple cohesive devices the relationship between different items in text is built. This relationship is established between clauses, phrases, words and other items like nouns, conjunctions, and pronouns. It may involve the relation between a word and the pronoun that refers to it (reference). It can also occur because of substituting one word for another (substitution). Another aspect of this relationship is the way a word or a phrase is excluded from text (ellipsis). Moreover, the semantic relationship between clauses is respected through the use of (conjunctions). In addition, the interrelation between words in text can be maintained via (reiteration) and it may exist among those words that co-occur commonly (collocation). All of these devices contribute to create and keep texture, a property of text, and help to make the text cohesive.

The above-discussed cohesive devices are very instrumental in giving text its texture. Still, they are not sufficient to define text as regards coherence. For text to be coherent, it needs to be "coherent with respect to the context of situation and therefore consistent in register; …

and coherent with respect to itself: and therefore cohesive" (Halliday & Hasan, 1976, p.23). To wit, according to the same source, "neither of these two conditions is sufficient without the other, nor does the one by necessity entail the other".

Widdowson (1978), on the other hand, sees that the presence of cohesion does not automatically imply textual coherence, and the absence of grammatical and lexical cohesive ties does not mean the lack of coherence either. Simply, he suggests that text can be coherent without being cohesive. In his proposition, Widdowson relies on locutionary and illocutionary meaning to define coherence. Brown and Yule (1983) and McCarthy (1991) believe that coherence is the product of an interpretative process a reader or listener of text goes through. It is the result of an interaction between the text receiver and the text itself. Besides, McCarthy considers cohesion as a guide to coherence (1991). More or less, these views establish a line of demarcation between cohesion and coherence.

Cohesion and coherence along with intentionality, acceptability, informativity, situationality and intertextuality are the seven criteria of textuality that text needs to meet to achieve its communicative end (De Beaugrande & Dressler, 1981). According to them, these standards are the decisive criteria that determine the quality of being text. They show how the elements of text are interconnected. Therefore, a careful examination of these standards should enlighten the communicative purpose behind the production of text.

For text to ensure its structural unity, and as a result, hangs together as a unified whole, it needs certain cohesive ties that have the function of attaching its elements to each other, lexically and syntactically. The function of these ties decides on the category they belong to. Grammatical cohesive connectors encompass reference, substitution, ellipsis, and conjunction. Lexical cohesive devices include both reiteration and collocation. As far as one can notice, among the standards of textuality, cohesion can be considered as the most likely linguistic one.

It is a characteristic of the linguistic surface of text where certain configurations of textual elements, rather than others, are imposed.

On the other hand, coherence includes the structures and ordering of the concepts and relations of text that are manifested through the surface text. It is, as De Beaugrande and Dressler put it, a "continuity of senses" and "the mutual access and relevance within a configuration of concepts and relations" (1981). They argue that this continuity of senses, which is at the core of coherence, is made certain whenever there exists a proportional match between the configuration of concepts, the relations expressed, and the schema of the receiver of text.

De Beaugrande and Dressler introduce the notion of intentionality and acceptability to examine the relationship that connects the producer of text and its receiver, who are the staples of a communicative event (1981). As for intentionality, it is about the effect of an author's lexicogrammatical choices on the text and the impact they exert on the reader's acceptability (Neubert & Shreve, 1992). With regard to acceptability, De Beaugrande and Dressler see it as the text receiver attitude in communication (1981). It does not automatically imply that the receiver embrace the specific contents of the text. Rather, it does require from this addressee to be able to identify and extract what the text is supposed to achieve, and consider the text in question as being cohesive and coherent in the first place (De Beaugrande & Dressler, 1981).

Providing useful and interesting information is the sine qua non of a communicative occurrence that reflects the quality of being informative. More precisely, informativity is about the content of text and whether or not this content is already known or expected (De Beaugrande & Dressler, 1981). The level of informativity should respect the expectations of the receiver of the text and should not put communication at risk as well. It should be neither very low to the extent to which the text is rejected nor too complicated that it confuses the reader.

To reach its predesigned aims as a communicative event, text needs to enjoy a certain degree of relevance to a certain situation. This property of text is known as situationality. It is defined as the location of text in a sociocultural context (Neubert & Shreve, 1992). De Beaugrande and Dressler consider situationality as a general designation for the factors that render a given sequence of cohesive and coherent linguistic elements appropriate to a given situation of occurrence (1981). It is this very standard that helps a reader familiarise with the text.

More often than not, it is against the background of other texts, which have been written before, that text makes its meanings (Lemke, 1992). Furthermore, explicitly or implicitly, text may cite other texts, refer to others, or allude to certain ones. Thus, we "make sense of every word, every utterance, or act against the background of (some) other words, utterances, acts of a similar kind" (Lemke, 1995, p. 23). Accordingly, all texts are in an intertextual relationship with other texts, they refer to or incorporate aspects of other texts within them.

It may be noted that the above stated standards of textuality are the constitutive principles that shape the communicative end of text without which the latter loses its raison d'être. The violation of one of these criteria may put the unity, the purpose, or the meaning of the communicative occurrence at risk. Thus, and according to De Beaugrande and Dressler, one needs to keep in mind these guidelines while arranging the elements of his text (1981). Suffice to say, cohesion is established via the syntactic relations on the surface; through conceptual relations in the text, coherence is created; the author's and reader's attitude to the text reflects the former's intentionality and the latter's acceptability; information flow and pertinence determine text informativity; through situationality, text is contextually located; and last but not least, the correlation of one text with other ones manifests intertextuality.

To summarise, it can be safe to a certain extent to consider text as a stretch of language that shows the qualities of being meaningful, purposive, and unified. It is ensured these qualities thanks to cohesion and coherence. Coupled with intentionality, acceptability, informativity, situationality, intertextuality, cohesion and coherence establish the communicative aspect of text, the one without which text becomes purposeless. Amongst these elements, the one that does considerably change text status is that of context, a critical element that is discussed in detail in the next section.

I.2.1.2. Context

It is perhaps as early as the age of five that we notice that the language surrounding us is not a context-free phenomenon. In fact, it changes and keeps changing according to different situations. Listening to people using language to interact with each other and to talk about what is going on affords us an opportunity to observe language change. As a result, we come to conclude that what they are talking about and whom they are talking to, among other factors, decide on the variety of language to be used in a given context. The latter, be it cultural or situational, is what makes the difference between one piece of language and another.

Actually, the production and reception of a stretch of language is enfolded in a two-layered envelope. Undoubtedly, an understanding of this stretch of language needs some considerable acquaintance of the surrounding context that represents the two-layered envelop. The outer layer stands for the context of culture, while the other one, which forms the inner layer, is known as the context of situation. Both the situational and cultural contexts contribute significantly towards shaping meaning and getting an understanding of language.

A context of situation is determined by three basic parameters, namely field, tenor, and mode. An enquiry about the nature of these parameters necessitates an answer about a set of questions. What is happening?, who is taking part?, and how are the meanings being

exchanged? are the questions whose answers define, respectively, the field, the tenor, and the mode of situation (Halliday & Hasan, 1985). The setting of these parameters is considered as an activating factor of meanings, a process that generates certain lexicogrammatical choices (Miller, 2005). More precisely, in a given configuration of a context of situation, field, tenor, and mode values resonate with their corresponding ideational, interpersonal, and textual meanings and put them at risk (Halliday, 1978). Their influence can even extend over the lexicogrammatical system and put their corresponding ideational, interpersonal, and textual wordings at risk (Brown & Gilman, 1960).

These situational parameters, which determine what participants can do with regard to the verbal behaviour, trigger the semantic system that encompasses the potential meanings within the limitations of a certain situational context. Then, the semantic network mediates the link between both the extralinguistic social system and the lexicogrammatical system of language in that it is a reflection of the former on the latter.

Then, the values one needs to focus on regarding the field of situation are "the nature of the social and semiotic activity [as well as] the domain of experience this activity relates to (the 'subject matter' or 'topic')" (Halliday, 2014). These values tend to determine the ideational metafunction, which helps construing a model of experience that will be reflected in the clause as representation (Halliday, 2014).

With respect to tenor, which has to do with the interactants in a given situational context, there are some main issues to be discussed. These are "the roles played by those taking part in the socio-semiotic activity. They can be either institutional roles, status roles (power, either equal or unequal), contact roles (familiarity, ranging from strangers to intimates), or sociometric roles (affect, either neutral or charged, positively or negatively). Besides, the values that the interactants imbue the domain with (either neutral or loaded, positively or negatively) are

to be taken in consideration as well (Halliday, 2014). These issues in question are very likely to shape the interpersonal metafunction that enacts social relationships that will be manifested in the clause as exchange (Halliday, 2014).

Apropos mode, "the enabling variable of a context of situation" (Miller, 2005), one needs to deal with a set of points in order to explore this variable (Halliday, 2014). Firstly, the division of labour between semiotic activities and social ones (ranging from semiotic activities as constitutive of the situation to semiotic activities as facilitating), and between linguistic activities and other semiotic activities must be delineated. Secondly, defining the rhetorical mode calls for the exploration of the orientation of text. If the orientation of the latter is towards field, the rhetorical mode is either one of informative, didactic, explanatory, or explicatory. If it is oriented towards tenor, the outcome is persuasive, exhortatory, hortatory, or polemic rhetorical mode. Lastly, it should be noted that the turn and the channel that characterise language are either dialogic or monologic as for the former, or phonic or graphic with regard to the latter. These points together are what determine the textual metafunction that creates relevance to context that will be reflected in the clause as message and inform about the role being played by language (Halliday, 2014).

To sum, field, tenor and mode are interrelated variables with ranges of contrasting values. They determine "the multidimensional semiotic space, or the environment of meanings, where language, other semiotic and social systems operate" (Halliday, 2014). An exploration of these variables helps one to form an understanding of the contextual situation that affects in a way or in another the process of text creation. Figure 3, which is adapted from (Miller, 2005), describes the nature of the relationship between a particular configuration of context, the semantic meanings, and the system of wordings that stimulates the process of text creation.

Figure 3

The Process of Text Creation

Context of Situation	Semantics (meanings)	Lexicogrammar (wordings)
I- Field "What's going on?"	**Ideational** Speaker as Observer Experiential meanings Logical meanings	**Clause as Representation** Transitivity Structure Clause Interdependency (taxis) Logico-semantic relations
II-Tenor "Who is taking part?"	**Interpersonal** Speaker as Participant/ Intruder	**Clause as Exchange** Mood/Modality/ Appraisal Systems
III Mode "How are the meanings being exchanged?"	**Textual** Speaker as Text-Maker	**Clause as Message** structural cohesive devices Thematic + Info Structure, grammatical parallelism/ non- structural cohesive devices & rhetorical/discourse structure

Unlike the context of situation, which is "the immediate environment of text creation, the context of culture is the institutional and the ideological background that give value to text and constrain its interpretation" (Halliday & Hasan, 1985). It is seen as "the potential behind all the different types of situation that occur" (Halliday, 2007). Put it the other way round, Halliday regards the context of situation as a particular instantiation of the context of culture (2007).

Ideology is the entirety of ideas, views and social beliefs that form the basis on which people determine their reflections, actions, and reactions (van Dijk, 1998). It does affect the ways social attitudes are conveyed through different mediums, among which, language is indisputably the most used. On this account, when a white person writes about a black one, or vice versa, the meanings and style of that piece of writing may be heavily influenced by racist or anti-racist ideologies. Indeed, ideology has an imprint on our language in that it does penetrate into, among others, the lexicogrammatical system and show up at different levels (van Dijk, 2001a).

The sum of the religious, educational, professional, and social establishments are at the core of the institutional background of a cultural context. These institutions, which have the power of decision making, have an amazing capacity to forge the public opinion. Unsurprisingly, the linguistic aspect of one's life is not immune to them. Therefore, an analysis of language, which is one of the main pillars of culture, does not need to disregard these underlying aspects of a context of culture.

A context of culture covers the values that are learned and attitudes that are shared among groups of people. These may include beliefs, meanings, customs, ideas, and norms, to name but a few, that are considerably influenced by the institutional and ideological

underpinnings of a context of culture. An understanding of this context of culture is highly recommended for both the processes of text creation as well as interpretation (Levinson, 1983).

In brief, both the cultural and situational contexts are indispensable elements as regards text production and understanding. When one takes into consideration the differences in forms of address, greeting, etc. that differentiate one culture from another, and mark the distinctness of various situations, they acknowledge the importance of being acquainted with these text extralinguistic elements responsible for the activation of semantic meanings that will be manifested in the form of wordings.

Figure 4 is taken from (Butt et al., 2000). It shows text positioning in an environment shaped by a context of culture and a context of situation that is represented through its variables namely field, tenor, and mode.

Figure 4

Text Environment
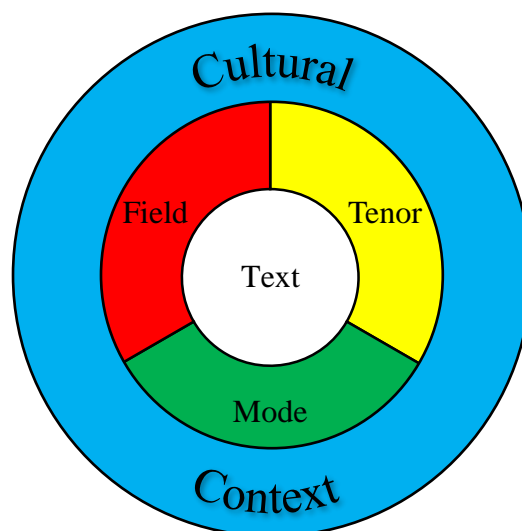
I.2.1.3. Discourse

The everyday use of the word discourse shows that it is traditionally confined to the spoken form of language, while the world most reliable dictionaries agree on the fact that it can take both forms, the written and the spoken ones. They consider it as written or spoken communication or debate. Further, on the authority of the Online Etymology Dictionary, the term discourse can be traced back to the 14th century. It is a "process of understanding, reasoning, thought," from French *discours*, from Latin *discursus* "a running about," in Late Latin "conversation," in Medieval Latin "reasoning," noun use of past participle of *discurrere* "to run about, run to and fro, hasten," in Late Latin "to go over a subject, speak at length of, discourse of," from *dis-* "apart" + *currere* "to run" (n.d.). These definitions are elaborated further by scholarly figures from various theoretical and disciplinary standpoints.

Despite its common usage, discourse is used in different disciplines to mean different things. So far, there has been no absolute agreement about its definition. In sociolinguistics, "discourse is any connected piece of speech or writing in its social context" (Trask, 2007). Fairclough (2006) uses the term to refer to "language use, whether speech or writing, seen as a type of social practice". In other words, he considers it as a varied representation of social life (2012, p. 456). Then, from a sociolinguistic perspective, discourse is a "way of representing aspects of the world – the processes, relations and structures of the material world, the mental world of thoughts, feelings, beliefs and so forth, and the social world" (Fairclough, 2003, p. 124).

As a socio-cognitivist, van Dijk believes that discourse is a means of "(re) production and challenge of dominance" (1993, p. 249). By the latter, he means "the exercise of social power by elites, institutions or groups, that results in social inequality, including political, cultural, class, ethnic, racial and gender inequality" (van Dijk, 1993, pp. 249-250). In this case,

discourse is regarded as a tool for maintaining and exercising power. As a result, it legitimises certain social group's attitudes, opinions, practices, etc. To wit, discourse is then essential for revealing relevant facts about how a social subject is limited and positioned; by a social subject I mean an individual or an issue.

Linguistically speaking, according to Widdowson (2007), discourse is "the complex of communicative purposes that underlies the text and motivates its production in the first place". In the same vein, Brown and Yule (1983) along with Widdowson (2004) share the same perspective on discourse. For them, it is "the pragmatic process of meaning negotiation". Further, they look on text as its product. On the other hand, Guy Cook makes a comparison based on context as a reference to draw a line of demarcation between text and discourse (1989). Cook refers to text as a stretch of language whose interpretation, contrary to discourse, does not vary with context (1989, pp. 24-25).

In short, one can reach the simplistic conclusion that discourse cannot exist without text and context. In spite of the lack of a clear line of demarcation between text and discourse, the aforementioned definitions help to gain an understanding of the difference. While text is a final product, discourse is the process behind its creation. Obviously, text can be studied as an actual product of a given activity, whereas discourse is more intricate. Its study covers different issues that range from the study of the explicit linguistic forms, to a more socially oriented study that takes into account what the text is doing in the social and cultural context where it occurs. These issues are at the core of discourse analysis, which is the subject matter of the next section.

I.2.2. Discourse Analysis

Trappes-Lomax states that "discourse analysis may, broadly speaking, be defined as the study of language viewed communicatively and/or of communication viewed linguistically" (2004). Any further elaboration on this definition, will exclusively, revolves around concepts

such as "language in use, language above or beyond the sentence, language as meaning in interaction, and language in situational and cultural context" (Trappes-Lomax, 2004). Then, according to their affiliations and convictions, discourse analysts seek to study language: "written texts of all kinds, and spoken data, from conversation to highly institutionalised forms of talk" (McCarthy, 1991).

Although Harris' (1952) paper *Discourse Analysis* is a far cry from nowadays discourse analysis, it was the first to introduce the field as a way of analysing connected speech and writing. In his work, Harris focused on two main issues: "the examination of language beyond the level of the sentence and the relationship between linguistic and non-linguistic behaviour" (Paltridge, 2012). The article title seems promising, yet it is disappointing (Coulthard, 2014). Perhaps the most serious drawback of Harris' approach, according to Coulthard, is that it "does not depend on the analyst's knowledge of the particular meaning of each morpheme" (2014).

Harris (1952) made an early, and important, observation as far as the relationship between language and context is concerned. By "the relationship between linguistic and non-linguistic behaviour" he means how people make use of the particular situation that they are in to interpret, or to understand, what someone says (Paltridge, 2012).That is, different language users can differently understand the same discourse in different situations (van Dijk 2011). Remarkably, language-context relationship is seen as fundamental to many works yet to come as regard discourse analysis.

The relationship between language and context is foundational to the works of J. R Firth, M.A.K Halliday, and J. Sinclair. Indeed, they have explored this relationship and made valuable contributions to the field of discourse analysis. Firth (1957) argues that to make sense of what a person says or writes one needs to know something about the situational and cultural context in which they are situated. Halliday takes the issue further and states that the

grammatical choices one makes are subject to context (1989). Then, according to him, a discourse analyst has to pay a special attention to this fact. The work of Sinclair is similarly influential in the area of discourse analysis. He sees that language needs to be studied in naturally occurring contexts (2001).

Also, pertinent to the maturity of discourse analysis, so to speak, are the works done by linguistic philosophers like Austin (1962), Searle (1969) and Grice (1975). Their influential works, how to do things with words, speech acts theory, and maxims of conversation along with pragmatics, have represented a useful toolkit for the study of discourse and really extended the horizons of the field.

To put it briefly, discourse analysis is concerned with "what happens when people draw on the knowledge they have about language…to do things in the world" (Johnstone 2002, 3). It is the analysis of language in use. Discourse analyst examines the relationship between language and the contexts in which it is used in order to provide a deeper understanding and appreciation of texts, and find out how they become meaningful to their users (Chimombo & Roseberry, 1998).

Other perspectives on discourse analysis, which are seen as complementary to each other and necessary for a full understanding of what discourse is and how it works, may differ on account of the variety of the disciplines they draw on. Accordingly, discourse analysis finds ground in the theories and techniques of many source disciplines, namely "linguistics, psychology, pragmatics, sociolinguistics, sociology, and anthropology" (Trappes-Lomax, 2004). The outcome of this rich diversity is a variety of means and ways of doing discourse analysis that can be classified under four headings: rules and principles, contexts and cultures, functions and structures, as well as power and politics. Figure 5, which is adapted from (Trappes-Lomax, 2004), summarises the whole story about these means and ways.

Figure 5

Discourse Analyst's Tool Kit
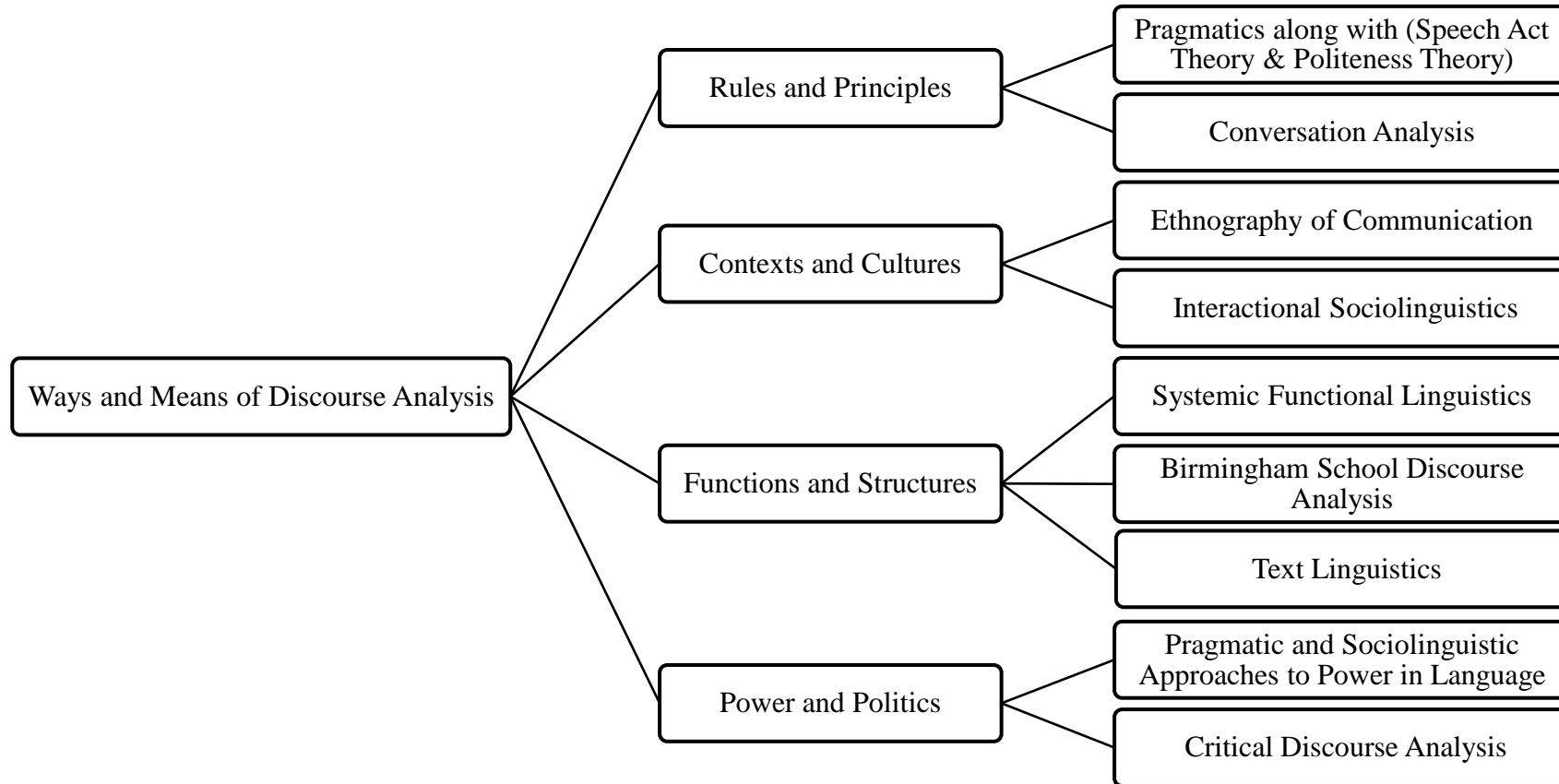
Under the heading of rules and principles are grouped the means that a discourse analyst may employ to understand a stretch of language which is located in a certain context. These include, inter alia, speech act theory (Austin, 1962), cooperative principles (Grice, 1975), politeness theory (Brown & Levinson, 1987), and relevance theory (Sperber & Wilson, 1995). These theories, which form the core of pragmatics, help the discourse analyst to determine, for example, the acts performed by the interactants' utterances (speech act theory) and check whether or not there exists any sort of cooperativeness between the interlocutors (cooperative principles). The violation of any of the latter may create an implicature that the discourse analyst takes in consideration. With regard to the linguistic behaviour, politeness is meant to mitigate the negative impact of one's words on an addressee. On this background, the analysis of a passage of language, be it written or spoken, will reveal much about positive and negative faces; face threatening act; strategies for doing face threatening acts; and factors influencing the choices of strategies, which all together constitute the framework of the theory of politeness.

Being rooted in sociology, conversation analysis is an approach that is mainly interested in talk rather than language. Talk is meant to be an occasion when individuals socialise with each other (Schegloff, 1986). Conversation analysis considers talk from two main aspects. First of these is the interactive one, the other is about temporality. In terms of the former, the conversation analyst sees talk as an activity where both the speaker and listener have an equal status; they are considered as "the co-constructors of the emerging talk" (Gardner, 2004). The latter, being temporality, has to do with time notions vis-a-vis "silence and simultaneous talk" in a given conversation (Gardner, 2004). Then, discourse analysis can make use of conversation analysis account of the mechanics of talk. These mechanics cover the floor (the right to speak), turn (the possession of the floor), and turn taking (the taking of the floor) (Yule, 1996). Turn taking depends on a local management system that is shared by a speech community (Yule, 1996).

The use of ethnography of communication (originally called ethnography of speaking) and interactional sociolinguistics in discourse analysis is another approach that places emphasis on contexts and cultures of language in use. Ethnographers aim to describe ways of speaking associated with particular social groups and to perceive the role played by language in the framing of cultures and societies (Gumperz & Hymes, 1986). The interactional sociolinguistic approach to discourse analysis pays particular attention to face-to-face interactions that are influenced by the participants' diverse sociolinguistic background and institutional power. It is, as Gumperz (2001) puts it, a "…qualitative analysis that accounts for our ability to interpret what participants intend to convey in everyday communicative practice".

As far as the functions and structures of language in use are concerned, discourse analysts may analyse language using different approaches. The Systemic functional linguistic approach considers language as a social semiotic system. Therefore, the analyst needs "to look into language from the outside and specifically, to interpret linguistic processes from the standpoint of the social order" (Halliday, 1978). Further, they have to note that the lexicogrammatical choices opted for, from this perspective, reflect the ideational, interpersonal, and textual meanings.

The other approach to discourse analysis, which is interested in the functions and structures of language in use, is Birmingham school discourse analysis. As its name suggests, it arose from research concerning the structural description of classroom discourse (Sinclair & Coulthard, 1975). This research resulted in a paradigm of discourse structure whose use can go beyond teacher-pupils classroom exchange to cover other domains (Stubbs, 1983). Initially, this model was based on "initiating move (from the teacher), responding move (from the pupil), and feedback move (from the teacher)" (Sinclair & Coulthard, 1975).

Text-linguistics (de Beaugrande & Dressler, 1981), another means deployed by discourse analyst to explore language structures and functions, has text as its focal point. It considers text as a communicative event that needs to meet seven criteria of textuality, which have been discussed earlier, namely cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality.

Language has to do with almost all aspects of life, if not all. It can, actually it does, reflect power and politics through discourse, which ranges from the common to the most sophisticated one. Pragmatic and sociolinguistic approaches to power in language share with critical discourse analysis an interest in the power and politics of discourse (Trappes-Lomax, 2004). Brown and Levinson's politeness theory and Searle's speech act theory are but examples that highlight the utility of pragmatics and sociolinguistics in the tracking of the forms of power abuse at the level of discourse. In addition to the abovementioned means of discourse analysis, critical discourse analysis draws on "critical, poststructuralist, feminist and postcolonial theory, on Foucault's anti-essentialist philosophy of knowledge/power and Bourdieu's theory of symbolic capital" to unmask the "hidden effects of power" in discourse (Trappes-Lomax, 2004). Actually, it is the critical and committed version of discourse analysis. It is a version that seeks to show those effects "which may stigmatise the vulnerable, exclude the marginal, naturalise privilege and, through the simple contrivance of presenting ideology as common sense, define the terms of reference of political debate and subvert resistance" (Trappes-Lomax, 2004).

Finally, the work of discourse analysts depends on several approaches, means and ways that are as varied as the disciplines they belong to. These are classified under four headings: rules and principles, contexts and cultures, functions and structures, as well as power and politics. Each approach provides the analyst with different means and ways to fulfil his task.

As for the analysis of the rules and principles of language in use, the analyst may choose from pragmatics (including speech act theory and politeness theory) and conversation analysis to analyse his data effectively. The use of ethnography of communication and interactional sociolinguistics may reveal much about the context and culture of discourse. Systemic functional linguistics, Birmingham school discourse analysis, and text-linguistics can offer an invaluable help to researchers who are investigating the functions and structures of language. Last but not least, power and politics that are manifested through our daily discourse can be detected using pragmatic and sociolinguistic approaches to power in language as well as critical discourse analysis that is discussed thoroughly in the next section of this chapter.

I.2.3. Critical Discourse Analysis

Meaning is not, ipso facto, a monolithic construct. Rather, it is a decidedly slippery concept with amazing complexity. Grasping the subtle meaning of texts, is a highly required skill in our ever progressing world, a world littered with information that one can neither be sure of its validity, nor are they dispense with it or free from its influence. Critical discourse analysis endeavours to lay bare the hidden meanings, that is, the ideological loads of discourse that underlie the production of texts.

Emerged in the late 1980s, critical discourse analysis is rooted in "rhetoric, text linguistics, anthropology, philosophy, socio-psychology, cognitive science, literary studies and sociolinguistics, as well as in applied linguistics and pragmatics" (Wodak, 2013). It can be regarded as an interdisciplinary research programme drawing on many approaches. It is mainly concerned with issues such as "the semiotic dimensions of power, injustice and politico-economic, social or cultural change in our globalised and globalising world and societies" (Wodak, 2013).

Contrary to text linguistics and discourse analysis that have a descriptive nature, critical discourse analysis has "the larger political aim of putting the forms of texts, the processes of production of texts, and the process of reading, together with the structures of power that have given rise to them, into crisis" (Kress, 1990). As maintained by Kress, it works towards explaining how "linguistic-discursive practices" are linked to "the wider socio-political structures of power and domination" (1990). For van Dijk (1993), it focuses on "the role of discourse in the (re)production and challenge of dominance". Fairclough writes that it "aims to systematically explore often opaque relationships of causality and determination" between the "discursive practices, events and texts", and those "wider social and cultural structures, relations and processes", in order "to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power" (1995). Then, one can notice that these definitions share an interest in "understand[ing] texts and practices of reading and writing in relationship to questions of social change, cultural diversity, economic equity, and political enfranchisement" in relation to power and hegemony (Pennycook, 2004).

To pursue its ends, critical discourse analysis relies on three focal approaches that revolve round the notions of ideology, critique, and power. Three prominent figures stand behind each approach. These are Teun van Dijk, Ruth Wodak, and Norman Fairclough, who represent, respectively, the socio-cognitive, the historical, and the socio-cultural approaches.

The socio-cognitive approach set forth by van Dijk perceives discourse as a form of social practice. In this approach, he tries to bridge the gap between the micro level of the social order that covers "Language use, discourse, verbal interaction, and communication", and a macro level of analysis that deals with "power, dominance, and inequality between social groups" (van Dijk, 2001b). To do so, he comes up with a theoretical framework that critically shows the interconnection between discourse, cognition, and society. Central to this triangular

model is the study of the cognitive interface of discourse (van Dijk, 2001c). Cognition involves personal and social cognition that include "personal memories, knowledge and opinions, as well as those shared with members of the group or culture as a whole" (van Dijk, 2001b). van Dijk comes to the conclusion that both types of cognition influence interaction and discourse of individual members (2001b).

Similarly, Fairclough's approach as regards critical discourse analysis tries to erect a bridge that links the microstructure of language and the macrostructure of society. Yet, his approach, unlike that of van Dijk's, relies on sociolinguistics, hence the socio-cultural approach comes to account for discursive practices. Then, and "because consciousness is the first step towards emancipation", Fairclough (1989) takes on responsibility "to help increase consciousness of how language contributes to the domination of some people by others". To wit, he "focuses upon social conflict in the Marxist tradition and tries to detect its linguistic manifestations in discourses, in particular elements of dominance, difference and resistance" (Meyer, 2001).

The triad of discourse, texts, and fields of action form the core of Ruth Wodak's discourse historical–approach to critical discourse analysis. This approach is problem oriented; it does not focus on specific linguistic items. Context is the fundamental concept on which it is founded (Wodak, 2001a). Therefore, four levels of context need to be taken in consideration while pursuing an analysis that based on this approach. These are "the immediate, language or text internal co-text"; "the intertextual and interdiscursive relationship between utterances, texts, genres and discourses"; "the extralinguistic social/sociological variables and institutional frames of a specific context of situation"; "the broader socio–political and historical contexts, which the discursive practices are embedded" (Wodak, 2001a). Briefly, context is of paramount importance to this approach since it considers all discourses as "historical and can therefore

only be understood with reference to their context" (Wodak, 2009). This means that discourse is connected diachronically and synchronically with other communicative events and have to be studied accordingly.

To summarise, despite of the differences that exist between the abovementioned approaches to critical discourse analysis, they pursue one common goal. They endeavour to represent the dialectic relationship between language, power, and ideology. Further, they try to highlight the influential role played by language in the emanation of power and the legitimising of social inequalities. Regardless their leanings, sociological, cognitive or historical, critical discourse analysts may concentrate on the textual, contextual or discursive features of a given text. They can even go further and explore its macrolinguistic or microlinguistic features. Interestingly, there is a reference to Hallidayan systemic functional grammar in nearly all their studies (Wodak, 2001b). My work is no exception. It adopts systemic functional grammar to linguistically examine the chosen excerpts, and relies on the latter's contextual features to critically interpret the findings of the analysis.

I.3. The Methodological Research Tool

I.3.1. Systemic Functional Grammar

Since its introduction in the 1960s, theoretical perspectives from Halliday's systemic functional theory have made significant contributions by providing various disciplines, whose primary focus of study is language, with applicable frameworks (Baklouti & Fontaine, 2018). His magnum opus *Introduction to Functional Grammar* of modern English (Halliday, 1994), shows clearly how the simultaneous strands of meanings, namely the ideational, interpersonal and textual, are fused together and communicated through the structures of the clause (Eggins, 2004). In addition, "Halliday's interest has always been with the meanings of language in use in the textual processes of social life, or the sociosemantics of text" (Eggins, 2004). Indeed, he

presents a theory where both of the metafunctions of language and its paradigmatic order are taken into consideration to "make it possible to say sensible and useful things about any text, spoken or written, in modern English" (Halliday, 1994). Although "structure is an essential part of the description [of a given language]"; "it is interpreted as the outward form taken by systemic choices, not as the defining characteristic of language" (Halliday, 2014).

Halliday's theory as regards grammar is systemic. It is systemic in the sense that it takes the paradigmatic axis (the axis of choice), or the systemic organisation of lexicogrammar as the overall principle of organization. Grammar represents the most general part of lexicogrammar, the part that is responsible for the expression of meanings. It covers "syntax as well as morphology in the traditional sense, the two simply having different domains on the grammatical rank scale" (Matthiessen et al., 2010). The other part of lexicogrammar, which has to do with vocabulary, is lexis.

The other facet of Halliday's theory is the functional one. His grammar is functional on account of the functions that language has evolved to serve. These functions or metafunctions to use Halliday's term, which are inherent part of our language, include the ideational, the interpersonal, and the textual one (2014). It is through the experiential and the logical components of the ideational metafunction of language that one is able to construe the world around them and reflect on what is happening around. In addition, thanks to the interpersonal metafunction that we can establish and maintain different kinds of relationship with whoever we are addressing or interacting. The construing of one's experience and the enactment of their interpersonal relations needs a further third metafunction that is in charge of "build[ing] up sequences of discourse, organizing the discursive flow, and creating cohesion and continuity as it moves along" (Halliday, 2014).This is the task of the textual metafunction of language.

So far we have talked about two dimensions in language, namely that of system and metafunction. These forms of order work under two principles that are delicacy for the former and metafunction for the latter. As for delicacy, it is "the cline from general to specific. In a system network, [it] corresponds to the ordering of systems from left to right by means of entry conditions" (Matthiessen et al., 2010). In other words, the principle of delicacy orders what goes instead of what in a system. The other dimension of language, metafunction, is based on the principle that language is evolved to serve certain functions: the ideational, the interpersonal, and the textual one. Then, language dimensions of system and metafunction works according to the principles of delicacy and metafunction respectively.

Other dimensions of language include structure, stratification, and instantiation. These along with system and metafunction are arranged in Table 1 that is adapted from Halliday's 2014. This table shows clearly the mechanics of each dimension, so to speak. It sets out the principles and orders that they rest on.

This section has attempted to discuss the systemic as well as the functional aspects of the methodological research tool: systemic functional grammar. Moreover, it has sketched out language dimensions and their ordering principles in accordance with Halliday's systemic functional theory. The next remaining sections, which carry on along with this one in the same vein of the second part of this chapter, are exclusively dedicated to introducing the ideational function of language according to Halliday's theory of grammar.

I.3.2.The Ideational Metafunction of Language

One makes use of language to talk about their diverse experience. This acknowledged the fact that the lexicogrammatical stratum has unavoidably to interface with the extrinsic world of language. To put it another way, the lexicogrammatical choices one opts for to construe their experience need to interact with "the happenings and conditions of the world, and with the

social processes [they] engage in" (Halliday, 2014). This process of interaction, which implies choices among the paradigmatic axis, contributes to the construal of one's experience that is going to be "mapped into the clause" (Halliday, 2014). Then, the ideational metafunction of language is realised via the configuration of the clause – clause as representation. Actually, this latter is the one that is supposed to carry the ideational meaning of language.

Table 1

Dimensions in Language and their Ordering Principles

Dimension	Principle	Orders
Structure (syntagmatic order)	Rank	clause ~ group/phrase ~ word ~ morpheme [lexicogrammar]; tone group ~ foot ~ syllable ~ phoneme [phonology]
System (paradigmatic order)	Delicacy	grammar ~ lexis [lexicogrammar]
Stratification	Realization	semantics ~ lexicogrammar ~ phonology ~ phonetics
Instantiation	Instantiation	potential ~ subpotential/ instance type ~ instance
Metafunction	Metafunction	ideational [logical ~ experiential] ~ interpersonal ~ textual

The ideational meaning of language involves two constituents. These are the experiential meaning in the clause, and the logical meaning between clauses in clause complexes (Eggins, 2004). These components have different concerns. The former is concerned with the representation of a given experience. The ways in which clauses are linked to one another to form sentences and paragraphs is the concern of the latter. To construe the ideational meaning of a stretch of language, one needs to clearly understand the underlying systems of the experiential and logical meanings.

The logical meaning resides in the logical structure of the clause complex. Then, before defining the two systems of logical relations which are that of taxis and logico-semantics, a clause complex has to be defined. For Eggins, a clause complex is a systemicist term used to describe "the grammatical and semantic unit formed when two or more clauses are linked together in certain systematic and meaningful ways" (2004). Moreover, within a clause complex, each single linkage is identified to be a clause nexus (Halliday, 2014). More importantly, logical relations are decisive ones as regards the process of clause complex formation.

Taxis is one of the two systems of logical relations within the ideational meaning the other being the logico-semantic system. The tactic system describes the kind of interdependency relationship that links one clause to another to form a clause complex. The system of taxis involves two types of logical interdependency which are those of parataxis and hypotaxis. When clauses are linked one to another on the basis of equality and independency we are talking about paratactic relationship. Conversely, hypotaxis occurs when clauses with unequal status are linked to each other. To put it another way, it describes the relationship between a main clause and other subordinate clauses, a relationship that is based on

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dependency. Finally, parataxis and hypotaxis are regarded as "the two basic forms taken by logical relations in natural language" (Halliday, 1994).

Unlike the system of taxis that describes the interdependency relationship that link clauses one to another, the logico-semantic system comes to describe the specific type of meaning relationship between them. In this case, two options are at the language user's disposal, namely projection and expansion. As for projection, it takes place when "one clause is quoted or reported by another [one]" (Eggins, 2004). Through expansion the language user may use a clause to expand on the meaning of another clause (Eggins, 2004). At the level of projection, two choices are available to construct a clause complex. One may choose to project a secondary clause through a primary clause, which introduces it as an idea "a construction of meaning" or a locution "a construction of wording" (Halliday, 2014). The system of expansion provides three different options for a speaker/writer to represent a clause complex. These options include elaborating, extending, and enhancing. The first subtype of expansion is elaboration. It is a relationship between clauses that is based on "restatement or equivalence" (Eggins, 2004). Concerning extension, it is another subtype of expansion that has to do with "adding some new element, giving an exception, or offering an alternative [to a clause by another one]" (Halliday, 2014). The last subtype of expansion is that of enhancement which establishes a relationship of development among a clause complex.

So far we have defined the ideational metafunction of language as being the function that "provides the resource for construing our experience of the world around us and inside us as meaning" (Matthiessen et al., 2010). This metafunction is realised via the configuration of the clause as representation, a clause where we believe that the ideational meaning resides. This meaning can be considered as the amalgamation of two meanings: the experiential meaning in the clause, and the logical meaning between clauses in clause complexes. As for the logical

meaning, it is based on the logical system that comprises both the tactic and logico-sematic relations that are outlined in Figure 6. The experiential meaning is expressed through the system of transitivity that is going to be discussed over the next section.

I.3.3. Transitivity System

The transitivity system is the component of the lexicogrammar, which expresses the experiential meaning that is concerned with the representation of our experience of the world inside as well as outside us (Halliday, 2014). Actually, it is a far more inclusive concept than the long-established grammatical distinction between those transitive and intransitive verbs. Rather, "the system of transitivity provides the lexicogrammatical resources for construing a quantum of change in the flow of events as a figure – as a configuration of elements centred on a process" (Halliday, 2014). The latter, which is divided into distinct classes, together with the participant(s) involved in it and the attendant circumstance(s) reflect the transitivity system of the clause.

I.3.3.1. Process and Participant Types

The experiential metafunction of language enables language users to make meanings about the world. This meaning making is rendered possible via the system of transitivity, a system that provides the lexicogrammatical resources for figure making. Each figure, which is "a configuration of elements—a process, participants involved in it and attendant circumstances", is arranged in the grammar of the clause (Matthiessen et al., 2010). The process, which is the central element of the clause, is divided into different categories that determines systematically the type of participant(s) involved in it.

To start with it is worth locating the tripartite of process, participant and circumstance on the map of the clause configuration. The most central element of this combination, around

Figure 6

The Logico-semantic and Tactic Relations
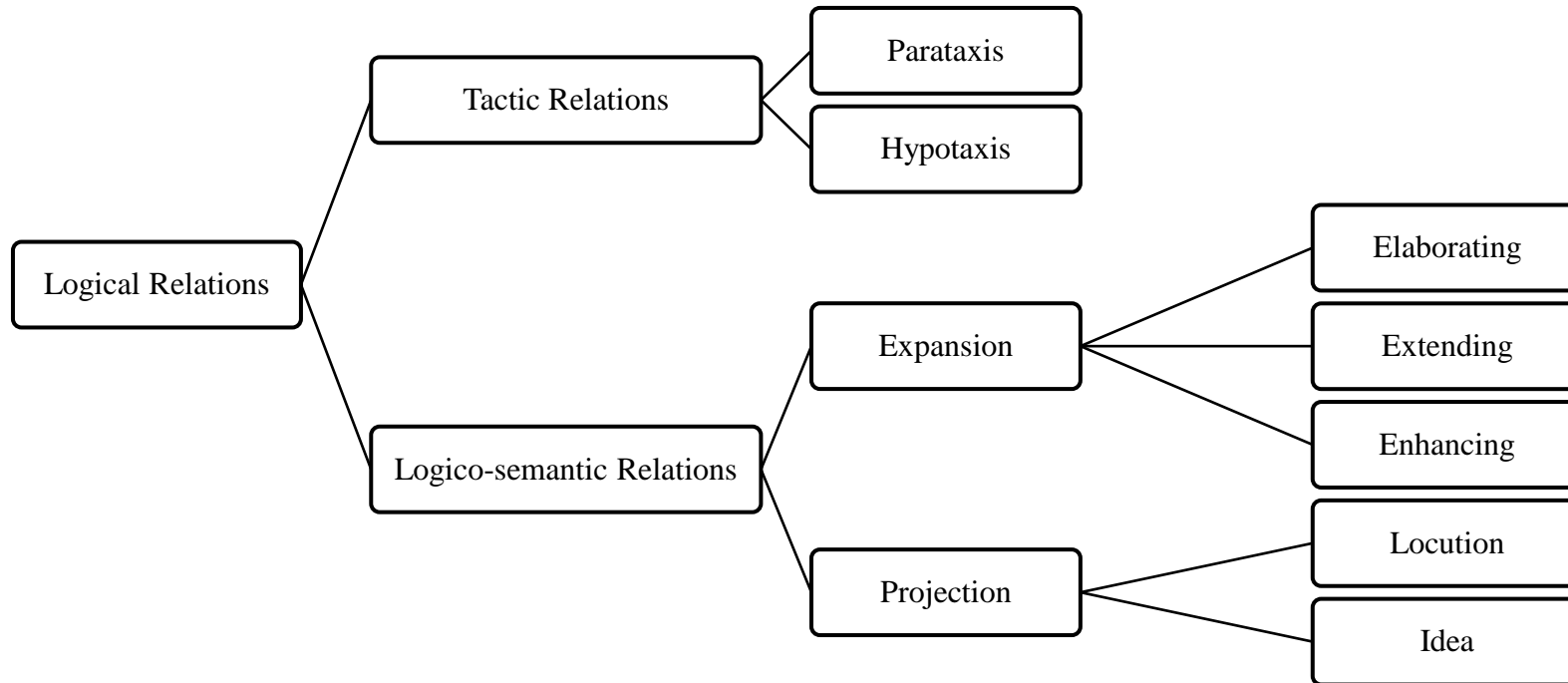
which different configurations are organised, is the process. The fact of being directly involved in the process, either by being behind its existence or being influenced by it in one way or another, sets participants near the centre. The nature of participants is decided by the type of the process. Moreover, a process-participants configuration constitutes the experiential centre of the clause, circumstantial elements augment it (Halliday, 2014). This augmentation can be causal, temporal, spatial, and so on (Eggins, 2004). Still, the circumstantial element is not directly involved in the process. Hence, its status as regards the clause configuration is more subsidiary, or peripheral to use Halliday's words (2014). Figure 7, which is adapted from (Halliday, 2014), schematically reflects the positioning of the constituent elements of the clause, namely the process, participants, and circumstance.

Material process is one of the main six types of process in the English transitivity system, the others being the mental and relational ones (Halliday, 2014). It has to do with construing the outer aspect of one's experience. Prototypically, "the form of the outer experience is that of actions and events" (Halliday, 2014). This necessarily implies that there are some participants inevitably involved in these actions and events. One can probe a material process with two different questions: what did the actor do? or what happened? Additionally, an important distinction between the participants involved in the process can be made. A participant can be Actor, Goal, Client, Recipient, Scope, or Attribute.

Different participant roles can be associated with each material process to constitute different configurations. Some material processes involve a single participant, others calls for two or more. On this basis, processes can be either "middle/transitive" where "someone does something", or "effective/transitive" where "someone does something and the doing involves another entity" (Eggins, 2004). Actor and Goal are the two most recurrent participants in

material process clauses. While Actor is considered as the doer of the action, Goal is that

participant whom the process impacts in directly or indirectly.

One further participant which may occur in a material process clause is Beneficiary. It

falls into two categories: Recipient and Client. As for the former, it is the type of participant

whom goods are given to. The latter is the one that services are done for. To wit, one could say

that Beneficiary stands for a participant role that profits from the performance of a material

process with regard to goods or services (Eggins, 2004).

Figure 7

Process, Participants, and Circumstance Positioning in the Experiential Structure of the Clause
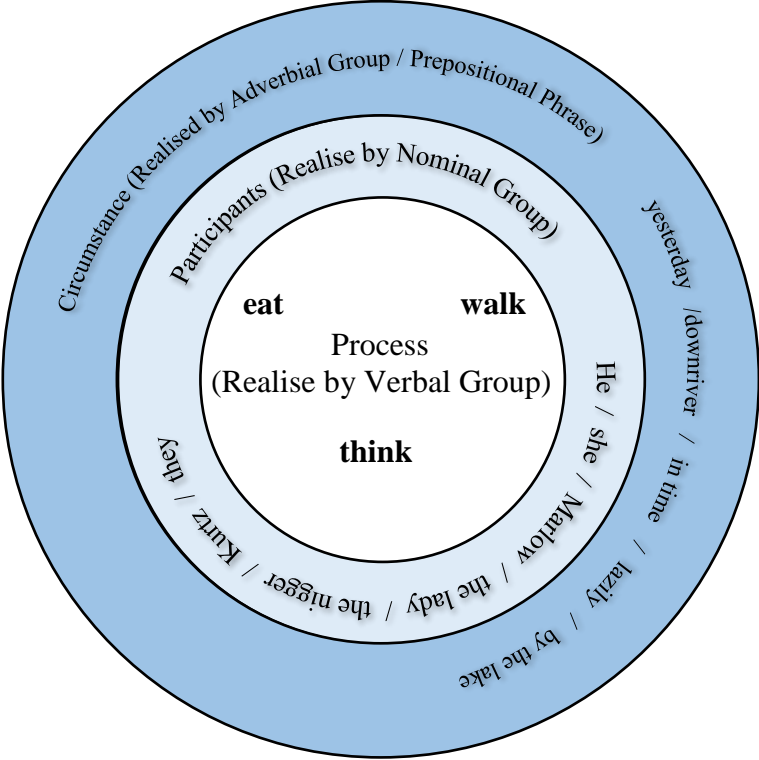
Unlike Goal which is affected by the performance of the material process, Scope remains unaffected. It "may construe an entity which exists independently of the process but which indicates the domain over which the process takes place", e.g. I cross **Hyde Park** everyday (Halliday, 2014). In addition, it "may be not an entity at all but rather another name for the process", for instance, she plays **many games** (Halliday, 2014). In short, Scope is the type of process that either points out the domain of the process or renames it.

To the last type of participant which is that of Attribute. In fact, it belongs to relational process clauses, as we will see later, but it can be identified as another type of participant in material process clauses nevertheless. Halliday sees that "in certain clauses with an 'elaborating' outcome, Attribute may be used to construe the resultant qualitative state of the Actor or Goal after the process has been completed" e.g. they painted the door **green** (2014). In this case Attribute is called a resultative attribute. Another variant of Attribute is the depictive one. After Halliday's definition of this type and as its name suggests, this type of attribute depicts the state of Actor or Goal when it engages in the process (2014). She was singing **sad**, is an example that illustrates the last case of Attribute.

To summarise, material process clauses are the clauses that construe our external world, a world of doing and happening. It is characterised by certain types of participant. These include Actor, Goal, Beneficiary with its two categories Client and Recipient, Scope, as well as Attribute.

Unlike material processes which are concerned with our construal of the material world, mental processes are processes that have to do with our internal world, a world that encompasses our affection, cognition, perception, and desideration. To put it in another way, mental process clauses focuses on our consciousness. Accordingly, Halliday (2014) divides them into three classes that cover affection (to fear, to hate, to like …), cognition (to know, to

think, to understand…), and perception (to hear, to see, to smell…). The participants involved in this process are Sensor and the Phenomenon. As for Sensor, it is the active participant who perceives, feels, and thinks. It can be a human, an animal, an animate, or inanimate entity which is credited consciousness. With regard to Phenomenon, it is that which is perceived, felt, or thought by the senser. On this basis, mental process clauses configuration necessitates two participants, namely Sensor and Phenomenon.

So far, we have seen that material and mental clauses are concerned with construing one's experience of the material world and their experience of the world of consciousness, respectively. Relational clauses may model this experience, be it outer or inner, in their own way. They construe this experience as being rather than as doing or sensing. For Halliday (2014), this class of clauses is concerned with characterising and identifying. For this reason, certain category of participants are called for in relational processes. These are either Carrier and Attribute in the case of an attributive process, or Token and Value where the process is an identifying one. Furthermore, the identification of these participants is a prerequisite for a transitivity-based analysis. As for the duo Carrier/Attribute, where "a quality, classification or descriptive epithet (Attribute) is assigned to (Carrier)", one needs to note that an attributive clause is not reversible, therefore, the grammatical subject is always Carrier (Eggins, 2004). On the contrary, an identifying clause is reversible. Additionally, Halliday defines Token as a "sign, name, form, holder or occupant of Value which gives the meaning, referent, function, status or role of Token" (2014). Further, he sorts out relational clauses according to the system of mode and the system of relation (2014). Whereas the former can be intensive, possessive, or circumstantial, the latter is either attributive or identifying. The intersection of these systems gives rise to six types of relational clauses as presented in Table 2 which is adapted from (Halliday, 2014). Then, intensive attributive and identifying clauses, possessive attributive and identifying clauses, as well as circumstantial attributive and identifying clauses are the six

classes of the relational clause that form, along the material and mental ones, "the cornerstones of the grammar in its guise as a theory of experience" (Halliday, 2014).

The existence of secondary process types, which implies other categories of clauses, can be identified on the borderlines separating the three primary classes of process. Those are "behavioural at the boundary between material and mental, verbal at the boundary between mental and relational, and existential at the boundary between relational and material" (Halliday, 2014).

Behavioural processes are concerned with physiological and psychological behaviour, like blinking, breathing, coughing, dreaming, smiling and snoring…They are hybrid processes for they have not clear-cut characteristics of their own. Their location between the mental and the material processes enables them to acquire a characteristic from each one of them. The participant involved in this process is labelled Behaver after Halliday's terminology (2014).

Table 2

Types of Relational Clauses

	Attributive	**Identifying**
Intensive	Kurtz is wicked	Kurtz is the leader
Possessive	Marlow has a steamboat	The steamboat is Marlow's
Circumstantial	Marlow was in England	The next month is May

The most common paradigm of behavioural clauses is a clause that is made up of Behaver and a process only, e.g. I am laughing, he is snoring, she is dreaming.

The other process type that is located at the boundary between the mental and the relational processes is the verbal one. It is the kind of process that has to do with a verbal action. It covers the many different ways of saying. Typically, three participants are involved in a verbal process. These are Sayer, Receiver, and Verbiage. Sayer is the one to whom the verbal process is assigned. Receiver is the participant to whom the verbal process is addressed. Concerning Verbiage, it is "a nominalized statement of the verbal process" (Eggins, 2004). Furthermore, Eggins notes that verbal and mental processes are alike in that they both "form a clause complex, projecting a second clause by either quoting or reporting" (2004). Yet, there is a difference between the two. Mental processes report or quote ideas, but verbal ones quote or report "locutions" Halliday (2014). At this level, Eggins distinguishes between two types of relationship regarding clause complex (2004). She explains that a direct speech (quoted speech) is the result of a relationship that is based on interdependency between "the projecting clause (the verbal process clause), and the projected clause (which may be any process type)" (2004). An indirect speech (reported speech) is the result of a relationship of dependency between the projected and the projecting clause. To recapitulate, verbal processes are processes of verbal action that involve Sayer, Receiver, and Verbiage as participants.

To the last process class which is that of the existential one. It is the type of process which is located on the borderline between the relational and the material processes. It represents experience by stating that something exists. There, as "an existential subject" rather than "a circumstance of location", is the key word which is used to identify existential clauses from non-existential ones (Eggins, 2004). Typically, the verb to be and its synonyms such as to exist or to occur are used in existential clauses. The participant involved in an existential clause is labelled Existent. Usually, Existent follows the there is/are sequences.

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In conclusion, we have seen that our experience of the world, be it internal or external, is mapped on the clause, clause as representation. This mapping encodes two meanings, namely the logical and the experiential. As for the logical, it reflects the logical relations between clause complexes via two systems which are that of the logico-semantic relations that encompasses expansion and projection, and that of the tactic relations that involves parataxis and hypotaxis relations. The experiential meaning is expressed through transitivity patterns that explain how the field of a given situation is construed. The transitivity system which lies behind the transitivity patterns provides the necessary lexicogrammatical resources for construing our experience as different configurations that are basically centred on a process, the participant(s) involved in it, and the attendant circumstance(s). Processes are divided into principle and minor categories. While the material, the mental, and the relational form the principle category, the verbal, the existential, and the behavioural represent the minor one. Actor, Goal, Scope, Attribute, Client, and Recipient are the participants involved in a material process. Senser, and Phenomenon are the participants that characterise a mental clause. Relational clauses are typically known for including Carrier/Attribute or Token/Value as participants. Sayer, Receiver, and Verbiage are the three participants that are engaged in a verbal process. Behaver, Behaviour are the participants that take part in a behavioural process. Existential clauses include one and only one participants which is that of Existent. More, it is important to note that minor process types are located at the boundaries between principle process types, a position that enables them to acquire characteristics from each side. Figure 8, which is adapted from Halliday's 2014, schematically outlines the positioning of process types. Circumstances, the other component of a configuration that augment the experiential meaning of the clause, is the issue discussed in the next section.

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Figure 8

The Types of Process
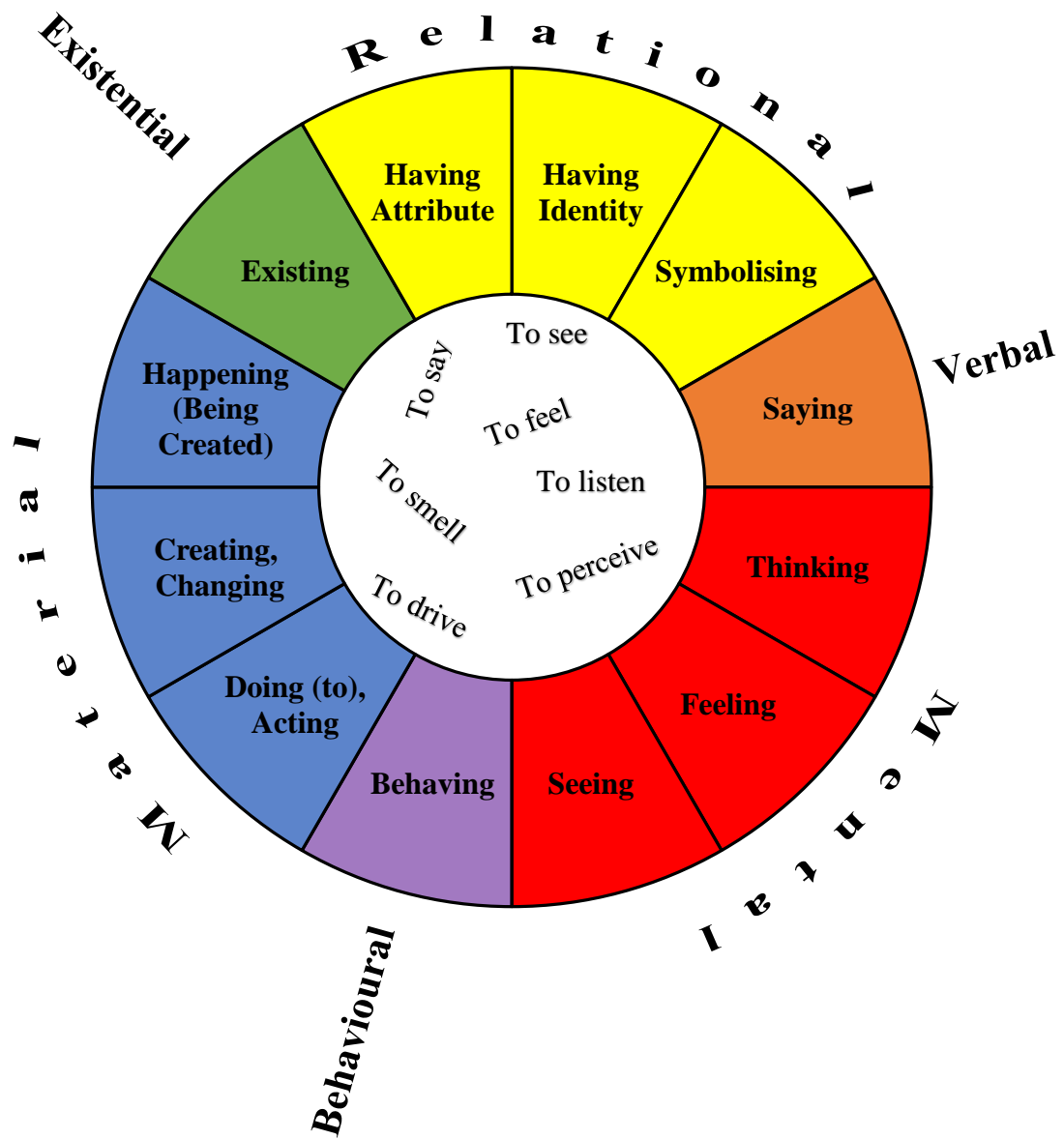
I.3.3.2. Circumstance Types

Circumstances come to augment the configuration of process and participants in different types of clauses. They are realized by adverbial groups or prepositional phrases. In order to determine these peripheral elements accurately, one needs to take into consideration what probe is used to elicit them (Eggins, 2004). Additionally, the set of functions that are realised by circumstantial elements is either of enhancing, extending, elaborating, or projection.

Halliday classifies enhancing circumstantials according to their function into four types (2014). They have to do with augmenting a given configuration of process plus participants by means of specifying the unfolding of the process vis-à-vis extent and location in space and time. Moreover, besides specifying extent and location, they construe the way in which the process is unfolding, and this is via the element of manner. Further, the enhancing circumstantial of cause construes the reason behind the actualisation of a process by participant(s). The other enhancing elements on which the actualisation of a process depends are labelled circumstances of contingency.

Extending circumstantials exist in a configuration of a process plus participants to specify an element of accompaniment. The latter "stands in an extending relation to one of the participants in relation to its participation in the process" (Halliday, 2014). He adds that "it ranges on a scale from a co-participant to an appendix to one of the participants" (2014). In addition, two subcategories of accompaniment can be recognised, namely the comitative and the additive. On the one hand, in the case of the comitative, the process is represented "as a single instance of a process, although one in which two entities are involved", e.g. She comes with her father (Halliday, 2014). On the other hand, in the case of the additive, the process is represented "as two instances" where "both entities clearly share the same participant function,

but one of them is represented circumstantially for the purpose of contrast", e.g. She comes as well as her father (Halliday, 2014).

Elaborating circumstances, like the previous types, are found in a configuration of process plus participant(s) in order to augment it. This augmentation is achieved "through the specification of the role in which one of the participants participates in the process" (Halliday, 2014). Role is the only category of elaborating circumstance that exist. Circumstantially speaking, role construes the meanings of "be" and "become" through its subcategories "guise" and "product", respectively. Halliday suggests two different questions one can use to probe a circumstance of role (2014). These are: what as? for the subcategory guise, and what into? for the subcategory product.

Matter and angle are the two subcategories of circumstances of projection. Matter is related to verbal processes in the sense that "it is the circumstantial equivalent of the verbiage" (Halliday, 2014). Prepositions like about, concerning, and with reference can be used to express matter. What about? is the question used to probe matter. Angle is related to the sayer of a verbal clause, or to the sensor of a mental clause. As for the first type, which "is expressed by complex prepositions such as according to", it is called "source" (Halliday, 2014). The second one that is known as "viewpoint" is "expressed by the simple preposition to or by complex prepositions such as in the view/opinion of" (Halliday, 2014).

Finally, according to Halliday, "most circumstantials can be derived from the three types of relational process; the largest group, not surprisingly, from that type of relational process for which we used the label circumstantial" (2014). As for circumstances that are related to matter and angle, Halliday (2014) notes that they can be derived from verbal or mental processes. Some illustrative examples that represent each case separately are classified in Table 3 (page 51). In addition, Table 4 (pages 52, 53, 54) summarises the types of augmentation

achieved by circumstantial elements. It is adapted from Halliday's *Introduction to Functional Grammar* (2014).

I.4. Literature Review

As regards race, Joseph Conrad's *Heart of Darkness* is the work that most lend itself to excoriating criticism. Many works that deal with this area of research has disdained Conrad as a racist and an ethnocentric writer, Chinua Achebe's is no exception. His 1975 lecture *An Image of Africa: Racism in Conrad's Heart of Darkness* is a serious accusation against such a literary figure. This lecture has steered various initiatives towards studying this masterpiece anew, and has rendered of Achebe the antipode of Conrad par excellence. Consequently, differing views, which have adopted various perspectives on this lecture, have been put forward as regards the novella in question.

In 1983, the British critic Cedric Watts published the first comprehensive rebuttal of Achebe's critique. In his essay *A Bloody Racist: About Achebe's View of Conrad*, he tries to defend Conrad's tale. He argues that the novella is remarkably an anti-imperialist and an anti-racist text if, and only if, it is approached from its right historical context. According to him, Achebe has failed to regard this aspect of the work. Then, Watts' reading of the tale is a context-based interpretation of the discourse that generated *Heart of Darkness*. Actually, Watts has asked for an attentive reading of the novella, a reading that does not disregard its historical background.

Many critics concur with Achebe's bigoted opinion. Numerous commentators have deemed Conrad's depiction of Africa and its people racially biased. They have considered the work as a part of a racist tradition and an expansionist propaganda that have existed in western literature for centuries. The African scholar Zhuwarara's comments, for instance, echo those of

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Table 3

Illustrative Examples of Circumstantial Elements

	Example	Type of Circumstance
Relational: circumstantial	Jane was knitting a sweater…	
when? (it was during)	throughout three days	Extent: duration
where? (it was at)	at home	Location: place
how? (it was with)	with new knitting needles	Manner: means
why? (it was for)	to offer it	Cause: purpose
under what conditions?	despite her old age	Contingency: concession
Relational: possessive	Jane was knitting a sweater…	
who with? (she had)	with her granddaughter	Accompaniment: comitation
Relational: intensive	Jane was knitting a sweater…	
what as? (it was)	as a birthday present	Role: guise
Verbal: verbiage	Emily told her mother	
what about? (said that…)	About her boyfriend	Matter
Verbal: sayer	he was a caring man	
who says? (…said)	in the view of Emily	Angle: viewpoint

Table 4

Types of Circumstantial Element

	Type		Wh- item	Examples of realization
Enhancing	Extent	distance	how far?	for; throughout 'measured' nominal group
		duration	how long?	for; throughout 'measured' nominal group
		frequency	how many times?	'measured' nominal group
	Location	place	where? [there, here]	at, in, on, by, near; to, towards, into, onto, (away) from, out of, off; behind, in front of, above, below, under, alongside ... **adverb of place**: abroad, overseas, home, upstairs, downstairs, inside, outside; out, up, down, behind; left, right, straight ...; there, here
		time	when? [then, now]	at, in, on; to, until, till, towards, into, from, since, during, before, after **adverb of time**: today, yesterday, tomorrow; now, then

	Type		Wh- item	Examples of realization
Enhancing	Manner	means	how? [thus]	by, through, with, by means of, out of [+ material], from
		quality	how? [thus]	in + a + quality (e.g. dignified) + manner/way, with + abstraction (e.g. dignity); according to **adverbs in -ly**, -wise; fast, well; together, jointly, separately, respectively
		comparison	how? what like?	like, unlike; in + the manner of ... **adverbs of comparison** differently
		degree	how much?	to + a high/low/... degree/extent; **adverbs of degree** much, greatly, considerably, deeply [often collocationally linked to lexical verb, e.g. love + deeply, understand + completely]
	Cause	reason	why?	because of, as a result of, thanks to, due to, for want of, for, of, out of, through
		purpose	why? what for?	for, for the purpose of, for the sake of, in the hope of

	Type		Wh- item	Examples of realization
Enhancing	Cause	behalf	who for?	for, for the sake of, in favour of, against ['not in favour of'], on behalf of
	Contingency	condition	why?	in case of, in the event of
		default		in default of, in the absence of, short of, without ['if it had not been for']
		concession		despite, in spite of
Extending	Accompaniment	comitative	who/what with?	with; without
		additive	and who/what else?	as well as, besides; instead of
Elaborating	Role	guise	what as?	as, by way of, in the role/shape/guise/form of
		product	what into?	into
Projection	Matter		what about?	about, concerning, on, of, with reference to, in ['with respect to']
	Angle	source		according to, in the words of
		viewpoint		to, in the view/opinion of, from the standpoint of

Achebe's indignant remarks. In his *Heart of Darkness Revisited: The African Response* (1994), Zhuwarara "underline[s] the fact that there is no evidence to suggest that Conrad tried to justify imperialism". Nevertheless, he vehemently condemns "[Conrad's] rather lazy over-dependence on metaphors and stereotypes which, [according to him], in history have been used to justify the physical and spiritual mutilation of non-whites" (1994). Actually, Zhuwarara does attribute racism to Conrad in a more subtle and cautious manner than Achebe.

Blake's *Racism and the Classics: Teaching Heart of Darkness* (1982), Parry's *Conrad and Imperialism* (1983), and London's *Reading Race and Gender in Conrad's Dark Continent* (1989) are among the works that agree with Achebe's argument that *Heart of Darkness* reinforces and reproduces racism. Noticeably, these works are not sustained by linguistic evidence, nor are they far away from being intuitive readings as practiced in traditional literary criticism.

Other works has disregarded both the issues of race and imperialism claiming that language and style issues need to be given a top priority as regards the study of the text. In fact, they have focussed primarily on the linguistic peculiarities of the novella. Some studies have regarded Conrad's grammatical irregularities as a violation of the standards, whereas others have looked at them positively due to his remarkable skill to integrate them into his masterly styling of English. Michael Lucas' *Aspects of Conrad's Literary Language* (2000) provides literary scholars and linguists with facts as well as statistics that can be used as evidence to substantiate their theories about Conrad's style and themes. His detailed investigation covers, among other stories, *Heart of Darkness*. What is worth noting in this very work by Lucas is his commitment to objectivity with regard to the themes explored in *Heart of Darkness* and the rest of works.

On the whole, the deliverance of Achebe's lecture *An Image of Africa: Racism in Conrad's Heart of Darkness*, and its subsequent publication has polarised the debate over the novella concerning racial issues. In this lecture, Achebe puts Conrad on trial for being "a bloody racist" who has "a problem with niggers", and calls for the exclusion of the novella from the literary canon for being an "offensive and totally deplorable book" (1975). As might be expected, such long-standing controversy over the work has been leading to a heated discussion as to whether Conrad's novella is actually racist, and how far does he go apropos racism. In this regard, needless to say that there exist as many responses as there are different perspectives. The present dissertation aims to linguistically examine the discourse that lies behind the production of such equivocal text, and to critically evaluate it in order to answer Achebe's allegations. Then, a systemic functional grammar based critical discourse analysis is opted for to fulfil the aforementioned aim of the research and to give it a more scientific credibility.

I.5. Conclusion

Along this introductory chapter an attempt has been made to define both the key terms that have to do with the research scope of the study, as well as the methodological research tool Systemic Functional Grammar. Despite the fuzzy nature of the terms text and discourse, which are at the core of this research, I have tried to provide a variety of scholarly definitions that should help the reader of the present research to reach a clear understanding of the binary of text/discourse. Furthermore, I have expounded at length the meaning of context which is a central element in the process of production and consumption of text and discourse, so to speak. Then, I have provided a concise description of discourse analysis and critical discourse analysis. In addition, the functional aspect of language is discussed. Next, the experiential and the logical meanings has been clearly defined for they are the two central components of the ideational meaning. Transitivity system, which has proved to be an effective tool for the analysis of representation in text, and that is behind the experiential meaning, has been chosen to pursue

our critical discourse analysis of the excerpts. Moreover, I have presented a comprehensive explanation of the components of this system, namely the process, participants, and circumstances. Finally, this chapter is concluded with a literature review that seeks to locate this study amid prior researches.

Chapter Two: Joseph Conrad's Language Style through *Heart of Darkness*

II.1. Introduction

More than a century after its emergence, Joseph Conrad's *Heart of Darkness* remains a cornerstone text of literary modernism (Graver, 1969). Conrad wrote other fictions – *Almayer's Folly* (1895), *The Nigger of the "Narcissus"* (1897), *Lord Jim* (1900), *Nostromo* (1904), *The Secret Agent* (1907) and *Under Western Eyes* (1911) to mention but a few – yet it is *Heart of Darkness* that is the widely studied, taught and debated among his literary works. Its fame rests on the scholarly controversy it raises and seems never settled down (Bloom, 2009).

The aim of this chapter is to highlight Conrad's language style peculiarities through *Heart of Darkness*. To fulfil this objective it foregrounds six elements. First, it introduces the writer of the novella in question and his major works. In addition, it will give a synopsis of the work. After that, it will shed light on the novella's main characters, themes and style. Furthermore, it will introduce another central element to every work of fiction which is that of narrative point of view by means of which the writer, to use Conrad's words, makes us hear, makes us feel and before all makes us see (Conrad, 2014). Then, it foregrounds some critical responses of the novella. Finally yet importantly, it will examine the equivocality of the novella by juxtaposing two readings of it.

II. 2. Joseph Conrad's Life and Major Works

Joseph Conrad, a non-native of English, who could overcome his literary difficulties (Garnett, 1928) and create the thought provoking and equivocal work *Heart of Darkness*, was born Józef Teodor Konrad Nalecz Korzeniowski on December 3, 1857 to Polish parents, near Berdichev in the Ukraine, a region that had once been part of Poland but was then ruled by Russia.

His parents, Apollo and Evelina Bobrowski Korzeniowski, belonged to the educated landowning Polish gentry and fought for Polish independence. In 1862, Apollo Korzeniowski, a talented writer and translator, was exiled to Vologda in northern Russia. The difficult life there took its toll on the family and the boy received an erratic education; he was first tutored by his literary father, then attended school in Krakow and received further private schooling.

Conrad spent much of his time reading Charles Dickens and Victor Hugo but also dreamed of the life of a sailor. He spent as long as almost seventeen years in his motherland during which his linguistic background was already formed. Ironically, when he finally decided to write something, he wrote it all in English, a language that he started learning only after he was twenty years of age.

After the death of his mother and father in 1865 and 1869, respectively, Conrad moved to Kraków to live with his maternal uncle. In 1874, he received his uncle's permission to join the French merchant marine. Meanwhile, he led a wild life full of romantic adventures and reckless spending in Marseille. Knowing just a few words of English, he left Marseille to join the English merchant navy in 1878. Over the next sixteen years, he prospered as a seaman. He visited ports in Australia, South America, India, Borneo, and the South Pacific, to name but a few. In 1886, he achieved several important milestones: he was made the master of his own ship, became a British subject, and changed his name to Joseph Conrad. Traveling to Africa in 1890, he ventured up the Congo River with the Belgian colonial service. These journeys formed a highly privileged background to be used later on in his notable literary works.

Driven by illness, and seeking to quench his thirst for writing, Conrad retired from his seafaring career in 1894 and settled permanently in England. A year later, he published his first novel, *Almayer's Folly*. The story is based on a Dutch trader Conrad had known in Borneo. It is set in a vivid tropical background. It presents the study of a white man whose dream of finding

a hidden gold mine and becoming very wealthy fades and goes with the wind. As far as language is concerned, the novel displays his problem with language that was overcome later (Watt, 1979). Conrad's best work of his early period (Peters, 2006), *The Nigger of the "Narcissus"*, is a moving tale of life onboard ship remarkable for its powerful atmosphere and its sea descriptions with a picturesque language.

The publication of *Lord Jim* is marked by the pivotal role of Charles Marlow whom many critics claim to be Conrad's alter ego. Marlow as the main narrator of this story personifies a definite departure from the classical unity of narrative form, of time, place and action. Similarly, *Nostromo* exhibits this new technique of narrative by multiplying perspectives through the use of multiple narrators and unconventional chronology. This technique will be used extensively in the works yet to come. It offers competing interpretations, leaving the choice to the reader to decide which interpretation is to be given more credit.

Although he was financially insecure and racked with self-doubt about his creative ability, Conrad produced books of remarkable artistry, infusing adventure stories with profound explorations of the conflicts between and within men. Moreover, with the publication of his novels *The Secret Agent* and *Under Western* Eyes, to mention but a few, he made, indeed, a shift from a focus on the stirring forces at sea to the turmoil of politics.

Despite the fact of being, a non-native of English, Joseph Conrad, could indeed immortalise his name through his works, works that were written in an eloquent English. *Heart of Darkness*, his magnum opus, is no exception. It does display his language maturity, so to speak, and embodies his non-conformist ideas about what the task of a writer is. Actually, he could develop his own unique style of English, proper to him and which has quality and ingenuity (James, 1984).

II.3. An Overview of the Plot

Literally speaking, the action of *Heart of Darkness* is simply the act of storytelling aboard a ship on the river Thames around the turn of the twentieth century. The story opens at dusk on the deck of a cruising yawl, the Nellie, moored in the Thames estuary. An unnamed narrator sits with four friends, one of whom, Marlow, begins to retell the clearly traumatic story of Marlow's journey on another river in Africa. Marlow describes how he goes to Brussels where a trading company recommended by his aunt appoints him as a riverboat captain in the Congo. He travels by ship to take up his post and on arrival is disgusted by what he sees of the greed of the ivory traders and the brutal way in which they exploit the natives.

At the company's Outer Station he hears about the most remarkable and successful ivory trader of all, Mr. Kurtz, who is stationed in the heart of the country. Marlow sets out to find him by making an arduous cross-country trek to the company's Central Station. There, however, he finds that the steamboat he is to command on the journey upriver to find Kurtz has been mysteriously wrecked. He hears that Kurtz is seriously ill and believes the manager and others at the Central Station, jealous of his success, are plotting to deprive him of supplies and medicine in the hope that he will die. Marlow takes Kurtz to be an idealist with higher and nobler motives than his fellow traders and is anxious to meet him. He also becomes convinced his departure from the Central Station is being deliberately delayed.

Finally, after frustrating months of repairs to the steamboat, he sets off on an eight-week journey upriver to find Kurtz. He feels growing dread. The journey is "like travelling back to the earliest beginnings of the world" (Conrad, 2013, p. 41). As the boat draws near to the Inner Station, it is attacked by tribesmen and the helmsman is killed. When Marlow arrives, he meets a half-mad young Russian, who tells him of Kurtz's brilliance and the semi-divine power he wields over the natives.

Marlow, however, soon realizes that Kurtz has achieved his status by indulging in barbaric rites: a row of severed heads on stakes round his hut testify to the way this educated and once civilised man has achieved his ascendancy. He is now dying. As Marlow attempts to move him back down river, Kurtz tries to justify his actions, then, before dying, utters his famous and cryptic last words: "The horror! The horror!" (Conrad, 2013, p. 90). After Kurtz's death, Marlow has a breakdown and remembers little of his journey home. A year later, he visits Kurtz's fiancée in Brussels. Faced with her grief he cannot bring himself to tell her the truth. Instead, he simply tells her that the last words spoken by Kurtz were "your name" (Conrad, 2013, p. 100).

Concisely, *Heart of Darkness* is a spiritual voyage of self-discovery. It reveals the essence of one's being and his struggle with the intrinsic as well as the extrinsic challenges that surround his life. These challenges model his identity. Marlow, in his search for Kurtz, takes us through three journeys in each of which he tries to provide us, readers, with the then meaning of being enslaved by civilisation. In the first journey, he describes the actual trek that takes him to Kurtz. In the second journey, the one that encompasses the whole story, he drives us forwards and backwards in the flow of civilization. The last one is the very one that makes of Kurtz sinks in the world of unrestrained free will (Philips, 2003).

II.4. The Novella's Characters, Themes, and Style

A work that outlives its creator must have been carefully plotted. Likewise, a story's credibility is, to a considerable extent, built up on the consistency of its characters (Knickerbocker & Willard Reninger, 1969). The latter, "participants" (Halliday, 1994), are the author's vehicle for, among others, the semanticisation to use Halliday's word, of a given "evidence + or − x, the unknown quantity being the temperament of the novelist; and the unknown quantity always modifies the effect of the evidence, and sometimes transforms it

entirely." (Forster, 2005). Bearing this in mind, Conrad created two main characters, Marlow and Kurtz, as well as other minor ones to serve this purpose.

Marlow, the protagonist and the central voice of the story, is overwhelmingly captivated by Kurtz (Conrad, 2013, p. 41). He sets the bringing back of him to where he belonged one day, back to civilisation, as his sacred mission. He is introduced from the very beginning of the novella, through his words, as being sceptical when he even questions the credibility of what one reads (Conrad, 2013, p. 5). In that same vein, he describes his journey towards Kurtz as being a chase of an almost mirage (Conrad, 2013, p. 31). Furthermore, as for language style, Marlow's narration epitomises the very adjectival style of Conrad's language (Leavis, 2011). The latter, heavily loads his main narrator with a descriptive language that makes, no doubt, a call for this adjectival style that befits describing his arduous trip to encounter Kurtz.

Kurtz's presence along *Heart of Darkness* is only through the other characters' words; he is a "word-masse" to quote Forster (Forster, 2005, p. 55). Conrad challenges his readers, throughout Marlow's narration, to piece together the jigsaw and reconstruct this enigmatic character. Kurtz is the keystone of the whole story, he is its raison d'être, so to speak (Burden, 1991, p. 53). The chief accountant introduces him, from the outset, as being an exceptional and an unrivalled figure in the world of ivory (Conrad, 2013, p. 21). Paradoxically, he personifies a megalomaniac and incarnates a man's unbridled primitive instincts that are supposed to be restrained by European order and civilisation (Conrad, 2013, pp. 72-74). Conrad reveals little about Kurtz's character through the action in the book. Instead, his role is a series of images constructed by others; he is a mere hearsay for Marlow.

As has been noted, Kurtz remained hearsay for Marlow until his last words. He has never witnessed the former's deeds; "[He] made the strange discovery that [he] had never imagined him as doing, you know, but as discoursing" (Conrad, 2013, p. 59). In his way towards

Kurtz, Marlow chases words and no more than words that mirror the very dichotomy of civilisation and primitiveness embodied in a man to whom "all Europe contributed" (Conrad, 2013, p. 62). To foreground this dichotomy, Conrad creates an interplay between his characters and readers through contrasting adjectives (white/black, light/dark, civilised/savage…) that reflect a multitude of themes and possible interpretations.

To another element of any literary work which is theme. It is commonly assumed that novels contain themes. One further assumes that the cultural and the historical environment of the author plays a weighty role in determining the choice and relative use of different themes. If one can understand what determines an author's choice of themes, they will better understand both the novel itself and the broader context of literary history in which it is published. Joseph Conrad's *Heart of Darkness* explores different themes that revolves around imperialism.

A central theme in the novella is that of hypocrisy. It is highly witnessed through the so-called unavoidable "civilizing process" (Elias, 2000). As a result, it is explored on many levels. In the disguise of a noble cause, the Belgians have exploited the Congo. Besides, actions taken in the name of philanthropy are merely covers for greed. Further, claiming to educate the natives, to bring them religion and a better way of life, European colonisers remained to starve, mutilate, humiliate and murder the indigenous population for profit (Conrad, 2013, p. 74). This hypocrisy generates an outright deceit for his aunt deliberately misrepresented him as "an exceptional and gifted creature" (Conrad, 2013, p. 13). Ironically, Marlow who is supposed to be an honest seaman (Conrad, 2013, p. 32) engages in his own deception when he tells Kurtz's fiancée the lie that Kurtz died with her name on his lips (Conrad, 2013, p. 100).

Equally important is the theme of doubt and ambiguity in the novella. As reason loses hold, doubt and ambiguity take over. The more Marlow travels deeper inland, the reality of everything he encounters becomes suspect. The perceptions, motivations, and reliability of

those he meets, as well as his own, are all open to doubt and uncertainty (Stubbs, 2005). Nothing is to be taken at face value. After the Russian leaves, Marlow wonders if he ever actually saw him (Conrad, 2013, p. 82). He even goes further when he questions Kurtz's profession after all that he has heard about him and his great genius (Conrad, 2013, p. 93). In fact, Kurtz's personality forms the central core of doubt and ambiguity that dominate the overall narration of the story.

Throughout *Heart of Darkness*, the themes of alienation, loneliness, silence and solitude predominate. The book begins and ends in silence, with men first waiting for a tale to begin and then left to their own thoughts after it has concluded. The question of what the alienation and loneliness of extended periods in a remote and hostile environment can do to men's minds is a central theme of the book. Prolonged solitude is seen to have damaging effects on many characters in the book. Among these are the late Captain Fresleven, who is transformed from a gentle soul into a man of violence, and the Russian, who has been alone on the River for two years. As a result, he dresses bizarrely and chatters constantly. Yet, loneliness and alienation have taken their greatest toll on Kurtz, who, cut off from all humanizing influence, has forfeited the restraints of reason and conscience and given free rein to his most base and brutal instincts.

There is no question that the theme of race and racism has placed the novella among the timeless masterpieces of literature. Conrad explores this theme as "a creature of his time" to use Said's words (1994, p.30). The indigenous of Africa are portrayed as cannibals, criminals, niggers and savages. On the contrary, the Europeans are depicted as emissaries of light, remarkable creatures and carriers of civilisation into the bargain. The latter count on their enlightened minds to civilise the former, the already presumed primitive. In this process, in this disguised holly mission, the European takes advantage of the barbarians who are what he was not so long ago. On the other hand, the African shows a complete submissiveness to his egocentric master ascendancy (Conrad, 2013, p. 75). Indeed, Conrad delineates this theme of

race and racism by creating a polarity between the European and the native "Other" (Said, 1979).

Finally, it is quite safe to say that the above-discussed themes, among others, make the legend of *Heart of Darkness* both timeless and historically transportable. They are omnipresent in the work and vividly explored through its narrative. Thus, the reader is provided with a mosaic of voices on which he may rely to make his own analysis of the deterioration of the white man's principles that leads to the ruthless exploitation of his remote ancestors. Conrad's implicit exposition of these themes and others is the outcome of his masterful styling of language.

A careful consideration of the intricacies of style in language can give a more objective idea of how language is manipulated in order to create a specific impression, fulfil an aim or even more to have a particular intended effect (Verdonk, 2002). Distinctively, writers use language for some purpose and to some effect, and Joseph Conrad is no exception. Unmistakably, both of his linguistic background and long-time seafaring experiences played a significant role in the refinement of his prose style. *Heart of Darkness*, stylistically speaking, limns the quintessential Conradian misty artwork.

Conrad's dense use of adjectives rests on the fundamental assumption that different choices, no doubt, produce different styles and thereby generate different effects on readers. His peculiar use of adjectives is there, certainly, to serve his artistic ends. The first thing to note about the novella is that from the very opening paragraphs one can notice Conrad's determination to modify, almost, every noun with the appropriate adjectives or string of modifiers. They are those of colour, motion, shape, size and sound. They serve primarily to give more description to the entities found in a text. Semantically, using more adjectives will result in an ornate style that breathes life into the characters, the themes, the scenes, the story

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and the plot as a whole. Throughout the novella, Conrad uses adjectives unevenly, yet he chooses them painstakingly (Senn, 2017, p. 3).

The novella is made up of some 40,000 words. What makes it of special importance for us is the fact that it is replete with adjectives, be it attributive, predicative or postposed. A rigorous scrutiny of the adjectives used in the story will reveal that most of them, especially those of light and darkness, are easily appreciated through the visual sense, while others like silent and heavy are accessible to the auditory or tactile senses respectively. Thus, Conrad's fascination with adjectives in specific and modifiers in general is justified. He wants to make his readers hear, feel and see (Conrad, 2014). Obviously, he is an impressionist recording the sensations and experiences of an eventful journey. These sensations and experiences, unlike facts that need to be recounted, can only be shown. Bearing this is mind, one will no longer wonder at Conrad's "adjectival insistence" (Leavis, 2011).

Another element that contributes to overall style of the novella is the use of hyponymy. It "is a relation of inclusion or entailment" (Brinton, 2010, p. 135). In other words, it is a linguistic phenomenon that occurs when a given word denotes a particular case that is denoted by another one (Trask, 2007). An example of Conrad's use of hyponyms looks like the following:

Figure 9

An Example of Conrad's Use of Hyponymy in the Novella

General

Dark

Gloomy	Somber	Black	Murky

Go

Move	Leave	Walk	Run

Wander	Strut
Step	Stroll

Specific
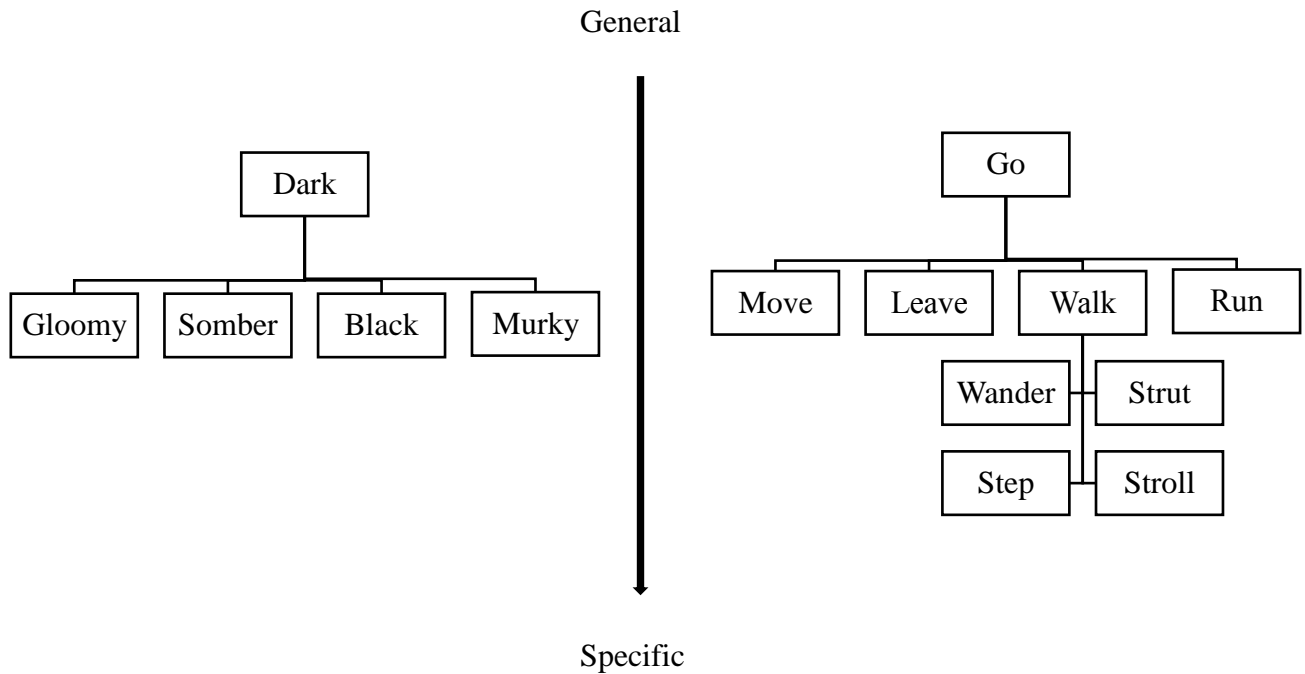
The following excerpt, from the novella, can show how Conrad tries to make his readers hear, feel and see the very scenes:

> My purpose was to *stroll* [emphasis added] into the shade for a moment; but no sooner within than it seemed to me I had *stepped* [emphasis added] into the *gloomy* [emphasis added] circle of some Inferno…In front of the first rank, along the river, three men, plastered with bright red earth from head to foot, *strutted* [emphasis added] to and fro restlessly (Conrad, 2013, pp. 18, 87).

By exploiting the "semantic field" (Lehrer, 1974) of each situation, Conrad enables readers to explore the innermost thoughts of his characters and their surroundings. Thus, the lower one

moves in the above-mentioned hierarchy, and the like along the novella, the more clearly they reconstruct the characters' identities in their mind's eye.

Generally, Conrad's alienating narrative in *Heart of Darkness* paved the way, so to speak, for the Russian Formalist notion of "de-automatisation or de-familiarization" (Wales, 2001). The latter refers to those devices that interrupt and delay the narrative, preventing the reader from regarding the incidents as typical and familiar. It restores freshness to perception that has become monotonous, hence, makes him see things anew (Cook, 1994). The reader is no longer in front of a traditional literary work that blindly conforms to the already established orthodox norms on literature; he is in front of a heterodox narrative instead. Neither the plot nor the narrative point of view is clear for a layperson. For the former is challenged by a nonlinear narrative where the chronological order of events is upset. While the second, due to the flouting of the "maxim of manner" (Grice, 1975), becomes ambiguous.

II.5. The Narrative Point of View

The study of point of view, in literary criticism, tends to revolve around the use of multiple and shifting viewpoints, authorial omniscience, reliable and unreliable narrators and the stream of consciousness technique, to name but a few. A narrow focus is given to the linguistic indicators of point of view and how the latter can be manipulated in a story by providing a limited way of perceiving fictional reality (Short, 1994). Contrarily, scholars of both narratology and stylistics have been working on this issue. Boris Uspensky's 1973 and Roger Fowler's 1986 models of analyses of narrative proved promising (Simpson, 1993, p. 35). Fowler's model is used here to show how point of view is signalled in narration and exercises control over the attitudes one has of characters and events in the novella.

As regards point of view, it is defined differently. According to Simpson, it is the way in which things are made to look in language; it is the "angle of telling" adopted in a text

(Simpson, 1993, p. 2). Further, Wales (2001) defines point of view as "the angle of vision" through which the story is focused. Fowler (1986, pp. 127- 146) distinguishes between four categories of point of view. The spatial point of view, the temporal point of view, the psychological point of view and the ideological point of view. As their name suggests, the first two categories, the spatial and the temporal designate, respectively, the viewing position assumed by the narrator of a story and "the impression which a reader gains of events moving rapidly or slowly, in a continuous chain or isolated segments" (Fowler, 1986, p. 127).

Linguistically speaking, writers use the system of deixis to anchor the character in question to their surroundings (Trask, 2007); therefore, it leads to the construction of the speaker's spatio-temporal point of view. Spatial deixis is constructed via terms which establish the relationship between objects and a speaker, or indicate a speaker's position vis-à-vis a physical space. Temporal deixis, by contrast, is concerned with the interaction between the time of the events referred to in an utterance and the time of the utterance itself. As for the spatial perspective, it is formed with the use of deictic adverbs such as here and there as well as the demonstrative pronouns this and that. The deictic expressions here and this, there and that are "proximal" and "distal", respectively. While the former express physical proximity to the speaker, the latter indicate the state of being away from the speaker's location (Simpson, 1993, p. 12). Figure 10 conceptualises the aforementioned deixis. On the other hand, the use of time deixis such as the adverbs "now" and "then" signals the temporal point of view. In short, a deictic system enormously helps readers to reconstruct a character's point of view.

The ideological and psychological point of view, contrary to spatio-temporal point of view, are inextricably interwoven. Ideology refers to "the system of beliefs, values and ideas by reference to which a person or society comprehends the world" (Fowler, 1986, p. 130). Primarily, point of view on the ideological scale indicates, through language, how a set of beliefs and values is communicated. As far as the ideological point of view is concerned,

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Figure 10

Proximal-Distal Spatial Deixis Conception
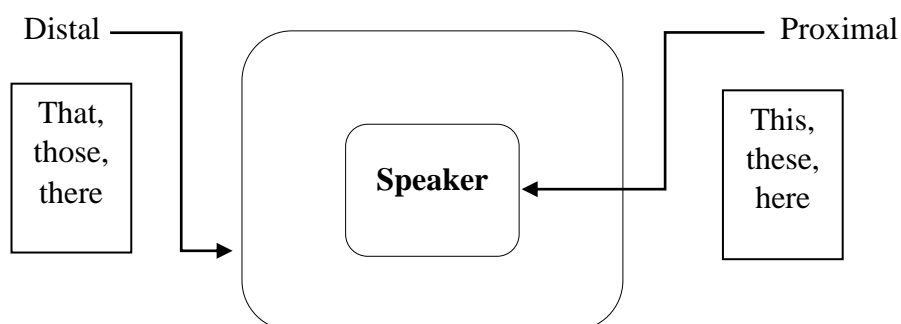
Fowler (1986, p. 130) sets forth the following questions:

> Who, within the compositional structure of the work, is the vehicle of the ideology? Is
> the author speaking through the narrative voice, or is a character or characters? And is
> there a single dominating world-view, or a plurality of ideological positions?

Moreover, Fowler (1986, pp. 131–132) argues that the ideological viewpoint can be tracked in the language of a text. The latter can be fashioned in a particular way to show the conceptualisation of reality or worldview of a particular character/narrator. The use of transitivity structures (participants, process and circumstances), evaluative adjectives and adverbs (lucky, luckily, unfortunately), modal auxiliaries (can, could, may, might, must), modal adverbs (certainly, probably, surely) and verbs of knowledge, prediction, evaluation (look, seem, disapprove, dislike) reflects a prevailing ideological point of view in a text.

The psychological point of view offers access to the fictional reality that unfolds in the course of a story. Its major concern is for the "focaliser" (Genette, 1972) of events be it a narrator or a character. Fowler (1986, pp. 131–132) categorises the psychological point of view

into internal versus external. Whilst the internal one has to do with narration within a character's consciousness, the external one is about narration that is outside a character's consciousness. Precisely, "it encompasses the narrative framework that a writer employs, be it first person or third person, restricted perspective or omniscient perspective, and accounts for the basic viewing position that is adopted in a story" (Simpson, 1993).

Briefly, writers use a point of view to express effectively what they want to convey to their readers or generate a desired effect on them. Readers, I suppose, need to go through four planes to explore a vantage point of narrator or character in a given text. Namely, the ideological, the psychological, the spatial and the temporal point of view. The implementation of Fowler's (1986) model in analysing point of view in *Heart of Darkness* aims to examine who sees and who speaks in the story, whose views or ideas are being expressed as well as how characters and events are represented.

A stylistic analysis of point of view using Fowler's model can reveal much about how point of view is signalled in the novella, and how it is employed to affect the attitudes one has of characters and events in the story. My implementation of this model in analysing vantage point in *Heart of Darkness* is structured as follows. First, I highlight the techniques of speech and thought presentation that breathes life into the psychological side of point of view. Then, I discuss the latter, the psychological point of view. After that, I investigate the spatio-temporal point of view. Last but not least, I throw light on the ideological aspect of point of view.

Over the last two decades, stylisticians have placed emphasis on the techniques of speech and thought presentation. Banfield (1982), Rimmon-Kenan (1983) and Ehrlich (1990), among others, have enriched the field with their extensive treatment of it. Leech and Short (1981, pp. 318–351) show that writers can use many techniques of speech and thought to

present the characters' speech and thought patterns. The analysis of the novella will follow the typology proposed by Leech and Short.

According to Leech and Short (1981) writers can employ different modes to present the characters' speech and thought. These modes range from direct speech (DS) to indirect speech (IS) and from direct thought (DT) to indirect thought (IT). Moreover, it extends to include the umbrella term free indirect discourse (FID). The latter, (FID), encompasses both free indirect speech (FIS) and free indirect thought (FIT). My analysis focuses mainly on direct speech since the novella is replete with it. This analysis will give useful clues about Marlow's speech as well as thought.

The sheer quantity of words spoken by Marlow exceeds many times over the amount of dialogue spoken by any other character in the novella what makes him the main focaliser of the story. In Genettean (1983) terms, one could say that Marlow's narrative in *Heart of Darkness* is merely homodiegetic. He relates to his listeners a narrative in which he himself features as a character. Marlow is introduced, for the first time via a direct speech, after the introduction of the atmosphere on and around the Nellie by an anonymous "extradiegetic-homodiegetic narrator" (Genette, 1983).

In "And this also," said Marlow suddenly, "has been one of the dark places of the earth." (Conrad, 2013, p. 3) we are presented with the direct speech of Marlow. He qualifies the Thames region, namely London and, presumably, Europe as being, once, one of the dark places of the earth. Moreover, in this same first chapter, when he said, very slowly:

I was thinking of very old times, when the Romans first came here, nineteen hundred years ago… But darkness was here yesterday…Imagine him here—the very end of the world…Sandbanks, marshes, forests, savages,—precious little to eat fit for a civilized man, nothing but Thames water to drink… (Conrad, 2013, pp. 4-5).

He gives a retrospective description of the then uncivilised London and how it looked like in those Roman times of conquest and glory. His actual utterance in this very excerpt comes after a considerable pondering; it is said very slowly to use the frame narrator's words. According to Said (1966), Conrad has used "retrospective pattern" to convey what he could not mediate upon at the time of the experience. Additionally, in the next passage:

> Mind...They were conquerors, and for that you want only brute force— nothing to boast of, when you have it, since your strength is just an accident arising from the weakness of others. 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, 2013, p. 6).

Marlow recognizes darkness in the hearts of those supposed to be civilised. This darkness is rooted in an insatiable desire to take what is of value to their own society from the "Other" (Said, 1979). Actually, he denounces the so-called civilised white man's act of barbarism, yet, ironically, he justifies this act with an idea behind it, an idea that he does not disclose it "What redeems it is the idea only. An idea at the back of it; not a sentimental pretence but an idea; and an unselfish belief in the idea— something you can set up, bow down before, and offer a sacrifice to" (Conrad, 2013, p. 6). Marlow's verbatim speech, here, shows a potential conflict of ideas that may reflect Conrad's ambivalent attitude towards the reality of imperialism.

After those flashbacks, Marlow moves to narrate his story about how "he got out there…where he first met [Kurtz]" (Conrad, 2013, p. 6). In the very beginning lines of his story, Marlow concedes to his audience on the Nellie and we readers the fact that his journey crowned his experience "It was the farthest point of navigation and the culminating point of my experience." (Conrad, 2013, p. 6). Thus, what one should expect from Marlow's story is his

own reflection on "what he saw" (Conrad, 2013, p. 6) and heard along his journey. Revealingly, this reflection on the human being and society is recorded in a series of direct speech.

Through "…in a scuffle with the natives…about…two black hens… [Fresleven]…the white man [who] had been a couple of years already out there engaged, in the noble cause…had been killed… by the old nigger's son…" Marlow establishes the dichotomy between the black natives and the noble whites, emissaries of light (Conrad, 2013, p. 8). On the one hand, he portrays the natives as merely shapes and colours "Black shapes…black shadow…acute angles". On the other hand, he does show great respect and admiration for the white man "…I met a white man…I shook hands with this miracle" (Conrad, 2013, pp. 18-20). This dichotomy, along the novella, establishes the equivocality of the work.

It is from the mid-first chapter on that Marlow starts talking about Kurtz the very man who fascinates him. From the beginning, Marlow begins to speak about Kurtz's genius and relates that for us, "He is a very remarkable person" (Conrad, 2013, p. 20) according to the chief accountant. More often than not, Marlow represents the others' verbatim words when it comes to a conversation about Kurtz. This is to show the extent of credibility he is trying to reach in relating facts about Kurtz. He finishes this first chapter by emphasising that he is "curious to see whether [Kurtz] who had come out equipped with moral ideas of some sort, would climb to the top after all and how he would set about his work when there" (Conrad, 2013, p. 37). The remaining two chapters keep the same form of the first one; they are ongoing series of direct speech that represents Marlow's reflections on what was going on during his journey towards Kurtz.

The words of the anonymous frame narrator of the tale guides us through the stream of words uttered by Marlow. They play the role of stage directions, so to speak. Each time he introduces Marlow's utterances he subtly enable us to form an idea about Marlow's frame of

mind. Thus, the series of free indirect discourse (FID) related to the frame narrator tells the reader what to expect from the message to come by Marlow. So, in "said Marlow suddenly", "[Marlow] said, very slowly", "[Marlow] said, in a hesitating voice" and "[Marlow] paused again as if reflecting" (Conrad, 2013) the frame narrator signals Marlow's uncertainty. As a result, one is warned not to take Marlow's story at face value. Instead, it needs more reflection for:

> Marlow was not typical…and to him the meaning of an episode was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze, in the likeness of one of these misty halos that sometimes are made visible by the spectral illumination of moonshine (Conrad, 2013, p. 4).

By and large, Conrad basically uses a series of direct speech to represent Marlow's speech and thought. In doing so, Conrad employs dexterously an anonymous frame narrator to distance himself from the narrative and provide his readers with some useful clues about Marlow's thought. In fact, it would be safe to some extent to say that Marlow gives space to Conrad. It becomes easier for Conrad to use Marlow as a vehicle for his own views.

Regarding point of view on the psychological plane in *Heart of Darkness*, one can say, safely, that it displays Marlow's mental turmoil. His state of mind seems never settle down during his journey towards Kurtz. As a result, we can notice a shift in vantage point throughout the story. Sometimes, he condemns the whites and shows pity for the blacks. Yet, he disdains the latter in several occasions. This psychological side of point of view shows, clearly, but one facet of point of view in the novella.

To another aspect of point of view which is the spatio-temporal one. The novella exhibits Marlow's verbatim words, as a result, the deictic expressions in the text belongs to him. These deictic expressions reflect both the physical angle of the viewpoint and the time angle. The bulk

of the spatio-temporal deixis, which belong to Marlow, signals his proximity to the major events that took place in his way to bring Kurtz back. Yet, this fact bear witness to conflicting ideas that result in an unstable point of view and unclear ideology.

A narrative manifests an ideology; *Heart of Darkness* is no exception. Thus, being the vehicle for ideology, Marlow's diction needs to be scrutinised in order to analyse point of view at the ideological plane. Marlow has established two contrasting worlds via his narration, namely the black and the white or the self and the other. The creation of this dichotomy and Marlow's indecisive persona make it hard for one to form a clear and firm idea about the ideological view.

To conclude, one may say that a work of fiction offers an interpretation of the world. This interpretation is the outcome of a given point of view. The latter is the culmination of different constituents that need to be analysed. The analysis of these constituents in *Heart of Darkness* turned out to be not entirely reliable due to Marlow's ambivalence.

II.6. Critical Responses of the Novella

Of all Conrad's works, *Heart of Darkness* seems to lend itself best to renewed criticism. Early critics qualifies the novella as being one of the events of the literary year and a masterpiece (Armstrong, 2006). To echo Bloom (2009), the novella has been analysed more than any other work of literature that is taught in colleges and universities, which he has attributed to Conrad's "unique propensity for ambiguity". Further, the English critic F. R. Leavis (2011) drew attention to Conrad's "adjectival insistence upon inexpressible and incomprehensible mystery." Whether or not Conrad meant what it has been being said about the novella, the interplay between its content and form maintained and is still maintaining the momentum of its literary criticism.

Heart of Darkness was published serially in *Blackwood's Magazine* in 1899. However, it was not seriously reviewed until 1902, when it was reprinted in a volume along with two other short stories, *The End of the Tether* and *Youth* the one that lends its name to the volume. Ironically, at that time, early reviewers seemed less preoccupied with *Heart of Darkness*. *The End of the Tether* and *Youth* overshadowed it. As a result, it was least popular of the three tales. Remarkably, in an unsigned 1902 review, Conrad's close literary friend Edward Garnett (Sherry, 1973) called the novella "a consummate piece of artistic diablerie" that presented:

> An analysis of the deterioration of the white man's *morale*, when he is let loose from
> European restraint, and planted down in the tropics as an emissary of light armed to the
> teeth, to make trade profits out of the subject races.

In a personal letter dated 22 December 1902, Conrad responded to Garnett's review and wrote, "My dearest fellow you quite overcome me. And your brave attempt to grapple with the foggishness of *Heart of Darkness* , to explain what I myself tried to shape blindfold, as it were, touched me profoundly" (Murfin, 1996). In short, one can say that Garnet's early response brought more attention to the novella.

Hailed as one of the most inspiring literary works that still enriching the critical library, *Heart of Darkness* has outlived its creator and has given him a second life. Be it consciously or unconsciously, readers as well as critics have been immortalising the work. For the former by trying always to read it anew "to grapple with the foggishness" (Shaffer, 1993) and grasp the significance of what happened to Kurtz and Marlow. On the other hand, the critics breathe life into the novella through their sustained search for new ways to approach it to generate an interpretation. Accordingly, both readers and critics agree on the fact that grasping Marlow's story is far from straightforward.

Some early readers of Conrad failed to find his images any more definite than his ideas. Thus far, *Heart of Darkness* has not been decidedly reader-friendly. Its unstructured plot, its embedded narrative and Marlow's disembodied voice gather together to render the process of deciphering Conrad's cryptic message hard for a layperson. In his essay *"The Pride of Mr Conrad,"* first published in 1921, E. M. Forster accused Conrad of being "misty" at "the edges" as well as "in the middle" (Stape, 2014). Forster was not the sole one to note the obscurity of novella. The poet John Masefield announced that there is "too much cobweb" in the story, that Conrad's style, in general, is neither "clear and fresh like that of Stevenson" nor "vigorous, direct, effective, like that of Mr. Kipling," (Spittles, 1992) . To sum up, one can safely assert that the darkness that overwhelms the novella is the secret behind its success, yet and despite the fact that it is a challenging work of art, it is still captivating readers and critics.

To summarise, Conrad's "high water mark of talent" *Heart of Darkness* has succeeded in securing him a place among canonical writers (Page, 2016). It has been fascinating readers and critics due its unstable meaning. Its power lies in its timelessness and equivocality. We turn to it time and again to find some nourishment for our literary souls. Suffice it to say that the novella lends itself to a certain kind of involvement that goes far beyond the black and white of the printed pages.

II.7. The Equivocality of *Heart of Darkness*

Among the most controversial issues relating to *Heart of Darkness*, one can note, is Conrad's attitude toward race and colonialism. Though most critics deem that the novella debunks imperialistic exploitation, other commentators, such as the African novelist Chinua Achebe (2016), attribute racist tendencies to Conrad. Moreover, he describes the work as a "deplorable book"Achebe (2016). On the contrary, Achebe's critique prompted staunch defenses of Conrad's novella. Cedric Watts the British academic, among many other critics,

views it differently. He verily believes that "*Heart of Darkness* [is] one of the greatest works of fiction" (Watts, 1983) and goes on to rebut Achebe's charges. What follows is a discussion of these two postcolonial opposing readings of the novella as far as race is concerned.

Chinua Achebe is the author of the celebrated novel *Things Fall Apart* 1958. He is also a poet, a teacher, and a critic. His critical essay "An Image of Africa: Racism in Conrad's 'Heart of Darkness'" 1975 has influenced several decades of Conrad criticism. In this very essay, he alleges that Conrad is simply and undeniably "a thoroughgoing racist" (Achebe, 2016). According to Achebe, *Heart of Darkness* vilifies Africa as "the antithesis of Europe and therefore of civilization" (Achebe, 2016). Moreover, the African is dehumanised and belittled, considered as bizarre and odd creature. Conrad, with regard to Achebe, "chose the role of purveyor of comforting myths." (Achebe, 2016) to avoid a conflict with his readers. Additionally, Achebe signals the fact that Conrad does not bestow language, a human faculty that differentiates mankind from animals, on the "rudimentary souls" (Conrad, 2013, p. 64). Lamenting Conrad's use of Africa as a backdrop for the story of a supposedly civilised European, Achebe condemns the work for perpetuating a distorted image of Africa. To conclude, Achebe's critique of the novella has been provoking an extensive defence of Conrad.

In his 1983 essay entitled "A Bloody Racist": About Achebe's View of Conrad, Cedric Watts commented on Achebe's "An Image of Africa: Racism in Conrad's 'Heart of Darkness'". In fact, Watts' essay is an attempt to defend Conrad's tale against Achebe's racial claims. Watts' first point is that even among blacks, there are those who do not consider Conrad's work as a racist one. He goes further to assert that Achebe decontextualized the novella, "If [he] had but recalled that *Heart of Darkness* appeared in 1899…he might have been more prepared to recognise various unconventional qualities of Conrad's tale" (Watts, 1983). Further, Watts draws attention to Achebe's self-contradiction. At the very beginning of his essay, Achebe declares, "Conrad is undoubtedly one of the great stylists of modern fiction and a good

storyteller into the bargain", then later he moves to describe his novella as a "deplorable book" (Achebe, 2016). As a result, according to Watts, Achebe's "denunciations do have an ironic effect of drawing attention to the very strengths [of the work]" (Watts, 1983).

As far as Achebe's claim that Conrad is a mere "purveyor of comforting myths" is concerned, Watts affirms Conrad's utter condemnation of those myths. For Watts, the tale is organised in a way to first foreground those myths then undermine them. To put in another way, Conrad, in his novella, relentlessly attacks the myth of the superiority of the white civilisation over savagery, the myth that imperialism is an inevitable task of the white man to "wean[ing] those ignorant millions from their horrid ways" (Conrad, 2013, p. 13). In short, *Heart of Darkness* categorically debunks those myths with Marlow's "and this also… has been one of the dark places of the earth" (Conrad, 2013, p. 3).

Watts refutes what is asserted by Achebe as regards to the dehumanisation of the blacks and Conrad's refusal to bestow language on them. He insists on the fact that the novella amply protests against such a claim. To back his argument Watts said, "Of all the people described, by far the happiest, healthiest, and most vital are the group of blacks…" (Watts, 1983). Furthermore, as believed by Watts, Achebe's arguments seem weak. The black woman can definitely speak "…she talked like a fury to Kurtz for an hour…" (Conrad, 2013, p. 79). Watts refutes Achebe's claim that Conrad confer language on the blacks only to condemn themselves out of their mouths "Catch'im…Eat'im" (Conrad, 2013, p. 50). He asserts that Conrad does so also with the whites repeatedly "[The manager] did not ask me to sit after twenty-mile walk…he had no genius for organizing, for initiative, or for order even" (Conrad, 2013, pp. 24-25). In brief, Watts' arguments apropos of Achebe's claims about language and the issue of dehumanisation seem more or less reasonable, yet it needs more elaboration.

Achebe is a man of colour and Watts is a white; the former perceives *Heart of Darkness* from a once persecuted nation perspective, the other tries to redress this view from a moderate angle. Both of them advance his arguments as far as Conrad and his novella are concerned. Achebe's arguments sound a little biased. On the other hand, Watts' counterarguments looks more persuasive and rational. Yet, and despite what it has been presented previously, neither Achebe's arguments nor Watts' rebuttals are built on a solid background. They are merely a thematic-based discussion of the tale. Finally, I suggest that a systemic functional grammar-based study of the work might lend, to a considerable extent, credibility to the discussion of the work.

II.8. Conclusion

To sum up, it is quite safe to say that Conrad's masterpiece constant, varied discussion and critical interpretation have ensured it a clearly distinguishable rank at the surface of the literary scene. The novella remains enormously popular, yet, controversial in contemporary times. Now, it is considered as the most studied work of literature in universities and colleges. This noteworthiness of the novella is due to Conrad's fine style of language that is still captivating readers as well as critics. The third chapter proposes an analysis of the novella language along transitivity patterns in the hope of scrutinising Marlow's slant with regard to Africa and Africans.

Chapter Three: Data Analysis along Transitivity Patterns

III.1. Introduction

Language is the dress of thought. It enables us, we human beings, to interact with what is going on around as well as inside us. It is a means for constructing our own vision of the world. At this stage, the clause occupies a crucial role for "it embodies a general principle for modelling experience, namely the principle that reality is made up of processes" (Halliday, 1994, p. 106). These processes, which are of different types, together with their participants and their attendant circumstances reflect the transitivity system of a given clause. An analysis of this transitivity system makes salient who does what to whom when where and how.

The fact that each individual has their own linguistic style is indisputable. Moreover, it implies that not only do they uniquely express themself, but also that they will, consciously or not, accentuate particular aspects when using language to represent their own reality. The syntactic and semantic choices they opt for to communicate serve to reveal their slant. Further, they are rooted in the belief that one tailors their discourse to meet their perception of a situation and the messages they wish to transmit. Accordingly, a text provides the reader with its writer's conception of the world he is in interaction with.

An analysis of the transitivity system in *Heart of Darkness* allows us to check whether or not Achebe's claims are well founded as regards the novella. This system is composed of three main components, namely the process itself, the participants in the process, and the circumstances associated with the process. Pursuing this analysis proves that the transitivity system can analyse clauses effectively, and can solve the problem of the ambiguity that gives birth to the equivocality of the story. Precisely, analysing the processes (the verbal groups), the participants (the nominal groups) and the circumstances (the adverbial groups or prepositional

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phrases) present in the novella is the means whereby one can refute Achebe's arguments and confirm Watts' or the other way around.

My point of departure, as far as this analysis is concerned, is Achebe's accusations that Conrad is obsessed with the word nigger. According to Achebe, "Conrad had a problem with niggers. His inordinate love of that word itself should be of interest to psychoanalysts" (Achebe, 2016). Against this background, I have chosen to analyse seven excerpts that incorporate this very word, nigger. Thereof, with Halliday's transitivity model of analysis in mind, I have designed this chapter to meet my aforementioned aim as follows. First, I analyse these excerpts in terms of processes types. Then, I move to analyse the participants in these processes. Finally, I examine the circumstances associated with the latter. The results of this analysis will be discussed further in the last chapter.

III.2. Marlow's, Fresleven's, and the Natives' Transitivity Profiles

Excerpt 1

"I got my appointment—of course; and I got it very quick. It appears the Company had received news that one of their captains had been killed in a scuffle with the natives. This was my chance, and it made me the more anxious to go. 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. Yes, two black hens. Fresleven—that was the fellow's name, a Dane—thought himself wronged somehow in the bargain, so he went ashore and started to hammer the chief of the village with a stick. Oh, it didn't surprise me in the least to hear this, and at the same time to be told that Fresleven was the gentlest, quietest creature that ever walked on two legs. No doubt he was; but he had been a couple of years already out there engaged in the noble cause, you know, and he probably felt the need at last of asserting his self-respect in

some way. Therefore he whacked the old nigger mercilessly, while a big crowd of his people watched him, thunderstruck, till some man—I was told the chief's son—in desperation at hearing the old chap yell, made a tentative jab with a spear at the white man—and of course it went quite easy between the shoulder-blades. Then the whole population cleared into the forest, expecting all kinds of calamities to happen, while, on the other hand, the steamer Fresleven commanded left also in a bad panic, in charge of the engineer, I believe. Afterwards nobody seemed to trouble much about Fresleven's remains, till I got out and stepped into his shoes. I couldn't let it rest, though; but when an opportunity offered at last to meet my predecessor, the grass growing through his ribs was tall enough to hide his bones. They were all there. The supernatural being had not been touched after he fell. And the village was deserted, the huts gaped black, rotting, all askew within the fallen enclosures. A calamity had come to it, sure enough. The people had vanished. Mad terror had scattered them, men, women, and children, through the bush, and they had never returned. What became of the hens I don't know either. I should think the cause of progress got them, anyhow. However, through this glorious affair I got my appointment, before I had fairly begun to hope for it (Conrad, 2013, pp. 8–9).

This excerpt is taken from chapter one. It chronicles, through Marlow's words, the rationale behind the death of his white fellow man, Captain Fresleven, at the hands of an unnamed native. Consequently, according to Marlow, that incident led to his appointment by the Company.

The transitivity system verbalizes the ways in which Marlow encodes, via language, his mental picture of his journey towards Kurtz. The analysis of these system components will provide insights into the story. In other words, it allows the investigation of "choice of process types and participants roles seen as realizing interactants' encoding of their experimental

reality" (Eggins, 1994, p. 220). Table 5 summarises the distribution of the types of the processes present in this excerpt.

According to Table 5, the transitivity analysis of excerpt 1 reveals a number of 62 processes. The material process is the most frequently used one. The number of this process is 32 and its proportion to the total ranking clauses (N= 263) is 12.17%. By contrast, the less frequently used process is the verbal with a number of two and a proportion of 0.76% to the total ranking clauses. Finally, we find an equal number of the mental and relational processes with a number of 10, and a proportion of 3.80% for each to the total ranking clauses.

Table 5

Process Choice in Excerpt 1

Feature	N	Percent
Grammatical Rank	N= 263	
Process	62	23.57%
Participant	72	27.38%
Circumstance	51	19.39%
Configuration	54	20.53%
Clause Type	N= 263	
Material	32	12.17%
Mental	10	3.80%
Verbal	2	0.76%
Relational	10	3.80%

The material process is the process of doing or happening. We can identify six types of participant that can be involved in this process. The first one is the actor. It is the key participant, the one performing the action. The second is the goal. It is the one affected by the action. The third participant class is the scope. It remains unaffected by the action. Moreover, the fourth participant is the attribute. As its name suggests, it is a quality ascribed or attributed to an entity. The last two participant categories are the client and the recipient. They are the one for whom/which the action occurs and the receiver of goods or services respectively. To sum up, the material process is the process of doing. The participants that can be engaged in this process are the actor, the goal, the scope, the attribute, the client and the recipient.

The high recurrence of material processes reflects frequent referential concepts of happening, or doings performed by the participants. This refers to the characters' experiential world that features an effective situational development. Additionally, the frequency of material processes bespeaks a notion of power through a recurrent use of action verbs in the discourse. In short, "a 'material' clause construes a quantum of change in the flow of events" (Halliday, 2013, p. 224).

The verbal process encompasses any mode of expressing and indicating, and goes even beyond nonverbal, such as showing. Three participants can be associated with this process. They are the sayer or the addresser, the receiver who is the addressee or the entity targeted by the saying and the verbiage that is the content of what is said or indicated. The small number of verbal processes in this very excerpt signifies that Marlow is not heavily involved in verbal interaction with those around him.

The mental process has to do with affection, cognition, desiring or perception. It can entail a senser and/or a phenomenon as participants. The former is the one who feels (emotionally), thinks, and perceives. The latter is that which is felt (emotionally), thought about, or perceived.

To another type of process which is that of relational. It is concerned with being, becoming, or possessing. Moreover, it is either identifying or attributive. Further, this process category necessitates two participants. While the identifying process engages a token and a value as participants, a carrier and an attribute are the participants involved in the attributive process.

With the second relatively less numbers, the relational and the mental processes allude to the following. On the one hand, the relational process demonstrates Marlow's self-disclosure, characterisation of other's qualities and identification of what surrounds him. On the other hand, the mental process reflects Marlow's involvement in consciousness and the inner world.

Depending on what have been mentioned earlier and according to the transitivity choice annotations in Figure 11, one can reconstruct Marlow's transitivity profile. Thus, a careful consideration of this profile should conjure up the image Marlow holds about Africa and its natives.

Figure 11 indicates that there are 13 processes associated with Marlow. Among these processes, we find eight material processes and five mental. The investigation of the participant types involved in these processes signals that Marlow is seven times an actor and only one time a goal. Besides, he figures as a senser as many as five times. As a result, among the total number of the analysed clauses, Marlow participates in 25% and 50% of the material clauses and the mental respectively.

Being an actor in a material clause implies having the power to do something to another entity "goal", or bringing about a change. In other words, it is, more or less, an index of social power hierarchy exercised by social actors or other entities. As such, it has an ineluctably ideological dimension.

Figure 11

Transitivity Annotation in Excerpt 1

I got my appointment—of course; and I got it very quick.

Element		
Client	Process	Goal

Element			
Client	Process	Goal	Circumstance

It appears the Company had received news that one of their captains had been killed in a scuffle with the natives.

Carrier	Process	Element					
		Attribute					
		Recipient	Process	Goal	Goal	Process	Circumstance

This was my chance, and it made me the more anxious to go.

Element		
Carrier	Process	Attribute

Element			
Actor	Process	Goal	D-Obj

It was only months and months afterwards, when I made the attempt to recover what was left of the body,

Element						
Element			Circumstance	Circumstance		
Carrier	Process	Attribute		Actor	Process	Goal	D-Obj
						Process	Goal

that I heard the original quarrel arose from a misunderstanding about some hens. Yes, two black hens.

Element		
Cicumstance		
Senser	Process	Phenomenon

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Fresleven—that was the fellow's name, a Dane—thought himself wronged somehow in the bargain, so he went ashore

Element					
Senser	Process	Phenomenon	Actor	Process	Circumstance
Token	Process	Value			

and started to hammer the chief of the village with a stick.

Element		
Process	Goal	
Process	Goal	Circumstance

Oh, it didn't surprise me in the least to hear this, and at the same time to be told that Fresleven was the gentlest,

Element				
Phenomenon	Process	Senser	Process	Verbiage
			Carrier	Process	Attribute

quietest creature that ever walked on two legs.

Element
Verbiage
Attribute

No doubt he was; but he had been a couple of years already out there engaged in the noble cause, you know, and

Element				
Carrier	Process	Attribute	Process	Carrier

he probably felt the need at last of asserting his self-respect in some way.

Element				
Senser	Circumstance	Process	Phenomenon	Circumstance

Therefore he whacked the old nigger mercilessly, while a big crowd of his people watched him, thunderstruck,

Element					
Actor	Process	Goal	Circumstance	Circumstance	Circumstance
				Senser	Process	Phenomenon

till some man—I was told the chief's son— in desperation at hearing the old chap yell, made a tentative jab with a spear

till some man—I	was told	the chief's son—	in desperation at hearing the old chap yell,	made	a tentative jab with a spear
			Element		
Actor			Circumstance	Process	Goal
	Receiver	Process	Verbiage		

at the white man— and of course it went quite easy between the shoulder-blades.

at the white man—	and of course it	went	quite easy	between the shoulder-blades.
		Element		
Recipient	Actor	Process	Circumstance	Circumstance

Then the whole population cleared into the forest, expecting all kinds of calamities to happen, while, on the other hand,

Then	the whole population	cleared	into the forest,	expecting all kinds of calamities to happen,	while, on the other hand,
			Phenomenon		
Circumstance	Actor	Process	Circumstance	Circumstance	Circumstance

the steamer Fresleven commanded left also in a bad panic, in charge of the engineer, I believe.

the steamer Fresleven commanded	left	also in a bad panic,	in charge of the engineer,	I	believe.
		Phenomenon			
Actor	Process	Circumstance	Circumstance	Senser	Process

Afterwards nobody seemed to trouble much about Fresleven's remains, till I got out and stepped into his shoes.

Afterwards	nobody	seemed	to trouble much about Fresleven's remains, till	I	got out	and stepped	into his shoes.
			Element				
Circumstance	Carrier	Process	Attribute	Actor	Process	Process	

I couldn't let it rest, though; but when an opportunity offered at last to meet my predecessor,

I	couldn't let	it	rest, though; but when	an opportunity	offered	at last	to meet	my predecessor,
			Element					
Actor	Process	Goal	Circumstance	Actor	Process	Circumstance	Process	Goal

the grass growing through his ribs was tall enough to hide his bones. They were all there.

the grass growing through his ribs	was	tall	enough	to hide his bones.	They	were	all there.
	Element					Element	
Carrier	Process	Attribute	Circumstance	D-Obj	Carrier	Process	Attribute

The supernatural being had not been touched   after he   fell.

Element			
Goal		Process	Circumstance
			Actor	Process

Actor: he | Process: fell

And the village was deserted, the huts   gaped   black, rotting, all askew within the fallen enclosures.

Element					
Goal	Process	Carrier	Process	Attribute	Circumstance

A calamity had come   to   it,   sure enough.   The people had vanished.

Element				Element	
Actor	Process	Goal	Circumstance	Actor	Process

Mad terror had scattered them, men, women, and children, through the bush, and they   had never returned.

Element					
Actor	Process	Goal	Circumstance	Actor	Process

What became of the hens   I   don't know   either.   I   should think   the cause of progress got them, anyhow.

Element				Element			
Phenomenon	Senser	Process	Circumstance	Senser	Process	Phenomenon	Circumstance
						Actor	Process	Goal

However,   through this glorious affair I   got   my appointment, before I   had fairly   begun   to hope for it.

Element					
Circumstance	Circumstance	Client	Process	Goal	Circumstance
					Actor	Circumstance	Process	Process	Phenomenon

Actor is the most ascribed role to Marlow in this excerpt. This kind of participants exercise, apparently volitionally, their power to act materially on another participant, a goal. This goal can be an animate or an inanimate entity. The overall processes done by Marlow as an actor does affect solely inanimate entities.

Turning to other processes that are as important as the previous ones, the mental. These processes show Marlow as a senser of the events that occur around him. The mental processes that exist in this passage portrays Marlow as a cognitive senser in four clauses and as a perceptive in only one. Moreover, he exerts a power, an internal one, to respond to an external stimulus with no effect on another participant.

Perception and cognition play pivotal roles in our mental life. Perception puts us in contact with our present surroundings, while cognition is what makes us able to form beliefs, make decisions, and so on. Precisely speaking, Marlow's mental profile suggests that he is a mere man of reflection rather than action.

Furthermore, Marlow uses the process "hear" which does include neither intention nor an effort or even a reflection. He reports what he heard. Thus, the phenomenon "the original cause of the quarrel" does not reflect his own vision about the natives in this case. Conversely, when it comes to the events that led to the killing of his predecessor and its aftermath, a cognitive senser is called back to consciously reflect on the phenomenon.

First, Marlow's use of the cognitive process "surprise" in the negative form denotes his thoughtful response to the incident of the whack of the "chief of the village" by Fresleven. As such, he tries to justify and redeem the latter's deed. Second, with the use of the process "believe" that indicates a more deeply considered and committed position, Marlow represents the village and its people where the incident took place. Accordingly, the natives are blamed for the whole affair then. Third, when it comes to the black women in question, he is not aware

about their destiny, he does not "know". In brief, the mental processes along with the phenomena associated with them used in this excerpt display a prejudice towards Fresleven and this according to the then Company's established doctrine.

Mental clauses gives life to the inner reality of our consciousness. Nevertheless, the whole story does not stop here. Our world is based on relations; we relate one thing in terms of another. We attribute, characterise, and identify entities, things and concepts. This universe of relations is construed via the lexicogrammar of relational clauses.

Relational clauses are present in this extract as many as the mental ones. Precisely, they belong to the intensive type of the attributive relational mode in most of the time. While an attribute is ascribed to an entity in this mode, a relationship of sameness between two entities is established through the intensive type. In our case, Fresleven is the one whom the bulk of the relational clauses revolves around. Consequently, Fresleven's character is foregrounded at the expense of the other characters present in this excerpt, mainly the natives. Clearly, the relational clauses in this passage overshadow the villagers, yet they depict Fresleven shouldering "the white man's burden" (Kipling, p. 321).

As for the natives and Fresleven, the juxtaposition of the processes ascribed for each one of them reveal the following. The chief of the village is presented in two material clauses as a goal. Contrary to Fresleven who is the actor, the initiator of the action, the old nigger is introduced as a patient, the one who suffers or undergoes the processes of the white man. In both clauses, the old chap is portrayed as helpless and powerless. Furthermore, it is the same case with the other villagers. They are not granted the power of action except in the incident of killing. In short, this comparison shows that the natives, unlike the white man, are not granted the power of action and if any, it is a goal-less.

To conclude, according to Hasan (1988), "part of the basis of our perception of what a person is like derives from knowing what sort of participant roles are ascribed to that person". Linguistically speaking, both Table 5 and figure1 represent clearly Marlow's, Fresleven's, and the natives' transitivity profiles. For the first, he is more like a man of thought, a senser, rather than a man of action. Generally, when represented as an actor, his actions are goal-less otherwise, they affect only inanimate entities. On the other hand, the maintenance of dominance plays a crucial role in the assignment of participants. Hence, in this excerpt, Fresleven is depicted as an active actor whose deeds affect the natives whom, in their turn, are identified as frail, goal-less actors in most of the time.

III.3. Marlow's Perspective on the Company's chief accountant and the Natives

Excerpt 2

I shook hands with this miracle, and I learned he was the Company's chief accountant, and that all the book-keeping was done at this station. He had come out for a moment, he said, 'to get a breath of fresh air. The expression sounded wonderfully odd, with its suggestion of sedentary desk-life. I wouldn't have mentioned the fellow to you at all, only it was from his lips that I first heard the name of the man who is so indissolubly connected with the memories of that time. Moreover, I respected the fellow. Yes; I respected his collars, his vast cuffs, his brushed hair. His appearance was certainly that of a hairdresser's dummy; but in the great demoralization of the land he kept up his appearance. That's backbone. His starched collars and got-up shirt-fronts were achievements of character. He had been out nearly three years; and, later, I could not help asking him how he managed to sport such linen. He had just the faintest blush, and said modestly, 'I've been teaching one of the native women about the station. It was

difficult. She had a distaste for the work.' Thus this man had verily accomplished something. And he was devoted to his books, which were in apple-pie order.

Everything else in the station was in a muddle—heads, things, buildings. Strings of dusty niggers with splay feet arrived and departed; a stream of manufactured goods, rubbishy cottons, beads, and brass-wire sent into the depths of darkness, and in return came a precious trickle of ivory (Conrad, 2013, pp. 20–21).

This descriptive passage is excerpted from the first part of the novella. It incorporates a relatively detailed portrayal of the Company's chief accountant, the white man. It represents a marked contrast between the latter's world and the rest of the station. These two conflicting worlds construct a dichotomy in Marlow's mind, between the white man who fascinated him in every way and the other chaotic world that surrounds the ivory trade. Analysing the process types present in these lines permits reading Marlow's perception of the niggers' situation anew.

The table, in the next page, is a summary of the process types opted for in this passage. The transitivity analysis of excerpt 2 reveals a total number of 14 material processes. These processes represent a percentage of 9.46% of the total ranking clauses (148). The relational processes are almost as much as the material ones. They are 13 processes in general which expresses 8.78% of the total ranking clauses. The number of the verbal as well as the mental processes is much lower. It shows the existence of three verbal processes and only one mental. They stand for 2.025% and 0.68% of the total ranking clauses. To summarise, it is quite safe to say that material and relational processes preponderantly dominate this excerpt.

The highest proportion use of material processes implies that this passage mostly tells about Marlow's extrinsic world, experience of physical actions, and events. It is more concerned with the question of what he and those around him did, and what happened to them.

Table 6

Process Choice in Excerpt 2

Feature	N	Percent
Grammatical Rank	N=148	
Process	35	23.65%
Participant	50	33.78%
Circumstance	20	13.51%
Configuration	34	22.97%
Clause Type	N=148	
Material	14	9.46%
Mental	2	1.36%
Verbal	3	2.025%
Relational	13	8.78%

Marlow opted for relational processes "to encode the relationships of being and having between [the company's chief accountant, the natives, and himself]" (Butt et al., 2003).As such, he relates each participant to its identity or description. Furthermore, we notice from Table 6 the least presence of mental processes, be it perceptive, cognitive, desiderative, or emotive. Ergo, one cannot expect the characters to be consciously involved in this excerpt. Besides, the characters' experience of speech events is less lexicalised according to Table 6. Hence, the situation implies that verbal interactions between the characters, as well as information attribution are infrequent. Figure 12 expounds on Table 6. It highlights the characters' transitivity profiles.

Figure 12

Transitivity Annotation in Excerpt 2

I shook hands with this miracle, and | I learned he was the Company's chief accountant,

I	shook	hands	with this miracle, and
Element			
Actor	Process	Goal	Circumstance

I	learned	he was the Company's chief accountant,		
Senser	Process	Phenomenon		
		Token	Process	Value

and that all the book-keeping was done at this station.

and that all the book-keeping	was done	at this station.
Element		
Phenomenon		
Goal	Process	Circumstance

He had come out for a moment, he said, 'to get a breath of fresh air.

He	had come out for a moment,	he	said,	'to get a breath of fresh air.
Element				
Verbiage		Sayer	Process	Verbiage
Actor	Process	Circumstance		

The expression sounded wonderfully odd, with its suggestion of sedentary desk-life.

The expression	sounded	wonderfully odd,	with its suggestion of sedentary desk-life.
Element			
Carrier	Process	Attribute	Circumstance

I wouldn't have mentioned the fellow to you at all, only it was from his lips that I first

I	wouldn't have mentioned	the fellow	to you	at all,	only	it	was	from his lips	that	I	first
Element											
Sayer	Process	Verbiage	Circumstance	Circumstance	Carrier	Process	Attribute			Senser	Circumstance

heard the name of the man who is so indissolubly connected with the memories of that time.

heard	the name of the man who	is	so indissolubly connected	with the memories of that time.
Element				
Process	Phenomenon			
	Carrier	Process	Circumstance	Attribute

Moreover, I respected the fellow. Yes; I respected his collars, his vast cuffs, his brushed hair.

Element				Element		
	Actor	Process	Goal		Actor	Process	Goal

Actor	Process	Goal
I	respected	the fellow.

Actor	Process	Goal
I	respected	his collars, his vast cuffs, his brushed hair.

His appearance was certainly that of a hairdresser's dummy;

Element			
Carrier	Process	Circumstance	Attribute
His appearance	was	certainly	that of a hairdresser's dummy;

but in the great demoralization of the land he kept up his appearance.

Element			
Circumstance	Actor	Process	Goal
in the great demoralization of the land	he	kept up	his appearance.

That 's backbone. His starched collars and got-up shirt-fronts were achievements of character.

Element			Element		
Carrier	Process	Attribute	Carrier	Process	Attribute
That	's	backbone.	His starched collars and got-up shirt-fronts	were	achievements of character.

He had been out nearly three years; and, later, I could not help asking him how he managed to sport such linen.

					Element			
Carrier	Process	Attribute	Circumstance	Actor		Process	Goal	D-Obj
He	had been	out nearly three years;	and, later,	I		could not help	asking him	how he managed to sport such linen.

He had just the faintest blush, and said modestly, 'I 've been teaching one of the native women

Sayer				Process	Circumstance	Verbiage		
Carrier	Process	Circumstance	Attribute			Actor	Process	Client
He	had	just	the faintest blush, and	said	modestly,	'I	've been teaching	one of the native women

about the station. It was difficult. She had a distaste for the work.'

		Element			Verbiage	
Circumstance	Carrier	Process	Attribute	Carrier	Process	Attribute
about the station.	It	was	difficult.	She	had	a distaste for the work.'

Thus this man had verily accomplished something. And he was devoted to his books, which were in apple-pie order.

Element				Element			
Actor	Circumstance	Process	Goal	Carrier	Process	Attribute	

					Carrier	Process	Attribute

Everything else in the station was in a muddle—heads, things, buildings.

Element		
Carrier	Process	Attribute

Strings of dusty niggers with splay feet arrived and departed; a stream of manufactured goods, rubbishy cottons, beads, and brass-wire

Element			
Actor	Process	Process	Goal

sent into the depths of darkness, and in return came a precious trickle of ivory.

Element			
Process	Circumstance	Process	Actor

The foregoing Figure 12 delineates the clause, clause as representation, present in excerpt 2. As a result, it spotlights the potential roles as well as processes assigned to each character. The analysis of the transitivity system of these clauses provides answers to the general question who does what to whom, where, how, when (Burton, 1982, p.200).

As for Marlow, like the previous passage he keeps always the same distance from what surrounds him. He takes part in seven processes of which we recognise him as an actor in four. Indeed, Marlow is involved in four material process, yet they are not action-based processes, processes that bring about a change or affect inanimate entities let alone animate ones. In the three remaining processes, Marlow appears as senser in two situations and as a sayer in one. He makes use of his senses to convey the image of the white man, the Company's chief accountant, for us. Actually, Marlow's transitivity profile shows the extent to which he is consumed by admiration for the white man's attractive appearance and the fact he could retain in the mess.

In addition, Figure 12 makes clear that the bulk of the processes used in this excerpt are assigned to the accountant the fact that signals him as an active effective figure in the station. How not when he is the one to whom "all the book-keeping" is assigned in the central station. Further, the relational processes mobilised by Marlow to identify and characterise the accountant suggest his rank vis-à-vis the natives. According to Marlow, the accountant "had verily accomplished something"; he succeeded in teaching one of the natives. Thus, he is considered one of "the emissar [ies] of light".

The native female also is present in this passage. Marlow tries to give a verbatim quote of the white man's attitude about her. She is depicted as a recipient of one of the accountant's services. He tries to "teach her about the station", yet she does not care. In "She had a distaste for the work", Marlow tries to give another white man's account of the natives as far as work is concerned. The accountant attributes laziness to the locals.

Importantly, the last paragraph of this excerpt is used as a foil for the accountant's tidy world. In this very excerpt, Marlow attributes a state of mess to everything else in the company station. The natives, niggers, are grouped under the heading of "everything else" as if they were objects. Verily, they are granted action, yet depicted as goal-less actors.

Overall, participant roles and process types assignment is but another way of telling and showing in this excerpt. Typically, these transitivity elements choice and attribution does reflect certain mind-set or worldview dictated by the authorial ideology. Transitivity annotation in excerpt 2 illustrates, once again, the supremacy of the white man over the natives.

III.4. The Natives through Marlow's Eyes

Excerpt 3

"No use telling you much about that. Paths, paths, everywhere; a stamped-in network of paths spreading over the empty land, through the long grass, through burnt grass, through thickets, down and up chilly ravines, up and down stony hills ablaze with heat; and a solitude, a solitude, nobody, not a hut. The population had cleared out a long time ago. Well, if a lot of mysterious niggers armed with all kinds of fearful weapons suddenly took to travelling on the road between Deal and Gravesend, catching the yokels right and left to carry heavy loads for them, I fancy every farm and cottage thereabouts would get empty very soon. Only here the dwellings were gone, too. Still I passed through several abandoned villages. There's something pathetically childish in the ruins of grass walls. Day after day, with the stamp and shuffle of sixty pair of bare feet behind me, each pair under a sixty-lb. load. Camp, cook, sleep, strike camp, march. Now and then a carrier dead in harness, at rest in the long grass near the path, with an empty water-gourd and his long staff lying by his side (Conrad, 2013, pp. 22–23).

In this extract, which is taken from the first part of the story, Marlow sketches his tramp towards the central station in an attempt to bring back Kurtz. A transitivity system analysis of this excerpt identifies the particular processes in Marlow's discourses revealing his attitude towards the niggers who were carrying the heavy loads for him.

Table 7 classifies the processes used in this excerpt.

Table 7

Process Choice in Excerpt 3

Feature	N	Percent
Grammatical Rank	N=72	
Process	18	25%
Participant	14	19.44%
Circumstance	17	23.61%
Configuration	17	23.61%
Clause Type	N=72	
Material	13	18.06%
Mental	1	1.39%
Verbal	1	1.39%
Relational	1	1.39%
Existential	1	1.39%

As we can see from Table 7, out of total 18 processes, the dominant process type is the material one with 13 processes. Its proportion to the total ranking clauses (N= 72) is 18.06%. On the contrary, the mental, the verbal, the relational, and the existential processes have the same equal minimal number that is one, and a proportion of 1.39% for each to the total ranking clauses (N=72). The dominance of the material clauses over the other types arouses a reasonable expectation of dynamism in this excerpt.

The clause represents a pattern of experience through the system of transitivity: processes, participants, and circumstances. Accordingly, the processes determine the roles ascribed to each character. In other words, characters are determined via their actions. The following Figure 13 details the participants' roles and their contribution in construing Marlow's experience towards Kurtz.

According to the transitivity annotation in Figure 13, excerpt 3 starts with the only verbal process that exists in it. It has Marlow as its implied sayer (addresser) and those aboard the Nellie as receivers (addressees). From the very beginning, Marlow gives the impression that the details are dispensable compared to the essence of this mission, the repatriation of Kurtz. Thus, those whom he will encounter or accompany in his tram, precisely the natives, are but a means to fulfil his aim.

As it has been mentioned earlier, this passage is full of material processes that indicate action and happening. They are assigned, almost equally, to both Marlow and the "sixty pair" since they "camp, cook, sleep, strike camp, march" together along their way towards the central station.

Despite the fact that the mental process is present in only one occasion in this excerpt, it makes a notable exception. It comes after a relatively long description of the track that led Marlow and the sixty carriers to the central station. Indeed, the mental process is deployed to

Figure 13

Transitivity Annotation in Excerpt 3

No use telling   you   much about that.

Element		
Process	Receiver	Verbiage

Paths, paths, everywhere; a stamped-in network of paths spreading over the empty land, through the long grass, through burnt grass, through thickets, down and up chilly ravines, up and down stony hills ablaze with heat; and a solitude, a solitude, nobody, not a hut.

The population had cleared out a long time ago.

Element		
Actor	Process	Circumstance

Well, if a lot of mysterious niggers armed with all kinds of fearful weapons suddenly   took   to travelling on the road between Deal and

Element			
Actor	Circumstance	Process	Cicumstance

Gravesend, catching the yokels right and left to carry   heavy loads for them,   I   fancy   every farm and cottage thereabouts would

Element						
Cicumstance	Process	Goal	Client	Senser	Process	Phenomenon

get empty very soon.

Element
Phenomenon

Only here   the dwellings were   gone,   too.

Element				
Circumstance	Carrier	Process	Attribute	Circumstance

Still I passed through several abandoned villages. There's something pathetically childish in the ruins of grass walls.

Element					Element	
Circumstance	Actor	Process		Circumstance	Process	Existent
Still	I	passed		through several abandoned villages.	There's	something pathetically childish in the ruins of grass walls.

Day after day, with the stamp and shuffle of sixty pair of bare feet behind me, each pair under a sixty-lb. load. Camp, cook, sleep, strike camp,

Element				
Circumstance		Actor	Circumstance	Circumstance	Process
Day after day, with the stamp and shuffle of sixty pair of bare feet behind me,		each pair	under a sixty-lb. load.	Camp, cook, sleep, strike camp,

march.

Element
Process
march.

Now and then a carrier dead in harness, at rest in the long grass near the path, with an empty water-gourd and his long staff lying by his side.

allude to the fact that Marlow made a considerable mental effort that resulted in a meaningful comparison between two different worlds. Metaphorically speaking, he tried to reverse roles. By doing so, he projected the image of one of many hidden facets of colonialism, enslavement.

Like the previous passages, this one confirms the fact that Marlow is more a man of reflection. Repeatedly, he presents before the readers, and overtly criticizes and exposes the darkness brought by the white man who created an imbalance. Likewise, this excerpt alone poignantly presents the emptiness and the desolation in the colonised land, which is the result of the systematic exploitation of the native Africans for the satisfaction of the colonisers' ambition, power, and egoism. Paradoxically, this betokens that it is backwardness and darkness, instead of the ostentatious civilisation and progress that are brought into this otherwise rich land.

III.5. Marlow Comes Face to Face with the Nigger

Excerpt 4

"I strolled up. There was no hurry. You see the thing had gone off like a box of matches. It had been hopeless from the very first. The flame had leaped high, driven everybody back, lighted up everything—and collapsed. The shed was already a heap of embers glowing fiercely. A nigger was being beaten near by. They said he had caused the fire in some way; be that as it may, he was screeching most horribly. I saw him, later, for several days, sitting in a bit of shade looking very sick and trying to recover himself; afterwards he arose and went out—and the wilderness without a sound took him into its bosom again (Conrad, 2013, p. 27).

These lines from the first part of the novella, tells the story of a beaten nigger. In this extract, Marlow insists on the fact of beating rather than on the reason behind it. Accordingly,

he depicts the terrible state the nigger was in then. An inquiry into the processes used in this description should reveal much about Marlow's perspective on the state of the black man.

Table 8 gives a detailed count and percentage of the different types of processes that exist in this passage.

We can notice from Table 8 the following. Out of the total 23 processes, the dominant type is the material one with a number of 12. Its proportion to the total ranking clauses (N= 86) is 13.95%. On the contrary, the mental, the verbal, and the existential processes have the same equal minimal number that is one, and a proportion of 1.196% for each to the total ranking clauses (N=86). Last, the relational clauses are present with 5 processes and a 5.81% proportion to the total ranking clauses (N=86).

Table 8

Process Choice in Excerpt 4

Feature	N	Percent
Grammatical Rank	N=86	
Process	23	26.74%
Participant	23	26.74%
Circumstance	12	13.95%
Configuration	21	24.42%
Clause Type	N=86	
Material	12	13.95%
Mental	1	1.16%
Verbal	1	1.16%
Relational	5	5.81%
Existential	1	1.16%

The data in this table reflects a prolific use of material processes which is the same case in the previous passages. Needless to say, this extensive use indicates frequent referential concepts of doings, or happening carried out by the participants. The few number of verbal clauses denotes fewer verbal interactions between the interactants. Finally, a relatively higher number of relational clauses bespeaks the need to characterize and identify participants in this excerpt.

The next, Figure 14, will shed more light on the transitivity system components that help construe, more deeply, Marlow's experience towards Kurtz. It specifically stresses the process types, the participants involved in it directly or indirectly, and the attendant circumstances. As a result, it will "provide the models or schemata for construing [Marlow's actions, reactions, and reflections]" (Halliday, 2013, p. 220).

According to Figure 14, this excerpt revolves around the beaten nigger. Thus, he is ascribed most roles, yet the processes he is involved in limn him as an impotent character. He is an actor in eight processes, a goal in three, and a phenomenon in only one. As an actor, his actions, other than the case of fire, are goal-less, i.e. they are not extended to any entity. Besides, what substantiates his state of helplessness is the fact that he is depicted as a goal in heartrending scenes. More precisely, Marlow portrays the beaten nigger as a patient, the one who suffers from the white man's misdeeds.

Marlow figures in two occasions in this excerpt. He is assigned two participant roles, namely an actor and a senser. In the former, he is involved in a goal-less process which is the case in almost the whole previous passages. In the latter, he is an eyewitness to the white man's dreadful atrocity against the natives. Indeed, this very role, a senser, makes one feel deep empathy with the indigenous people of Africa.

Figure 14

Transitivity Annotation in Excerpt 4

I strolled up. There was no hurry.

Element		Element	
Actor	Process	Process	Existent

You see the thing had gone off like a box of matches. It had been hopeless from the very first.

Element			Element			
Senser	Process	Phenomenon	Carrier	Process	Attribute	Circumstance
		Actor / Process / Circumstance				

the thing had gone off like a box of matches:

Actor	Process	Circumstance

The flame had leaped high, drove everybody back, lighted up everything—and collapsed.

Element								
Actor	Process	Circumstance	Process	Goal	Circumstance	Process	Goal	Process

The shed was already a heap of embers glowing fiercely. A nigger was being beaten near by.

Element					Element		
Carrier	Process	Circumstance	Attribute	Circumstance	Goal	Process	Circumstance

They said he had caused the fire in some way; be that as it may, he was screeching most horribly.

Element					
Sayer	Process	Verbiage	Actor	Process	Circumstance

he had caused the fire in some way:

Actor	Process	Goal	Circumstance

I saw him, later, for several days, sitting in a bit of shade looking very sick and trying to recover himself;

Element										
Senser	Process	Phenomenon	Circumstance	Process	Circumstance	Process	Attribute	Process	Process	Goal

afterwards he arose and went out—and the wilderness without a sound took him into its bosom again.

Element										
Circumstance	Actor	Process	Process	Circumstance	Actor	Circumstance	Process	Goal	Circumstance	Circumstance

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To sum up, the transitivity annotation of excerpt four draws attention to roles assignment. As a result, it foregrounds each character's position. As for the native African, he is ascribed goal-less roles, and depicted via mental clauses that describe his real state, a state of powerlessness.

III.6. Deciphering Characters Relationship through Role Assignment

Excerpt 5

The moon had risen. Black figures strolled about listlessly, pouring water on the glow, whence proceeded a sound of hissing; steam ascended in the moonlight, the beaten nigger groaned somewhere. 'What a row the brute makes!' said the indefatigable man with the moustaches, appearing near us. 'Serve him right. Transgression—punishment— bang! Pitiless, pitiless. That's the only way. This will prevent all conflagrations for the future…Beyond the fence the forest stood up spectrally in the moonlight, and through that dim stir, through the faint sounds of that lamentable courtyard, the silence of the land went home to one's very heart—its mystery, its greatness, the amazing reality of its concealed life. The hurt nigger moaned feebly somewhere near by, and then fetched a deep sigh that made me mend my pace away from there (Conrad, 2013, pp. 30-31).

This excerpt is quoted from the first part of the story. It embodies, through Marlow's words, the scene of burning as well as the nigger who was wailing. This embodiment is the outcome of determined choices in the transitivity system. The latter configures a person's conception of reality in a systematic set of process types that express "all phenomena and anything that can be expressed by a verb: event, whether physical or not, state, or relations" (Halliday, 1985, p. 159).

Below is a table that categorises those processes used in this excerpt.

Table 9

Process Choice in Excerpt 5

Feature	N	Percent
Grammatical Rank	N=63	
Process	15	23.81%
Participant	17	26.98%
Circumstance	11	17.46%
Configuration	13	20.63%
Clause Type	N=63	
Material	10	15.87%
Verbal	2	3.17%
Relational	1	1.58%

Table 9 outlines the process types opted for in the corresponding excerpt. It shows a prevalence of material processes that number 10. The verbal and relational clauses number two and one respectively. The proportion of each process to the total ranking clauses (N= 63) is 15.87% for the material process, 3.17% for the verbal process, and 1.58 % for the relational process.

This uneven process types frequency is not arbitrary. It is a reflection of a certain mind-set about an experience. It also refers to the grammatical choices opted for that enable Marlow to make meaning about the world inside and around him. The analysis of the excerpt in question from the perspective of the experiential function involves inquiring into the choices in the grammatical systems of transitivity.

The transitivity annotation in excerpt 5 makes salient participant's roles, the processes they are involved in, and under which circumstances. As such, it helps construe Marlow's experience and, as a result, understanding his position as far as the Other is concerned.

According to Figure 15, the Native is present as an actor in four occasions and as a goal in only one. This excerpt like the previous ones is no exception. It introduces this character as a goal-les actor that alludes to the fact that his actions are not meant to bring about a change to either him or his surroundings. Hence, he has no free will to improve his situation. He is subjugated and exploited by his sadistic greedy master. In fact, this very excerpt, with reference to Figure 15, portrays the Native as feeble as a captive who is bewailing his destiny.

Another White Man's attitude towards the Natives is transmitted through his own words. Unquestionably, Marlow provides the reader with the indefatigable man's verbatim verbiage that shows his disdain for the Natives. The man with the moustaches uses two types of mood, namely the declarative and the imperative. In the former, he ascribes the black man an actor role, yet he describes him as a brute who caused a total mess. As such, he gives him an actor's power only to typify him as a wrongdoer. In the latter, the beaten nigger is assigned a goal role, to be specific a patient who undergoes an intense contempt. In brief, I suppose Marlow's use of another white man's verbatim words is but another way of diversifying perspectives towards the Natives and giving more credibility to his recounting.

Finally, unlike the preceding excerpts this one includes Marlow as a stage director, so to speak. He is not involved in any process save that of the last clause where he is affected by the black man's deep sigh. In this excerpt, Marlow tries to distance himself as far as possible and let the scene speaks out of itself. By applying this technique, Marlow enables the reader to evaluate carefully the situation, and contemplate seriously the relationship slave/master.

Figure 15

Transitivity Annotation in Excerpt 5

The moon had risen. Black figures strolled about listlessly, pouring water on the glow, whence

				Element					
Actor	Process	Actor	Process	Circumstance	Circumstance	Process	Gaol	Circumstance	Circumstance

proceeded a sound of hissing; steam ascended in the moonlight, the beaten nigger groaned somewhere.

				Element			
Process	Actor	Actor	Process	Circumstance	Actor	Process	Circumstance

'What a row the brute makes!' said the indefatigable man with the moustaches, appearing near us. 'Serve him right.

				Element						
	Verbiage							Verbiage		
Goal	Actor	Process	Process	Sayer	Circumstance	Process	Circumstance	Process	Goal	Circumstance

Transgression—punishment—bang! Pitiless, pitiless. That 's the only way. This will prevent all conflagrations for the future.

Element			Element			
Verbiage						
Carrier	Process	Attribute	Actor	Process	Goal	Circumstance

Beyond the fence the forest stood up spectrally in the moonlight, and through that dim stir, through the faint sounds of that lamentable

			Element			
Circumstance	Actor	Process	Circumstance	Circumstance	Circumstance	Circumstance

courtyard, the silence of the land went home to one's very heart— its mystery, its greatness, the amazing reality of its concealed life.

		Element	
Circumstance	Actor	Process	Circumstance

The hurt nigger moaned feebly somewhere nearby, and then fetched a deep sigh that made me

				Element						
Actor	Process	Circumstance	Circumstance	Circumstance	Circumstance	Process	Goal	Actor	Process	Goal

mend my pace away from there.

	Element	
	D-Obj	
Process	Goal	Circumstance

III.7. Unveiling the Fake End of the Noble Enterprise

Excerpt 6

Instead of rivets there came an invasion, an infliction, a visitation. It came in sections during the next three weeks, each section headed by a donkey carrying a white man in new clothes and tan shoes, bowing from that elevation right and left to the impressed pilgrims. A quarrelsome band of footsore sulky niggers trod on the heels of the donkey; a lot of tents, camp-stools, tin 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. Five such instalments came, with their absurd air of disorderly flight with the loot of innumerable outfit shops and provision stores, that, one would think, they were lugging, after a raid, into the wilderness for equitable division. It was an inextricable mess of things decent in themselves but that human folly made look like the spoils of thieving. This devoted band called itself the Eldorado Exploring Expedition, and I believe they were sworn to secrecy. Their talk, however, was the talk of sordid buccaneers: it was reckless without hardihood, greedy without audacity, and cruel without courage; there was not an atom of foresight or of serious intention in the whole batch of them, and they did not seem aware these things are wanted for the work of the world. To tear treasure out of the bowels of the land was their desire, with no more moral purpose at the back of it than there is in burglars breaking into a safe. Who paid the expenses of the noble enterprise I don't know; but the uncle of our manager was leader of that lot. In exterior he resembled a butcher in a poor neighbourhood, and his eyes had a look of sleepy cunning. He carried his fat paunch with ostentation on his short legs, and during the time his gang infested the station spoke to no one but his nephew. You could see these two roaming about all day long with their heads close together in an everlasting confab (Conrad, 2013, p. 36).

These lines comes at the end of the first part of the novella. They expresses Marlow's disappointment that he could not get the necessary material to fix his wretched steamboat. Further, they delineate his outlook on the issue of the white man's greedy nature and the black man servitude. The process type, in these lines, implies information about the participants of the communicative situation. The analysis of the transitivity system is a relevant technique for it should lay bare some hidden messages encoded with the choice of a particular process over another.

The next table breaks down the clauses present in this passage into their main constituents, namely processes, participants and circumstances.

Table 10

Process Choice in Excerpt 6

Feature	N	Percent
Grammatical Rank	N=130	
Process	31	23.85%
Participant	37	28.46%
Circumstance	37	28.46%
Configuration	26	19.99%
Clause Type	N=130	
Material	17	13.08%
Mental	3	2.31%
Verbal	1	0.77%
Relational	4	3.08%
Existential	1	0.77%

According to Table 10, the passage under discussion includes different types of processes. They range from 1 to 17 processes for each type. Correspondingly, we can count 1 verbal clause, 1 existential, 3 mental, 4 relational and 17 material. They, respectively, represent a proportion of 0.77%, 0.77%, 2.31%, 3.08%, and 13.08% to the total ranking clauses (N= 130) in this excerpt. Compared to the rest of process types, the material process predominates. Typically, it is characterised by action and happening processes that do suggest characters effecting changes and/or affecting other characters and/or entities.

The next figure will corroborate what has been discussed as regards to excerpt 6. It calls the reader attention to process choice as well as characters role designation, dynamism, and effectuality.

Figure 16 reveals that Marlow stands three times as a senser along the whole passage. Other than this, he keeps committed to describing what was going around him meticulously. As a senser, he tries to reflect on what was taking place before him. He is a thinker who seeks making sense of a world he appertains to. In fact, the use of a cognitive senser makes it clear that Marlow questions the background and the objectives of the Company he is working for.

Regarding the caravan, Marlow devotes a thorough description of it that enables one to assess the situation of the station which is but a sample of what is going on in the Company's other stations. Hence, each character is ascribed certain roles that suggests a particular standpoint. Besides, this role assignment help the reader locate the characters on the scale of effectiveness and dynamism (Hasan, 1989).

The Most role attributed to the caravan is actor. Actually, Marlow grants it this participant role, yet it is depicted in most of the time as goal-less. Indeed, it is void of any established principles or common sense let alone a noble end. In addition, he downgrades its members to a lot led by the manager's uncle whom he attributes qualities that allude to cunning,

Figure 16

Transitivity Annotation in Excerpt 6

Instead of rivets there came   an invasion, an infliction, a visitation.

Element		
Circumstance	Process	Actor

It   came   in sections   during the next three weeks, each section headed   by a donkey carrying a white man in new clothes

Element									
Actor	Process	Circumstance	Circumstance	Goal	Process	Actor	Process	Goal	Circumstance

and tan shoes,   bowing   from that elevation right and left   to the impressed pilgrims.

Element				
Circumstance	Process	Circumstance	Circumstance	Circumstance

A quarrelsome band of footsore sulky niggers trod   on the heels of the donkey; a lot of tents, camp-stools, tin boxes, white cases, brown bales

Element			
Actor	Process	Circumstance	Goal

would be shot   down in the courtyard, and the air of mystery would deepen   a little over the muddle of the station.

Element				
Process	Circumstance	Actor	Process	Circumstance

Five such instalments came,   with their absurd air of disorderly flight with the loot of innumerable outfit shops and provision stores, that,

Element		
Actor	Process	Circumstance
		Goal

one would think, they were lugging, after a raid, into the wilderness for equitable division.

		Element			
Senser	Process	Phenomenon			
		Actor	Process	Circumstance	Circumstance	Circumstance

It was an inextricable mess of things decent in themselves but that human folly made look like the spoils of thieving.

		Element				
Carrier	Process	Attribute	Actor	Process	Process	Attribute

This devoted band called itself the Eldorado Exploring Expedition, and I believe they were sworn to secrecy.

			Element		
Actor	Process	Goal	Senser	Process	Phenomenon

Their talk, however, was the talk of sordid buccaneers: it was reckless without hardihood, greedy without audacity,

		Element		
Carrier	Process	Attribute	Carrier	Process	Attribute

and cruel without courage; there was not an atom of foresight or of serious intention in the whole batch of them,

	Element	
Attribute	Process	Existent

and they did not seem aware these things are wanted for the work of the world.

		Element		
Carrier	Process	Attribute		
		Phenomenon	Process	Circumstance

To tear treasure out of the bowels of the land was their desire, with no more moral purpose at the back of it than there is in burglars breaking

Element		
Value	Process	Token	Circumstance

into a safe.

Element
Circumstance

Who paid the expenses of the noble enterprise I don't know; but the uncle of our manager was leader of that lot.

Element					
Phenomenon	Senser	Process	Token	Process	Value

In exterior he resembled a butcher in a poor neighbourhood, and his eyes had a look of sleepy cunning.

Element							
Circumstance	Carrier	Process	Attribute	Circumstance	Carrier	Process	Attribute

He carried his fat paunch with ostentation on his short legs, and during the time his gang infested the station spoke

Element						
Actor	Process	Goal	Circumstance	Circumstance	Circumstance	Process
					Actor	Process	Goal

to no one but his nephew.

Element	
	Goal

You could see these two roaming about all day long with their heads close together in an everlasting confab.

Element				
Senser	Process	Phenomenon	Circumstance	Circumstance

greed, and deceit. To wit, Marlow debunks the caravan, the station situation, and behind those, the Company.

Like the previous passages, the Natives are portrayed as goal-les actors that signals, once again, an aimless life. Even the process used to describe them walking is of interest. It implies that they are walking under heavy loads. Further, their position in the caravan serves identifying their role. They trod "on the heels of the donkey", led by their oppressor the white man who is supposed to an Emissary of light. To conclude, the processes associated with the Natives are but a clear hint to the miserable life they lead.

Strikingly, this excerpt gives vent to Marlow's frustration at both the Company's myth about civilisation and the Natives' deteriorating conditions of life. Hence, through a series of intensive attributive clauses, he condemns the former deeds that effect the latter's life. Effectively, this "central grammatical strategy [is used] for assessing by assigning an evaluative attribute to a carrier" (Halliday, 2013, p. 267). It accents the coloniser's transgressions in the name of civilisation that, eventually, have serious repercussions on the natives and their land.

Finally, to sum up the whole story behind this caravan Marlow makes use of another mode of relational clause. It is that of identifying, namely the intensive type. Therefore, in "To tear treasure out of the bowels of the land was their desire, with no more moral purpose at the back of it than there is in burglars breaking", Marlow despises the coloniser's behaviour. He identifies "their desire" by assigning it to a value "To tear treasure out of the bowels of the land". The circumstantial element "with no more moral purpose at the back of it than there is in burglars breaking" augments the clause and says it all.

III.8. A Moment of Epiphany

Excerpt 7

An athletic black belonging to some coast tribe and educated by my poor predecessor, was the helmsman. He sported a pair of brass earrings, wore a blue cloth wrapper from the waist to the ankles, and thought all the world of himself. He was the most unstable kind of fool I had ever seen. He steered with no end of a swagger while you were by; but if he lost sight of you, he became instantly the prey of an abject funk, and would let that cripple of a steamboat get the upper hand of him in a minute…That fool-helmsman, his hands on the spokes, was lifting his knees high, stamping his feet, champing his mouth, like a reined-in horse…The fool-nigger had dropped everything, to throw the shutter open and let off that Martini-Henry. He stood before the wide opening, glaring, and I yelled at him to come back, while I straightened the sudden twist out of that steamboat…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, distinct, incomplete, evanescent…No; I can't forget him, though I am not prepared to affirm the fellow was exactly worth the life we lost in getting to him. I missed my late helmsman awfully—I missed him even while his body was still lying in the pilot-house. Perhaps you will think it passing strange this regret for a savage who was no more account than a grain of sand in a black Sahara. Well, don't you see, he had done something, he had steered; for months I had him at my back—a help—an instrument…I had made up my mind that if my late helmsman was to be eaten, the fishes alone should have him. He had been a very second-rate helmsman while alive, but now he was dead he might have become a first-class temptation, and possibly cause some startling trouble (Conrad, 2013, pp. 56, 57, 64, 65).

In this excerpt, Marlow objectifies, so to speak, one of his crewmen, the helmsman. He describes him alive as well as dead. The late man was considered as an instrument whilst alive and no more than food for the mighty river creatures after death. Briefly, the abovementioned lines portrays an African through a white man's vision and the latter's preoccupation with the essence the former's existence and being.

For a writer, characters are the most important tools in his hand to incarnate his ideas about individuals, society, or an issue. They are representative of beliefs, ideals, and notions. Charlie Marlow of *Heart of Darkness* is no exception. He was deployed by Joseph Conrad to fulfil a pre-designed aim. The next table displays the tripartite transitivity system that reflects Marlow's attitude towards his helmsman in particular and the African in general.

Table 11

Process Choice in Excerpt 7

Feature	N	Percent
Grammatical Rank	N=110	
Process	28	25.45%
Participant	36	32.73%
Circumstance	15	13.64%
Configuration	24	21.82%
Clause Type	N=110	
Material	9	8.18%
Mental	5	4.55%
Relational	7	6.36%
Existential	6	5.45%

According to Table 11 the number of material processes is 9 and its proportion to the total ranking clauses (N= 110) is 8.18 %. It is followed by the mental, the existential, and the relational processes that number, respectively, 5, 6, and 7. Their proportion to the total ranking clause (N=110) is 4.55%, 5.45%, and 6.36% correspondingly.

The transitivity configuration shown in this table indicates a prevalence of material clauses. This, again, indicates action and happening. Besides, Marlow creates, consciously or not, a relatively balance between the remaining clause types in his telling. As such, he tries to provide the listener with a multifaceted image of the situation that enables him to look at it from different angles. The next figure should be useful in delineating the edges of this image.

According to Figure 17, Marlow stands as a senser in half of the participant roles he occupies. This indicates, one more time, that he is really a man of thought. He reflects on almost everything while heading towards Kurtz. In this very passage, he tries to transmit his feelings about a phenomenon, his late helmsman. The latter, captivated him to the extent that he remembers every detail about him. He uses perceptive mental clauses to signal how, spatially speaking, close they were. Besides, his use of emotive mental clauses reflects the feeling he has for that black man a feeling of regret for what happened to him.

The late helmsman is assigned as much as 27 participant roles in excerpt 7. Most of these roles are associated with material processes. He is involved 9 times as an actor and 7 times as a goal in material clauses. Unlike the previous passages, in this one Marlow shows the capability of the black man to act and affect freely, yet on the other hand allude to the fact that he must be trained to do things well. The beginning of this excerpt does signal that this helmsman is the product of the white man, the late predecessor of Marlow. Hence, after reading the rest of the passage, it can be safe, to some extent, to say that his misbehaviour is the outcome of the white man's subjugation and mistreatment.

Figure 17

Transitivity Annotation in Excerpt 7

An athletic black belonging to some coast tribe and educated by my poor predecessor, was   the helmsman.

Element			
Token		Process	Value
Goal	Process	Actor	

He   sported   a pair of brass earrings, wore   a blue cloth wrapper from the waist to the ankles, and thought   all the world of himself.

Element						
Actor	Process	Goal	Process	Goal	Circumstance	
Senser					Process	Phenomenon

He   was   the most unstable kind of fool I   had ever   seen.

Element			
Phenomenon		Senser	Circumstance	Process
Carrier	Process	Attribute	

He   steered   with no end of a swagger while you were by; but if he   lost   sight of you, he   became   instantly

Element								
Actor	Process	Circumstance	Circumstance		Actor	Process	Goal	Token	Process	Circumstance

the prey of an abject funk, and would let   that cripple of a steamboat get   the upper hand of him in a minute.

Element			
Value		Process	Goal	
			Process	Goal	Circumstance

That fool-helmsman, his hands on the spokes, was lifting   his knees high, stamping his feet, champing his mouth, like a reined-in horse.

Element							
Actor	Circumstance	Process	Goal	Process	Goal	Process	Goal	Circumstance

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The fool-nigger had dropped everything, to throw the shutter open and let off that Martini-Henry.

Element							
Actor	Process	Goal	Process	Goal		Process	Goal
The fool-nigger	had dropped	everything,	to throw	the shutter open		and let off	that Martini-Henry.

He stood before the wide opening, glaring, and I yelled at him to come back,

Element				
Actor	Process	Circumstance	Sayer	Process	Verbiage
He	stood	before the wide opening, glaring, and	I	yelled	at him to come back,

while I straightened the sudden twist out of that steamboat.

Element				
Circumstance	Actor	Process	Goal	Circumstance
while	I	straightened	the sudden twist out	of that steamboat.

Looking past that mad helmsman, who was shaking the empty rifle and yelling at the shore, I saw

Element								
Process	Circumstance	Actor	Process	Goal	Process	Circumstance	Senser	Process
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, distinct, incomplete, evanescent.

Element			
Phenomenon			
Actor	Process	Process	Process	Circumstance
vague forms of men	running	bent double, leaping,	gliding,	distinct, incomplete, evanescent.

No; I can't forget him, though I am not prepared to affirm the fellow was exactly worth

Element							
Senser	Process	Phenomenon	Goal	Process	Process	Token	Process
I	can't forget	him,	though I	am not prepared	to affirm	the fellow was	exactly worth

the life we lost in getting to him. I missed my late helmsman awfully.

Element	Element			
Value	Senser	Process	Phenomenon	Circumstance
the life we lost in getting to him.	I	missed	my late helmsman	awfully.

I missed him even while his body was still lying in the pilot-house.

Element				
Senser	Phenomenon	Circumstance	Actor	Process	Circumstance
I	missed him	even	his body	was still lying	in the pilot-house.

Perhaps you | will think | it passing strange this regret for a savage who | was

Element				
Senser	Process	Phenomenon	Token	Process

no more account than a grain of sand in a black Sahara.

Element
Value

Well, don't you | see, | he | had done | something, | he | had steered; | for months

Element						
Senser	Process	Actor	Process	Goal	Actor	Process	Circumstance

I | had | him | at my back—a help— | an instrument.

			Element		
Carrier	Process	Attribute	Circumstance	Attribute	Attribute

I | had made up | my mind | that if my late helmsman was to be eaten, | the fishes | alone | should | have | him.

				Element				
Actor	Process	Goal	Goal	Process	Carrier	Circumstance	Process	Attribute

He | had been | a very second-rate helmsman while alive, | but | now | he | was | dead,

		Element					
Carrier	Process	Attribute	Circumstance	Circumstance	Carrier	Process	Attribute

he | might have become | a first-class temptation, and possibly | cause | some startling trouble.

		Element			
Carrier	Process	Attribute	Circumstance	Process	Goal

Moreover, the attributive clauses that belong to the intensive type contributes in making the image clear for the reader. On the one hand, they describe the black man in every way. On the other hand, they do sustain the view that he is trained or educated to be used as a means. Ironically, the discrepancy that Marlow hints to does, once again, unmask the noble enterprise's hidden aim. If not, how comes that an educated man by the so-called civiliser turns to be "the most unstable kind of fool [Marlow] had ever seen".

To summarise, one can say that this passage registers a moment of epiphany in Marlow's experience. His depiction of his helmsman is of an exception if compared to the previous excerpts. He portrays him as a being capable of acting upon and affecting what surrounds him. Besides, he attributes the reasons of his mental deterioration to the supposed to be civilisers.

III. 9. The Circumstantial Element

"The circumstantial elements are almost always optional augmentations of the clause" (Halliday, 2013, p. 221). Despite the fact that they are peripheral, they do add some flavour to the clause, a flavour of their own. They co-occur with the experiential centre which constituted by the binary process-participant. These circumstantial adjuncts are varied. They can be causal, temporal, and spatial and so on. The excerpts under discussion involve a variety of them.

The number of circumstantial adjuncts range between 11 and 51 that represent a proportion ranging between 13.51% and 28.46% along the excerpts chosen for analysis. This ratio to the total ranking clauses (N=872) is highly significance. It reflects Marlow preoccupation with the details surround his tramp.

The most used circumstantial adjuncts are those of location, manner, extent, and contingency. These prevailing types allude to the fact that Marlow was too close to the events

and incidents he is describing. As a result, his depiction of the natives as well as the white men he encountered in his way towards the inner station is overlaid by a kind of credibility.

Marlow chooses carefully his words to augment his detailed account of his trek. Thus, in order to make his listeners live the experience he lived, he selected a set of circumstantial adjuncts that well serves his end. An end which is "to make [us] hear, makes [us] feel and before all makes [us] see" (Conrad, 2014) what "the wretched of the earth are suffering" (Fanon, 2002).

III.10. Conclusion

The equivocality of *Heart of Darkness* does not come from absurdity. It is the outcome of a well-knitted work, so to speak. An in-depth understanding of the work needs not to deny the linguistic properties of the text. The transitivity analysis has proved fruitful for it consolidates the semantic meaning of the novella and lays bare some hidden mindset. The use of this tool in the analysis of the story enables the interpretation to earn a considerable credibility. Hence, the result of this analysis of the clause, namely the analysis of the processes, the participants involved in, and the attendant circumstances helps, to a considerable extent, debunk Achebe's claims. Linguistically speaking, the latter's allegations are not well established on corroborating evidence. This analysis, which is rooted in functional grammar, resulted in the following. The white man is associated with actor roles almost along the whole seven excerpts. On the contrary, the natives are scarcely involved in material processes and if any they are portrayed as goal-less participants. Accordingly, this reflect the subjugation of the black man by the coloniser whom his motto is the end justifies the means. Further, Marlow turns out to be a man of reflection who tries to transmit his impressions in detail about his journey. To sum up, the transitivity profile of each character helps substantiate Cedric Watts' arguments, yet refuting Chinua Achebe's claims. The former's arguments, the latter's claims, and the findings of the transitivity analysis pursued in this chapter will be critically discussed in the next chapter.

Chapter Four: A Room for Discussion and Evaluation

IV.1. Introduction

My aim along this research is to linguistically examine and critically evaluate the passages under discussion as far as racism is concerned in *Heart of Darkness*. The previous chapter was a lexicogrammatical description based on the transitivity system analysis. The current chapter is a critical evaluation of the findings of the forgoing one. To secure its criticalness, it addresses different issues. To start with, it questions the neutrality of language. Then, it exo-contextualises the work. Further, it provides some understandings of biased language and its forms. Next, it discusses the leanings revealed through the chosen excerpts. To conclude, the objective of this chapter is to show to what extent Achebe's claims are substantiated compared to that of Watts' arguments as regards to the novella.

IV.2. The Fallacy of Language Neutrality

Our experience of reality is captured in terms of processes such as happening, doing, sensing, meaning, being, and becoming. These processes form the transitivity system of language that belongs to the experiential metafunction. A transitivity analysis explores how language construes our experience of the world around us. It examines the choices opted for in a given discourse that construct a given reality. Accordingly, from the very beginning, we admit the fact that a discourse is the outcome of certain choices that reflect certain mindset. Strictly speaking, the language used in discourse manifests the illusion of its neutrality for it is but a clash of options where some choices are privileged over others depending on a certain context.

Context dictates the rules of selection. It is a determinative element since it has an impact upon the kinds of choices we made from the language system. According to Hasan (1973), in

any particular situation three key factors in the context affect the choices we make from the language system, namely the field, the mode, and the tenor. These extralinguistic constituents shape what is called the context of situation that, in its turn, defines one's lexicogrammatical options, and hence, dispels the myth of objectivity.

To read about an experience is something, to live it is another. Charlie Marlow recounts his story towards Kurtz, a story that unfolds through Africa's jungles before the reader's eyes. The latter can, while reading, consider its situational context that affects the storyteller actions and reactions. Besides, it provides an interpretation to his insistence on some lexicogrammatical options rather than others.

The situational context reflects, "the environment in which meanings are being exchanged" (Halliday & Hasan, 1985, p 12). Thus, the analysis of the field, the mode, and the tenor of the discourse, which is constructed in the passages analysed in the previous chapter, enables one to interpret the context of situation.

The following table describes the very situational context of the storytelling by linking its contextual variables to their contextual references. The findings of this table provide the reader with a bridge to commute between the text and its context, so to speak. As a result, and during this process, he forms a context-based interpretation of the generated discourse.

Table 12 outlines the tenor, mode, and field of the situational context on board the Nellie. These parameters revolve around Marlow (the narrator), the unnamed Narrator (the frame narrator), the Director of Companies, the Lawyer, and the Accountant. The tenor refers to the roles they occupy and their relationships with each other in this particular situation. Factors like the age, ethnic background, gender, level of expertise, and status of the participants will certainly affect the tenor. Such factors, among others, as how well they are acquainted with

Table 12

The Situational Context aboard the Nellie

Contextual variable	Contextual reference
Field	Marlow's description of his personal experience while trying to repatriate Kurtz.
Tenor	Marlow, the Lawyer, the Director of Companies, the Accountant, and the unnamed Narrator.
Mode	Oral, monologic.

each other, how frequently they meet, and how they feel about each other manage the options available in the language system.

The other variable of this tripartite "local context", as opposed to "global context", is mode (Van Dijk, 2001, p. 108). It has to do with the role played by language in the immediate interactional situation. This role is identified via the analysis of its characteristics. This analysis enables the reader to delineate the mode, which, along with tenor and field, activate the semantic metafunctions. Furthermore, it foregrounds the aims Marlow is expecting from this language to achieve. In short, Matthiessen et al. (2010, p. 144) list six characteristics that define mode, namely:

> (I) the division of labour (1) between language and other denotative semiotic systems in carrying the semiotic processes of the context and (2) between these

semiotic processes and the social processes that jointly account for "what's going on" in the context, (II) the orientation of language in the context towards either field (e.g. expounding some domain of experience) or tenor (e.g. regulating social behaviour), (III) the turn characteristics (monologic vs. dialogic); (IV) the medium (spoken vs. written, and more complex categories such as written to be spoken); (V) the channel (phonic, graphic and so on); and (VI) the rhetorical mode (the symbolic role played by language in the context: didactic, entertaining, persuasive, polemical etc.).

To the last component of this situational context which is that of field. The exploration of this contextual constituent pave the way towards a clear understanding of what is going on aboard the Nellie. Put it simply, it investigates the activity and the domain of experience. "The activity is the social and/ or semiotic process that the interactants in the context are engaged in. The domain of experience is the field of discourse that they range over— the subject matter or "topic"" (Matthiessen et al. 2010, p. 95). To wit, it answers the question "what is it that the participants are engaged in, in which the language figures as some essential component?" (Halliday & Hasan, 1985, p 12).

According to Halliday and Hasan (1989), "register is a configuration of meanings that are typically associated with a particular situational configuration of field, mode, and tenor" (pp. 38-39). Moreover, Halliday (1978) makes it clear that "what the theory of register does is to attempt to uncover the general principles which govern this variation, so that we can begin to understand what situational factors determine what linguistic features" (p. 32). Interestingly, it is worth mentioning that language in itself reflects the appropriate characteristics of the context concerning the type of activity and subject matter, the role of language and the social relations between the interactants in a given situation (Bowcher, 2017, p. 394).

In Table 12, we have tried to establish a link between the situational context variables and their corresponding contextual references. The following is a thorough analysis of these parameters. First, it will focus on the field of discourse with the investigation of its domain and topic. Then, the emphasis will shift to the tenor of discourse. Finally, the analysis will be extended to the mode deployed in this discourse.

Field of Discourse

The examination of this variable of the context of situation seeks to answer the pivotal question: What is it going on in the situation? Delving into this issue led us to provide the following answers:

- The ongoing socio-semiotic activity that constitutes the situation on board the Nellie is that of "sharing and reporting" (Halliday, 2013, pp. 35-37).
- The subject matter of this process is Marlow's description of his odyssey to find Kurtz and bring him back home.

Tenor of Discourse

The analysis of this heading will answer the question: who are the participants in this discourse? Clearly, we have five participants in this discourse, Marlow as an active participant versus the passive implicit listeners on the cruising yawl. The passiveness of the audience alludes to the fact that there is no meaning negotiation. According to Jakobson (1978), this communicative act is an addresser-centred one, which means that it is expressive.

The partakers plays various roles at the level of the socio-semiotic activity that results in the loading of the domain of discourse with different values. These roles are shaped in terms of the contact roles, the status roles, the institutional roles, and the sociometric roles (Halliday, 2013, p. 33).

With respect to the contact roles (familiarity), the five men on the yacht are intimate friends. The sea bonded them sailors to the extent where they become tolerant of each other's beliefs and stories (Conrad, 2013, p. 2). The introductory words of the unnamed narrator says it all. The seafarers on board the boat had developed a certain social cohesion through years of service.

As for the status roles, the frame narrator introduced the men via their functions rather than their names save Marlow. Hierarchically, those aboard the Nellie are representatives of different social classes in their own society, a society that is supposed to be civilised. Marlow, the Lawyer, the Accountant, and the unnamed Narrator are headed by the Director of the Companies who symbolises the imperial power. Different power manifestation can be expected from the roles attributed to each character. The directorial, the financial, and the judicial positions coexist to serve the ultimate end, colonial expansion.

With regard to the institutional roles (agentive roles), the group of men on the yawl, save the first narrator, are mere listeners, they do not even interact with what is told by Marlow. The latter's story "was accepted in silence. No one took the trouble to grunt even" (Conrad, 2013, p. 4). The position of Marlow vis a vis his audience resonates with a mock trial, a trial where the accused, astoundingly in silence, faces his charges.

Concerning the sociometric roles, the participants seems divided into two groups, Marlow versus the rest. While the latter plays a neutral role in this contextual situation, the former has a negative charged effect on the situation. Marlow is an eyewitness who is reporting accounts of what he went through. He exposes the atrocities of colonialism in front of key figures in the Company. He is about to lay bare the brutality of imperialism before a director, an accountant, a lawyer, and an unnamed man who seem indifferent which implies their involvement in the persistence of such an enterprise.

In brief, the roles played by the interactants, be it the contact roles, the status roles, the institutional roles, or the sociometric roles imbue the domain with a certain negative value. This value becomes clearer with the unfolding of Marlow's tale.

So far, we have examined both the field and the tenor of discourse that resonate with the experiential and interpersonal meta-functions of language respectively (Halliday, 1978). Now we move to the mode of discourse that resonates with the textual meta-function, the one without which the ideational and interpersonal meta-functions would not find their actualization.

Mode of Discourse

The analysis of this element leads to answer the following question: What role does language play in this situation? In the process, one needs to undertake a series of inquiry in order to form an image about this role.

Since the socio-semiotic activity that constitutes the situational context aboard the boat is one of meaning, namely reflection, more precisely that of sharing and reporting, the socio-semiotic labour is semiotic in the first instance. Accordingly, the situation is constituted in the process of meaning. Further, speaking about the division of labour calls forth to the exploration of channel. The latter is primarily phonic going with, unavoidably, paralanguage. Hence, most of the work is fulfilled via language. In other words, Marlow is sharing and reporting the events he encountered through language mainly.

The language that the men are fated to listen to while waiting for the turn of the tide is subject to two other characteristics, which are the turn and the medium. Concerning the turn, it is a monologic one on account of Marlow's dominance of the talk. As for the medium, it is spoken.

Apropos the symbolic role played by language or the prevailing rhetorical mode of the situation, one can detect a polemical tone that is addressing the listeners' consciousness. This tone reflects the orientation of the discourse towards both of the field and tenor. To rephrase it, language plays two crucial roles here. First, it tries to expose the repercussions of the scramble for Africa on the black man as well as on the enslaver. Second, it allusively condemns the advocates of colonialism.

Briefly, the analysis of the mode of discourse reveals the role language plays in the five men's situation. It has a polemical mode where it calls the attention of Marlow's listeners to the enormity of imperialism. To fulfil its role it adopts a phonic channel, a monologic turn, and a spoken medium. Importantly, most of the labour done in this situation is semiotic via language, oriented towards both the field and tenor.

The analysis of the situational context of the process of telling confirms the rule that language is never neutral. The language that helps one construe and construct a given situation or describe a phenomenon according to a certain mindset is reflected via its lexicogrammar. The latter is affected, to a considerable extent, by the context it operates in. In other words, "field values put ideational wordings at risk, tenor values put interpersonal wordings at risk, and mode values put textual wordings at risk" (Halliday 2013, p. 35). Hence, Marlow's choice of lexis is but an attempt to transmit and picture what he encountered while trying to bring back Kurtz. The role he expects from language to play, the people he addresses, and the issue he tries to tackle dictates the rules of choice. Thus, the word nigger, which brings Achebe's contempt, is but another choice at the paradigmatic axis. It will be better understood if it is well associated with its co-text as well as its context (Brown & Yule, 1983, p. 48).

IV.3. Exo-Contextualising *Heart of Darkness*

Generating a literary interpretation should not disregard the exo-contextual level (Widdowson, 2004). By the exo-contextual level, I mean the context of culture that along with the situational context provide the background for understanding the meaning of any single sentence or utterance. To grasp one's story, it is needful to locate it culturally. Marlow's tale is no exception. Critically speaking, the following cultural contextualisation of the story calls attention to the effect of some cultural aspects on the lexicogrammatical choices Marlow opted for.

Actually, any speech event is enfolded with two context layers, an outer layer and an inner one (Butt et al., 2000). The extrinsic stratum, which stands for the cultural facet, is what makes the difference between Marlow's and Achebe's perception of the black man's and the white man's worlds.

One adopts language then adapts it to fit in a given cultural context. The latter, wherein people interaction can occur, is a defining factor as far as human communication is concerned. Culture provides an individual with an overall framework to learn to express their emotions, organize their thoughts, and control their behaviours in relation to their environment (Neuliep, 2017). Consequently, a relation of mutual affectedness between this individual and their culture is engendered. In this dynamic process, they form their own viewpoint vis a vis what is happening around them. This attitude that is expressed through the sound system, which is the case of Marlow, or the writing system which is the case of Conrad, is but an act of manifestation of the lexicogrammatical options that are affected by the cultural context wherein they operate.

It would be inaccurate and senseless to repress the cultural context aspect of Marlow's story, useful and interesting to examine it in order to have a rational understanding of the tale.

By the cultural context, I mean, "the cultural reality that is expressed, embodied, and symbolised through language" (Kramsch, 1998). Thus, one can assert safely that the language used by Marlow is not a culture-free code. Undisputedly, "culture constrains [him] by imposing on [him] a structure and principles of selection" (Kramsch, 1998).

Actually, Achebe's polemical essay ignores Marlow's disturbed schema that resulted in his psychological trauma. He almost pays no attention to the European institution from where the storyteller comes, an institution where words such as nigger and black pre-existed both the story and its narrator. Achebe's main focus of interest, as far as the essay in question is concerned, is the European's machinery of repression. As a result, he spares no room for an alternative reading of the tale and considers Marlow to be a mere means of the colonial propaganda.

Marlow's story illustrates the clash of two cultures: a culture that is superior, refined, and enlightening embodied in the white European; and a culture that is, supposedly, quite the opposite of it, epitomised by the native African. This flagrant variance in rating Man culturally is the outcome of a systematic ideology that in its turn gives birth to the dichotomy of coloniser-colonised. On this account, "the former [is] deemed naturally superior and the latter [is] said to be naturally inferior and fit for domination. The reality, however, is that the construction of the inferior/monstrous colonised is contingent upon the construction of the European as superior and non-monstrous" (Yancy, 2008). This cultural elitism portrays and perpetuates the mythological image of the non-European as "a litany of faults and inadequacies" (Memmi, 2003). Additionally, claiming that he is not fully human and a hopeless weakling is the very condescending European culture that disregards both the voice and the culture of the other, the African. Thus, it devises the concept of protectorate to legitimise and justify the unjustifiable.

Like many European accounts that will circulate later and try to give a voice to the unvoiced, such as Sir Arthur Conan Doyle's *The Crime of the Congo* (1909) and Edmund Dene Morel's *Red Rubber* (1906) to name a few, Marlow endeavoured to share his own. It is an experience that gave him a mental shake and almost drove him to insanity. His journey, which is the core of the story, caused many "things to fall apart" to echo Achebe's (1958) novel title. Therefore, he questions the already established morals, norms, beliefs, values, and ethics that form his cultural background. In the process, he reconsiders the existence of the other "[who] wanted no excuse for being there" (Conrad, 2013, p. 15).

Gradually, Marlow finds out the fragility of the pillars of his culture that tries to vilify the other in every way to maintain its hidden imperial ends. Thus, he tries to "make [his listeners] hear, make [them] feel and before all make [them] see" the suffering of the natives (Conrad, 2014). Ironically, the latter, unlike Marlow's compatriots who are consumed and ruled by unbridled desires, show restraint. This irony raises thought proving questions: to whom shall one ascribe civilisation and primitiveness? Is the European the absolute moral generator, and, hence, has the faculty to confer progress on some and label others backward? These questions, among others, bring Marlow into the realm of doubt and uncertainty as far as the European-African relationship is concerned.

This state of turmoil has left Marlow with no room for action, yet it provides him with a window for meditation. The outcome is a story that displays the point of view of an outsider who comes from a very different cultural milieu. Indeed, his tale provides a critical view of the situation. "It pays more attention to top down relations of dominance than to bottom-up relations of resistance, compliance and acceptance" (van Dijk, 1993). Further, it is due to the fact of "his firm grasp of the norms and conventions of his own society that Marlow is able to recognize the humanity of the members of a "primitive culture"" and the hollowness of his

fellow citizen (Berthoud, 1978). Briefly, being a keen observer and thoughtful, Marlow notices the glaring discrepancy between what is said about civilising the other and what the latter is actually encountering.

To sum up, a consideration of the cultural context that surrounds Marlow's story proves fruitful to read it anew. It gives grounds for the cultural clash that results in his discovery of the awful reality of the pseudo-civilised white man, and the grim actualities the natives live under the oppression of these "emissar[ies] of light" (Conrad, 2013, p. 13). Concisely, it lays bare the characteristics of the "hegemony" of imperialism (Gramsci, 1971). Yet, Marlow's account is not totally void of bias that is rooted in human nature, and therefore its total avoidance is a mere chimera.

IV.4. Defining Biased Language

Everyday is a new chapter of our life. How successful it is depends, to a considerable extent, on our communication skills. Language is the cornerstone of these skills. It either bridges the gap between people and unite them or becomes the main stumbling block to reaching an effective contact. Our daily interaction with each other, and in order to fulfil its aims, then, should entail both prudence and tact that help one avoid bias as possible as they can. This section is dedicated to give some basic understandings about bias and its forms, and ultimately, explores some potential avenues to free oneself, to the extent possible, from this undue propensity or prejudice.

To start with, it is preferable to provide some definitions of the term bias according to the most authoritative dictionaries. Cambridge Dictionary (n.d., Definition 1) defines the word as "the action of supporting or opposing a particular person or thing in an unfair way, because of allowing personal opinions to influence your judgment". As regards Oxford Dictionary, it is "a strong feeling in favour of or against one group of people, or one side in an argument, often

not based on fair judgement" (n.d., Definition 1). As for Merriam-Webster, it is defined as "an inclination of temperament or outlook especially: a personal and sometimes unreasoned judgment: prejudice" (n.d., Definition 1.a). The American Heritage Dictionary of the English Language defines the word bias as the following: "A preference or an inclination, especially one that inhibits impartial judgment" (n.d., Definition 2.a). To summarise, a careful consideration of the abovementioned definitions reveal that these world reliable dictionaries agree on the fact that bias is synonymous with unreasoned and unfair judgement.

Causatively speaking, ignorance is the main factor behind bias, for, as a human being, one tends to generate prejudgments and hazard guesses about what they do not know. Further, what exacerbates the situation is compound ignorance, so to speak. It is a state of ignorance where one does not know and is unaware of the fact that they do not. Accordingly, and as far as human relations are concerned, they become doubtful about the other and hostile towards them. Doubtfulness and hostility are palpably expressed and sometimes subtly implied through different forms.

Although bias becomes a trait of our conventional life, it can creep into – it actually could creep into – various academic and literary fields. Language, which is the dress of thought, breathes life into this practice that targets several categories of people. Biased language refers to words and phrases that are deemed derogatory, offensive, prejudiced, and hurtful. It encompasses expressions that demean and exclude people on grounds of their gender, age, race and ethnicity, and almost every aspect of their life. Consequently, they find themselves contemptuously addressed.

As far as gender is concerned, biased language treats people according to their sex. To put it simply, this form of bias expresses a marked preference of one sex over another. More often than not, women are the potential target of this segregation that transgresses the common

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sense. One of the very common examples of this uneven practice is the generic use of man-ending words. Instances of this case are found at the level of job titles. They may include chairman, fireman, postman, and spokesman, to name a few. The insistence on the use of such words and the like reflects the nature of a patriarchal society that favours a male overwhelming dominance in all domains. It is but another face of misogyny that has been threatening the opposite sex. Yet, thanks to the struggle of the civil society and the increased public awareness, the aforementioned words become obsolete. Therefore, gender-neutral words such as chairperson, firefighter, mail carrier, and spokesperson has gained a foothold.

The clash of generations is another end result of biased language. The latter, deliberately or inadvertently, spreads the crack between the respectful elderly and the vital youth, and reinforces a binary opposite: us and them. Hence, such language conveys the spurious impression that older people are less intellectually, physically, or emotionally able than other age groups. In addition, it undervalues younger people's potential simply on the basis of their age. An effective way to settle this controversial issue is to avoid clichés and generalizations that reinforce stereotypes about age.

Race includes phenotypic features such as the colour of skin or the size of eyes (Wodak & Reisigl, 2001). Ethnicity, on the other hand, covers cultural factors such as language, nationality, religion, tribal affiliation, and traditions of a particular group. Whilst classifying individuals according to race and ethnicity is a common practice in both diagnosis and scientific research, it does not dispute the fact that it is grounded in deep-rooted prejudices. These preconceptions are given life and have been perpetuated by means of biased language. Bias begets hatred, and hatred promotes irresponsible acts. Thus, the avoidance of ethnic or race-related bias, as far as possible, would surely spare one embarrassing situations in his life, be it practical or academic.

In a word, bias is a human common practice in the first instance. It is primarily rooted in the cultural background. Ignorance is the main generator of it. Language embodies bias and gives it different forms that interpret one's brain tendency to sift, sort, and categorize information about the world that surrounds and affect them. Be it gender, age, or race and ethnicity-biased language, its avoidance is a must that should be sought at last. Mutual respect and understanding are adequate remedies for this ethical issue. To echo Marlow's very words, we need to be "tolerant of each other's yarns—and even convictions" (Conrad, 2013, p. 1).

IV.5. Measuring Bias in the Novella

Marlow's story, which, probably, could not be told otherwise, is another account of a man who found himself, suddenly, in a land and amid people that he never thought they would exist. It is a stressful and bewildering experience the one he went through towards the unknown. It personifies the real meaning of culture shock and throws into sharp relief the premises of imperialism. Then, the crucial questions that impose themselves, as far as this tale is concerned, are: What are the effects of a novel cultural environment on him? To what extent does he manage to overcome or subvert the myth of enlightenment? Is he really biased?

"Social contact between culturally disparate individuals is difficult and often stressful" (Ward et al., 2005). When these individuals come into contact, they unavoidably affect each other. How they will respond to an intercultural situation varies from one another. According to Ward et al. (2005), four potential reactions to this state can be categorised: The first case takes place when an individual is overwhelmed by a culture they consider of a high status. As a result, they adopt it and reject their own. Stonequist (1961) refers to this phenomenon as "passing". Unlike the first instance, which is, more or less, liberal, the second one is characterised as conservative. It includes people who show a kind of resistance and immunity when being exposed to a second culture. They become militant nationalists and chauvinists

(Tajfel & Dawson, 1965). A third moderate case is attributed to those who adopts then adapts the new culture they come into contact with. In the process, they embrace an amalgam of culture that meets their aspirations. Bochner (1982) refers to this people as "mediating persons". Feeling at home in neither culture features the last category of individuals as regards culture contact. They are neither satisfied with their own culture nor ready to grasp the one they are exposed to. Hence, they start questioning everything around them. This culture shock at the level of individuals generates an effect that is referred to as the "marginal syndrome" (Park, 1928). Ultimately, cultural contact may have significant impacts on individuals. It can take one of the following forms. It is either passing, excessive chauvinism, biculturalism, or vacillation.

Charlie Marlow is no exception. The cross-cultural situation he is caught in throws him in a state of turmoil. His state of affairs really exemplifies Park's "marginal syndrome". The encounter with the other shakes Marlow's already established norms and pushes him question, in the same time, the essence of the black man. Accordingly, he distanced himself from both his fellow citizens and the oppressed. He takes on a reporter's role whose task is to inform his listeners and readers. Indeed, he adopts a role that implies the responsibilities and difficulties of seeing truly, judging fairly and expressing adequately.

What makes Marlow's account lend itself to Achebe's fierce criticism is the range of adjectives he uses to describe the natives. Nigger and black, among other descriptions that the tale is replete with, indeed belong to a race-biased language, yet are still inescapable to describe a first contact with the aboriginals. The latter are no commonplace to the narrator who tries to convey what he saw and witnessed in a usurped land at that time. Then the question that keeps repeating itself is what does Achebe expect from Marlow apropos of his description of the natives? Stunned at the natives' rituals and mien, horrified at the unexpected imperialist practices, Marlow sets himself an objective to reach through his telling story. In spite of

Achebe's condemnations, which are deeply rooted in nationalism, Marlow succeeds, to a considerable extent, to draw a clear line of demarcation between the black and the white, the savage and the civilised, as well as the oppressed and the usurper.

In summary, the first meeting with the natives engenders a state of unrest for Marlow. Stirred by their deplorable situation and astonished at the so-called civilisers' deeds, he cannot help be straightforward. Indeed, he cannot thoroughly submerge his cultural identity while describing the natives, yet he adroitly extricates himself from his compatriots and bitterly criticises them. Whether the last point is missed or dismissed should be reconsidered as far as Achebe's essay in question is concerned.

IV.6. Conrad's Enduring Legacy

Marlow's story, which might be Conrad's, has gained the latter fame and has caused him strong antagonism. Wittingly, in this Janiform novella, to use Watts' term (2016), Conrad sets himself at two removes from the inner narrative. This position, as far as one can see, secures him an effective immunity against racial issues-based literary criticism. The dissociation from Marlow has provided him with a shield against the critics' arrows. Then, when discussing the issues the novella has been raising one needs to set apart both its author and the characters who take part in the story.

To start with, it is worth noting that Marlow is a character in Conrad's tale who does not necessarily represent the author's own ideas and convictions. Needless to say that while reading a work of art we should draw a line of demarcation between the writer and the characters who are animating the story. As for Marlow, he is undisputedly an anti-imperialist yet, he displays, through his description of the native a kind of biased language. He raises a rebellion against imperial practices but he cannot submerge the already instilled stereotypes about the African, stereotypes that were corroborated through what he saw during his journey.

Those scenes of primitiveness that are transmitted via Marlow story are but another face of the dramatic repercussions of the imperial machinery that the black man is still suffering until nowadays. Thus, one can safely assert that the then widespread negative image about the native African was already there. It is not created by Conrad. The latter tries through *Heart of Darkness* to chronicle Marlow's story that personifies the demise of the white man and his policy that is based on two main principles. "The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses [and the] tearing [of] treasure out of the bowels of [it]" were set as deities that need to be satisfied at the expense of the natives (Conrad, 2013). In the process of satisfying unbridled desires for more natural resources, the white man enslaved the black man making of him a more primitive creature, which was the same case for the European long ago when he was living in darkness (Conrad, 2013).

What blinds Achebe to the facts of the situation is that the story is written by a white man who was once the master of his ancestors. Achebe and Conrad were subjected by colonisers. Both of them wrote about the first contact between the black man and the white. Seemingly, the former longed to see himself in the latter's work disregarding or missing the fact that it had been written years before he was born. As a result, he condemned both the work and its writer. Adopting such approach by Achebe that alludes to commending only those texts that reflect one's convictions and values, would transform our libraries into halls of mirrors. If we exclude all those works that, to our fallible understandings, fail to endorse the present-day convictions, few works will survive.

The campaign that was launched years ago by Achebe to abolish the novella and attribute racism to Conrad backfired on him, so to speak. As a result, those serious allegations notwithstanding, the work gained momentum and has survived. Actually, Conrad's novella is

a depiction of how things appear to Marlow, a depiction that speaks volumes and calls for a critical reading and a responsible response.

In short, to attribute racism to Conrad is to assert explicitly and confidently that Marlow is his mouthpiece, a task that is far from being achievable. This particularity of the need to draw a line of demarcation between Conrad and Marlow is what would earn the work multiple and rich readings. Further, it spares one the trouble of diving into the maze of the writer's biographical issues and make them concentrate on the work per se. This is the very point that makes the glaring difference between Achebe's reaction against the work and its writer and Watts' appreciation and firm commitment to the defence of the novella.

IV.7. Conclusion

The cultural as well as the situational contexts gather together in Marlow's story to shape his language, attitude, and reaction. The critical analysis of these contextual elements show clearly that he is caught in a cultural shock. Further, it indicates that he occupies a keen observer position along his trek. Moreover, it can be concluded that he really castigates the white man's macabre atrocities and feels immense pity for the hopeless natives. Actually, the findings of this chapter are, to a considerable extent, consistent with those of the previous one as regards Marlow's denunciation of the coloniser's blatant violations against humanity. As for Marlow's language, it can be said that it reflects a kind of bias that it could not be without, an issue that is too difficult to manage due to the different cultural backgrounds. This conclusion leads one to wonder whether Achebe's claims are not a kind of bias in themselves since they target only one aspect of the story disregarding its immediate cultural and situational contexts.

General Conclusion

The main goal of this dissertation has been to answer Achebe's allegations as regards Conrad's *Heart of Darkness*. Exploring the transitivity patterns in some excerpts has been established as a bridge to reach the ultimate aim of this research. Thus, I have examined the characters' participation in different process types and measured the influence they exercise on each other. In addition, I have critically evaluated these results according to the situational as well as the cultural contexts of the story in order to assess the prevailing attitude towards race, ethnicity, and imperialism.

The analysis of the clause, namely the analysis of the processes, the participants involved in, and the attendant circumstances, resulted in the following. Almost along the whole seven excerpts, the white man is attributed Actor roles. The natives, on the contrary, barely take part in material processes, and if any they are represented as goal-less participants. This very fact reflects the subjugation, in every sense of the word, of the black man by the supposed to be civiliser. Moreover, Marlow turns out to be a man of reflection who attempts to transmit his first-hand impressions about what he witnessed in his journey towards the unknown. In short, these findings that are based on an analysis of the transitivity profiles of the characters present in the chosen excerpts, unquestionably reveal an anti-imperialistic attitude.

Race and ethnicity are the two major themes that most provoked Achebe's emotive reaction to the novella. This reaction, which is based on emotion more than reason, disregards both the cultural and the situational contexts of the story. In fact, Achebe tries in his essay, consciously or unconsciously, to present another reading of the story, a reading that does not take into account the cultural, spatial, and temporal dimensions of the story. To conclude, one may ask the following question as far as the representation of the Other is concerned: how would Achebe describe the situation in England if he had the chance to visit it during the Roman

occupation? The answer to this question should uncover the reason behind Marlow's use of such language to describe what he saw and heard during his mentally and physically exhausting trek.

Finally, one comes to the reasonable conclusion that a reading of literary texts cannot be solely based on a thematic study. Rather, a linguistic analysis may, in fact, it does, consolidate one's interpretation and attributes credibility to it. Systemic Functional Linguistic, namely the transitivity system, has proved to be a rewarding tool of analysis. It can be used in the field of literature to enable the students to proceed a fruitful critical discourse analysis of a given literary text.

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