

WHERE SLOITUDE RESIDES: A PRAGMATIC – STYLISTIC

ANALYSIS OF JOSEPH CONRAD'S THE LAGOON

Prof. SAMIR AL-SHEIKH (PhD)

UNIVERSITY OF MISAN- COLLEGE OF EDUCATION

ASST. PROF ABDUL KAREEM LAZIM (phD)

UNIVERSITY OF MISAN- COLLEGE OF BASIC EDUCATION

Abstract

Though distinct in certain aspects, *pragmatics* and *stylistics* are two interrelated interdisciplinary fields whose main concern is the quest for meaning-making in language. Being forms of meaning, metaphorical modes can be analyzed from pragmatic- stylistic stance. If stylistics is mainly concerned with linguistic interpretation of literary discourses, pragmatics unravels the contribution of the context to the construction of meaning proper. The interaction between these subfields of linguistics has led to the emergence of the hybrid term *Pragmatic Stylistics*. Therefore, the term *Pragmatic Stylistics* has been circulated in the sphere of linguistics to state the pragmatic dimension in the deconstruction of the imaginatively works of art. The study aims at investigating speech acts, with much stress on the metaphorical modes of meaning in Joseph Conrad's *The Lagoon*, and how these sequences of speech act build up the narrative image of the world. The study hypothesizes that the narrative structure of the metaphorical modes in the short story are not merely a combinatory set of syntactic structures. Rather, they are the transmitters of human experience in forms of sequential speech acts. Therefore,

stylistic and pragmatic components like figures of style, i.e. metaphor and simile, personification, and light- dark antitheses will be investigated so far stylistic and pragmatic walks are concerned. The study will be divided into two parts: While Part One highlights the terms *pragmatics*, *stylistics*, *metaphorical modes* and *pragmatic stylistics* as a conceptual grid for the linguistic analysis, Part Two will be preoccupied with the pragmatic stylistic scrutiny and interpretation of the constituents and their function in the narrative structure of *The Lagoon*. The study will be rounded up with a set of concluding remarks elicited from the pragmatic stylistic analysis.

Key concepts: pragmatic stylistics, pragmastylistcs, the pragmatics of style, narrative voices

حيث يقيم الصمت : دراسة اسلوبية – تداولية

في قصة جوزيف كونراد (البحيرة المالحة)

مستخلص

تروم المقاربة الأسلوبية – التداولية الكشف عن الإسهامات التي تقدمها التداولية بوصفها حقلاً لسانيا فاعلاً في الكشف عن الجوانب السادرة في الخطاب الأدبي. فالخطاب الأدبي ليس بالمتواليات المتعاقبة من السلاسل النحوية بل هي كون من التواصل الإنساني والتكالم الوظيفي الذي يستكشف الطبيعة المعقدة للنفس البشرية في تحولاتها ونتاجاتها الدفينة المستغلة.. هذا ما تحاول هذه الدراسة الكشف عنه في قصة (البحيرة المالحة) للروائي الانكليزي البولندي الأصل (جوزيف كونراد) متخذة من المقاربة (الأسلوبية التداولية) للباحثة (اليزابيث بلاك) إطاراً نظرياً للتحليل اللساني. تنطلق الدراسة من افتراض مفاده إن أفعال الكلام ليست تجريدات لسانية- بل أفعال إنسانية تجد في الكشف عن الطبيعة البشرية من خلال أفعال الكلام المباشرة الوصفية أو غير المباشرة الاستعارية التي من شأنها ان تبني الصورة المفترضة للعالم. يتناول الجزء الأول من الدراسة الإطار النظري فيما يغامر الجزء الثاني في استكشاف المضان التداولية في اسلوبية (كونراد) التي تنزاح عن النثري لتمازج بين الشعري بالثنري في اسلوبية قل نظيرها في الفضاء السردي العالمي.

metaphorical modes

Stylistics and Pragmatics: Crossroads or Allies

Before delving deeper into the exploration of the newly circled term *Pragmatic Stylistics*, it is well to start generating a network amongst the areas of knowledge, i.e. linguistics, pragmatics and stylistics, and, then, relate these interdisciplinary fields to the metaphorical modes, more specifically, metaphor and simile. We are not going to explore these terms in details since they are extensively unraveled in most introductory linguistic works. In spite of the fact that these terms are widely circulated in the linguistic literature, their function is to communicate human needs and ideologies. Humans normally use language to communicate individual ideas and maintain social roles; they are the *micro-context*. The environment in which meanings are exchanged and transmitted is referred to as *context of situation*. Still human words, beliefs, and mental processes are interlinked to a wider context (a macro-context) which is *context of culture*. The ways our real world knowledge and beliefs affect language use and structure are explored in the discipline known as *pragmatics* (Jacob, 1995:3). Pragmatics investigates meaning in context. Unlike semantics, what matters to this discipline is not the sentence structure meaning, but the utterance meaning. So, pragmatics commences with the observation that people use language to perform different types of acts, broadly known as *speech acts*. Lyons (1977:171) views pragmatics as “the study of actual utterances. Pragmatics, in one sense, is the study of the contextual meaning.” Still, meaning is not the prerogative of pragmatics only. Various walks of linguistics draw heavily on the central concept of meaning and meaning-making, of which is *stylistics*.

If linguistics, in a straightforward term, is the science of describing language and showing how it works, stylistics is that crucial part of linguistics which concentrates on variation in the use of language, with particular stress on the most conscious uses

of language in literature. Simpson(2004:2-3) wittingly highlights the concept of stylistics so far meaning-making is concerned, so stylistics is

A method of textual interpretation in which primary of place is assigned to *language*.

The reason why language is so important to stylisticians is because the various forms,

patterns and levels that constitute linguistic structure are an important index of the function of the text. The text's functional significance as discourse acts in turn as

a gateway to its interpretation. While linguistic features do not of themselves constitute

a text's ' meaning', an account of linguistic features nonetheless serves to ground a

stylistic interpretation and to help explain why, for the analyst, certain types of meaning

are possible. The preferred object of study in stylistics is literature . . .

What matters, here, is that the quest for meaning and meaning-making is central to the experts in stylistics as to the ones in pragmatics. In addition, a linguistic constituent is functional; in the sense that it is related to the neighboring constituents and to the structure as one whole. Not only that, there are mutual areas of knowledge shared by both pragmatic and stylistics studies, of these significant areas of concern are the metaphorical modes of meaning. Whether in literary non-literary texts, metaphors are used as devices of communication by and through which humans exchange their feelings and world views. These conceptual areas of inquiry

or the possible points of connection with pragmatics pave the path to the emergence of a new hybrid term *Pragmatic Stylistics*. But before going a step further in our conceptual framework; let us shed more light on the concept of metaphor from modern pragmatic and stylistic stances as well.

Being a human, phenomenon, metaphor is an omnipresent aspect of human language, culture and cognition. In modern linguistic theory, more specifically *Functional Linguistics*, metaphor is viewed as a figure of style which is characterized by “variation in the expression of meaning” (Halliday, 1985: 319-320). Metaphor is “ a word used for something *resembling* that which it usually refers to; for example, *flood . . . poured in* , “ *A flood of protests poured in the announcement in [a large quantity . . . came in]*. The Functional linguistic theory stresses the assumption that there is “a strong grammatical element in rhetorical transference” (ibid). On the same track, if this lexicogrammatical transference is marked by a word such as *like*, as in *protests came in like a flood*, this is considered to be not metaphor but simile” (ibid). This *lexicogrammatical selection*, in Halliday’s phraseology, has come to be called *grammatical metaphor*.

In cognitive sciences, the notion of metaphor is looked at differently within different scheme. In their seminal monograph, *Metaphors We Live By* (2003), Lakoff and Johnson have stressed that cognitive aspect of this meaning transference. Lakoff and Johnson are on the belief that metaphors are not merely stylistic devices, nor they are part of highly evaluated examples of literature; they are a crucial part of everyday communication. Put it simply, they are not the main domain of language but of thought and culture. They are not the prerogative of *extraordinary* but *ordinary* language too. Lakoff and Johnson proceed on the assumption that “most of our ordinary conceptual system is metaphorical in nature” (2003:4). They give examples like; *Argument is war*, to verify what has come to be termed as *conceptual*

metaphor.so, in “Argument is War.” We don’t just *talk* about arguments in terms of war. We can actually win or lose argument. We see the person we are arguing with as an opponent. We attack his position and we defend our own. We gain and lose ground (ibid: 4). Lakoff and Jonson go on to say that “many of the things we *do* in arguing are partially structured by the concept of war. Though there is no physical battle, there is a verbal battle. . . It is in this sense that the Argument is War metaphor is one that we live by in this culture; it structures the actions we perform in arguing” (ibid).

Pragmatics encompasses multimodal concepts, of which are speech acts. A *speech act*, according to Cohen (1996:88) is ‘a minimal functional unit in human communication. Just as a word is the smallest free form found in language, and as a morpheme is the smallest unit of language that carries information about meaning, the basic unit of communication is a speech act. The pragmatic theory views the metaphorical modes or analogies in language as speech acts. From a pragmatic stand point, metaphor is given a new vision. The exponent who has related the notion of metaphor to the speech act theory and context is Mey. In *Pragmatics: An Introduction* (2001), Mey stresses the assumption that every indirect utterance (inclusive of metaphor) is an *instantiated pragmatic act*. This assumption presupposes that metaphors are speech acts derived their own senses from the social situations in which they are organically germinated. Mey(2001: 301-8) stresses the interrelatedness of metaphor, as a device of communication, to the term *wording*. Wording, in Mey’s words (ibid), is the process through which humans become aware of their world, and realize this awareness in the form of language. However, words are not just labels we stick on things: the process of wording is based on interaction with our environment.” This notion brings metaphor closer to the pragmatic sphere, i.e. the sphere of the language users through the use social use of

language. What about metaphor in pragmatics? May (ibid) believes that one of the most effective ways of seeing the world in this way is through the use of analogies: understanding one thing by way of another. So, in an utterance like, *Jack is a snake*, we infer that there is an implicit similitude or analogy between two different domains: Jack (human nature) and a snake (natural savage nature). The implicature of evil and treachery is unseen in the utterance itself. These animal attributes are applied to the human nature.

In stylistics and stylistic studies, metaphor is a figure of style: it the expressive and impressive power that communicates human feelings and world views in an indirect way. That condensed and capricious covert comparison may communicate facts in an economic linguistic manner. In his *Stylistics*(1973:130-3), Turner introduces Keats's phrase, *leaden-eyed despairs*, as a par excellent stance of economy of language in metaphor. So, the phrase "introduces with *lead*-ma hint of *heavy*, *dark* and other appropriate words, and the addition of *eye*- suggesting *heavy eyes* echoes *dull*, *drowsy*, and *opiate* of the opening lines"(ibid). Still, what is distinctive about metaphor is that the elements are not merely added together but fused together. There is *a transcendental grammar of the imagination* in the metaphor (ibid).

This brief excursion in the sphere of pragmatics and semantics with its mutual area of concern (metaphoric modes) may pave the way to introduce the hybrid term, namely, *Pragmatics Stylistics*, which will be selected as our model for the analysis of the Conrad's *The Lagoon*. Our main concern is scrutinize the pragmatic – stylistics aspects in the short story. The study hypothesizes that the narrative structure of the metaphorical modes in the short story are not merely a combinatory set of syntactic structures. Rather, they are the transmitters of human experience in forms of sequential speech acts. Therefore, stylistic and pragmatic components like

figures of style, i.e. metaphor and simile, personification, and light- dark antitheses will be investigated so far stylistic and pragmatic walks are concerned. The study will be dived into two parts: While Part One highlights the terms *pragmatics*, *stylistics*, *metaphorical modes* and *pragmatic stylistics* as a conceptual grid for the linguistic analysis, Part Two will be preoccupied with the pragmatic stylistic scrutiny and interpretation of the constituents and their function in the narrative structure of *The Lagoon*. The study will be rounded up with a set of concluding remarks elicited from the pragmatic stylistic analysis.

Part One: Pragmatic Stylistics as a Model

If *style*, in the widest sense, is the specific mode of expressivity on the basis of phonetic, semantic and syntactic strata, this expressive mode cannot be without taking into consideration the contextual, and necessarily the cultural factors which create its prolific impressiveness. Stylistic variations in the styles of literary genres, say fiction, are not merely embellishments, but they are related to contextual and cultural factors. Here comes the pragmatic dimension of the literary style or what has been recently referred to as the *pragmatics of style*. Conceptual areas of concern as such have bridged the gap the two interdisciplinary fields, between, not only pragmatics and stylistics but also between pragmatics and other linguistics furling like semantics, psycholinguistics, sociolinguistics, and discourse analysis. Still, the everlasting quest for this linguistic network is meaning and meaning-making. Most importantly, the work that ploughs the untrodden area between pragmatics and stylistics is Black's *Pragmatics Stylistics*.

Pragmatic Stylistics is an approach developed by Elizabeth Black, in her book *Pragmatic Stylistics* (2006), to unravel the contribution of pragmatics in the interpretation of the language of literary texts, with a special focus on the fictional works of art. To do so, Black delineates the pragmatic- stylistic aspects which

operate forcefully in literary texts like novels. Of these aspects are deictic expressions (pronouns, articles, and tenses with all its sub-categories). What is significant here is Black's reference to the mutual area of concern, i.e. the metaphorical modes. In addition, she has referred to notion of context, which is primarily pragmatic. Brown and Yule (cited in Black, 2006:3) state that context is "the immediate preceding discourse and the situation of the participants" (2006:3). In addition, she has agreed with Werth (cited in Black, *ibid*) who argues that "the context in which discourse takes place is identified as the discourse world, while the topic is the text world" (*ibid*). He argues that context is dynamic, the mutual creation of the discourse participants" (*ibid*). No work embarking on pragmatics is without reference to the theory of pragmatics with all its particles and veins, i.e. speech acts, politeness, the cooperative principles, conversational implicature, and so on. Since this study draws heavily on the speech act theory in exploring the pragmatics of Conrad's style in *The Lagoon*, the notion of speech act(s) will be highly spotted.

In her argument of the notion of speech act, Black plainly unravels that the term speech act does not refer simply to the act of speaking, but to the whole communicative situation, including the context of the utterance (that is the situation in which the discourse occurs, the participants and any preceding verbal or physical interaction and paralinguistic features which may contribute to the meaning of the integration. We are dealing with contextual speech (2006: 17). This elucidation stresses the assumption that the speech act is not the proactive of spoken language; it is primarily an event of communication. Here, we are not dealing only with the grammaticality of the utterance or with the well-formed stings, but utterances so far they are communicative expressive powers.

In the onset of her introduction to the speech act theory (ibid) maintains that the participants are engaged in three types of speech acts: a locutionary act (i.e. the production of a well-formed utterance), the illocutionary act (i.e. the meaning one wishes to communicate: the illocutionary force we attach to a locutionary act- the meaning we intend to convey), and the perlocutionary act (i.e. the effect of our words). These acts are of two categories: direct and indirect speech acts. The first category occurs when there is a direct correlation between the grammatical form of an utterance and its illocutionary force (ibid: 19). The participants may use declarative, interrogative or imperative sentence structures to perform certain functions such as statement, question or command (request). Still, when the participants have recourse to one specific speech act rather than another and leave the interpretation of the act to the hearer or the addressee, they, in fact, use indirect speech acts. In an utterance like, *Would you pass the note?*, the participant uses a kind of request in the syntactic form of a question.

In the pragmatic sphere, there are various types of speech acts. Black (ibid: 20-23) elaborates on these acts. Suffice to say that the so-called *representative speech acts* are statements and descriptions. Here, the participants offer their view of the world according to their awareness. In the *expressive speech acts*, the participants reveal their own attitudes, such as expressing their moments of joy or sadness. While representative speech act is similar to that of the *ideational function* of language in terms of Functional Grammar (FG), the expressive speech act corresponds to the *interpersonal function* of language. The *directives*, the third type of speech acts, are normally have the function commands. These are more likely to be found within character to character discourse (ibid). The commissives, according to Black, are mainly concerned with promises (and their converse, threats); they elicit some

future of action (ibid). The fifth category is the *declarations* which essentially deal with statements.

A *butterfly-collecting spiritas* such may serve as an applicable way to analyze the selected pragmatic- selected data, i.e. *The Lagoon*. It is worth noting to mention that there is a widely- circulated term relevant to *Pragmatic Stylistics*, that is, *Pragmastylistcs*. As the term suggest, *pragmastylistcs* is “stylistics but with a pragmatic component added to it” (Hickey, 1999:578). Hickey (ibid) sheds more light to say that in studying the stylistic potential of a language or of a particular construction, or in analyzing a specific text, pragamstylistcs pays special attention to those features which a speaker may choose, or has chosen, from a range of acceptable forms in the same language” (ibid). Put it simply, the utterances with the same, or virtually the same meaning, may differ in their linguistic form and situational appropriateness, and these differences may have either stylistic or pragmatic explanations. In this light, it is not altogether wrong to assume that the very human phenomenon (human language with its optional choices can be interpreted from different stances, the stylistic and the pragmatic. These choices are interwoven in well- formed literary and non-literary utterances. One more term relevant to *Pragmatic stylistics* is Hickey’s term *The Pragmatics of stylistics*(2017)in which the author of the book which hold the same title, has endeavored to explain the contribution of the pragmatic theory to the sphere of stylistics.

One point to be mentioned here before delving deeper in our analysis is that Black focuses on the narrative genre. She has elaborated on the *narrative voices in fictional discourse*; mentioning the types of narrators and their influence on the fictional course and discourse. Understanding the notion of style is the first phase to analyze pragmatic veins of the utterance. In this narrative circle, the keen reader

must comprehend the distinction between the voice which narrates the fictional episodes and the authentic author. In other phrase, there should be an *implied narrator* or author in the narration process. Then, Black elaborates on the types of narrators: whether the narratives are narrated by the first-person narrator or not. Such elucidations may be of help to understand the concept of the point to capture the socio- cultural context of Conrad's *The Lagoon*.

Part Two: The pragmatic- Stylistic Analysis of *The Lagoon*

The Lagoon is Joseph Conrad's short story from his *Tales of Unrest*(1908). Conrad (1857- 1924) was a Polish-British modernist writer. He was considered as “a master prose stylist who brought a non-English sensibility into English literature (Wikipedia, 2017). He wrote stories and novels, many with a nautical setting, that depict trials of the human spirit in the midst of an impassive, inscrutable universe (ibid).This is almost true to his *The lagoon*.His narrative style and *anti-heroic characters* have excursive a great influence on the narrative tradition (ibid).

Where he resides in the solitude nearby *a wide sweep of a stagnant lagoon*(Conrad, 1967:154), Arsat, the Malayan lover, starts narrating his tragic story to Tuan, the white man, who pays a visit to his friend. The story-in the story unfolds asset of human values, of which are love, betrayal and remorse. The story- in the story takes the line of two brothers who share on dangerous adventure to escape from the pursuers; the two brothers is accompanied by a young dying woman, Diamelen, who is haunted by *voices calling her from the water* (p. 155). The progressive course of the story reveals that this woman has been loved by the two brothers. For complex hidden reasons, Arsat, never rescues his brother who is shot by the savage pursuers. This human negative person for his amorous stimulus gives him a great pain and remorse, while his beloved is dying in the place where he has chosen to the last refuge. Conrad's *The Lagoon* can be analyzed from post- colonial or psychological

standpoints, but we choose to explore the pragmatic aspects in the style of the selected short story.

The question may come to one's mind: What type of style does Conrad follow to create the mental image of the world in *The Lagoon*? If *style* is that particular use of the components of language for meaning-making, so a close reading of the text plainly manifests that prose style is narrative, in the sense that the episodes are carried hastily. The sequential utterances are charged with the quick movement of the characters and things, especially when the pursuers start chasing the fugitives, i.e. Arsat, his brother and the beloved Diamelen. To verify our claim, let us quote the following extract (p. 163)

We crossed the grassy glade. We ran down to the water. I saw a low hut above the black mud, and

a small canoe hauled up. I heard another shot behind me. I thought, 'That is his last charge.' We

rushed down to the canoe; a man came running from the hut, but I leaped on him, and we rolled

together in the mud. Then we rolled together in the mud. Then I got up, and he lay still at my feet.

I don't know whether I had killed him or not. I and Diamelen pushed the canoe afloat. I heard yells

behind me, and I saw my brother run across the glade.

Let us notice first the choice of the transitive verbs like *cross, ran down, rush, run, come, leap, roll, kill, push, etc.* All these material verbs charge the whole scene of the chase with the physical actions. Nevertheless, *The Lagoon*, being a narrative text, is not without descriptive scenes which reflect the stillness of nature where

Arsta lives nearby the lagoon. The extract quoted herewith stands in contrast with the narration of the chase.

The forests, somber and dull, stood motionless and silent on each side of the broad stream. At the foot

of big, towering trees, trunkless nipa palms rose from the mud of the bank, in bunches of leaves enormous

and heavy, that hung unstirring over the brown swirl of eddies. In the stillness of the air every tree, every

leaf, every tendril of creeper and every petal of minute blossoms seemed to have been bewitched into an

immobility perfect and final. Nothing moved on the river but the eight paddles that rose flashing with a

single flash.

The lexical items chosen here (*somber, dull, motionless unstirring, stillness, immobility*) create that atmosphere of stillness, dullness and somber of the location where the two main desperate characters are living. The only sensory sound that awakes the stillness of the atmosphere is the natural sound of a bird: "The repeated call of some bird, a cry discordant and feeble, skimmed a long over the smooth water and lost itself" (p. 15).

What is characteristic about the language of *The Lagoon* is the choice of the metaphorical modes of expression throughout the sequential strings of utterances. These utterances are formulated in *representative speech acts* which are mainly statements and descriptions. Here, the participants offer their view of the world according to their awareness. The representative speech acts with their metaphorical senses and shades are seminally represented in the following utterances. The utterances have recourse to the uses of metaphors and simile [Italics are ours]

- The churned – up water frothed alongside with a *confused murmur* (p. 153)
- And the *carved dragon- like head* of its prow was pointing now at a gap in the fringing bushes of the bank. It glided through, brushing the overhanging twigs, and disappeared from the river

like some slim and amphibious creature leaving the water for its lair in the forests (p.153)

- The land and the water *slept* invisible, unstirring and mute (p. 157).
- I *fed the hunger of my heart* on short glances and stealthy words (p. 159)
- Therefore I shall speak to you of love. Speak in in the night. Speak before Both night and love are gone- and the *eyes of day* look upon my sorrow and my shame; upon my blackened face; upon my burnt –up heart (p.158)

These sequential utterances make one extended metaphor, not to reflect the heightened psychological traits of Arsat, the Malay, only but to give the setting (location, time, circumstances) a new vision. Here, the water is designated with *confused murmur*, and the *eye of day* looks upon the character's sorrows and pains- an associative image which highlights the depths of dark side of human nature. Here, the metaphorical modes, i.e. metaphor (the hunger of my heart), simile (the carved dragon- like head), and personification (the eyes of day) operate reciprocally in the context of situation to create the mental picture of the world: the picture of love, pain, shame, remorse and finally death in that vast solitude. Having recourse to Mey's conceptual paradigm, every indirect utterance (inclusive of metaphor) is an *instantiated pragmatic act*. Here and elsewhere, the metaphorical modes are speech acts derived their own senses from the social situations in which they are organically germinated. These representative indirect speech acts serve to express the character's world view: "My love was great, that I thought it could guide me to a country where death was unknown"(p.161), and, " Now, I can see nothing- see nothing! There is no light and no peace in the world; but there is death-death for many. We are sons of the same mother-and I left him in the midst of enemies; but I am going back now'

(p. 156). Notice the frequency of certain phrases here to overdo the burden of guilt he feels now. However, the language of *The Lagoon* in its expressive function, Arsat reveals to his friend, the white man, the feelings of depression, failure and remorse because the Malay betrays his brother which led to his death in the long harsh pursuit.” Here the language maintains social roles. Arsat reveals his sufferings and shameful act in a conversational turn with the white man. Being a pragmatic area of concern, the conversational turn sheds light on the psyche of the character while narrating the story- in the story. But while *The Lagoon* is narrated by the *implied author* or the third- person narrator, the story- in the story is narrated by the main character, the Malay. By narrating the confessions of the character by and through the use of the first- person narrator may give truth to those horrible confessions: “I can see nothing,” says the Malay, and, in return, the white man mutters:” There is nothing”(p. 165). The metaphorical modes, viewed as speech acts, on one hand, and stylistic devices, on the other hand, play a significant role in uncovering the complexity of human nature exemplified by the character of the Malay.

Relevant to the metaphors are the metaphors of color and the light-dark metaphorical antithesis. One of the darkest sides of nature, which reflects the hidden side of human nature in context, is the lagoon, where “darkness oozed out from between the trees, through the tangled maze of the creepers, from behind the great fantastic and unstirring leaves; the darkness, mysterious and invisible; the darkness sentenced and poisonous of impenetrable forests” (p. 154). Once more, let us pay attention to the repetition of the noun phrase *the darkness* in the sequence of utterances. Symbolically, the lagoon becomes a metaphor rather than a real stretch of water separated from the vast area of water. Here, the lagoon represents the physical and spiritual separation of the Malay from the world after the betrayal of his brother and the death of his Diamelen. In addition, the dark shades are

accompanied by the entire solitude and supernatural context. Arsat proclaims that “he is not afraid to live amongst the spirits that haunt the places abandoned by mankind.” (p. 154). Still, the setting of *The Lagoon* is not completely dark; the colors sky may give a glimpse of hope in that odyssey of gloom, so “the forests receded from the marshy bank, leaving a level strip of bright green, reedy grass to frame the reflected blueness of the sky. A fleecypink cloud drifted high above, trailing the delicate coloring of its image under the floating leaves and the silvery blossoms of the lotus” (p.154). Obviously, the colorful painting in colors serves the function of unlocking the human psyche with its dramatic changes in that mysterious context. One more natural component of the setting becomes metaphorical, i.e. the mist. The mist covers the lagoon after Arsat’s confession that he heard his brother’s cry but never turned his head back: “I heard him calling my name again with a great shriek, as when life is going out together with voice- and I never turned my head” (p. 163). The mist may serve as a cover to hide his subconscious guilt because he prefers the woman’s love to the love of a brother. The setting in *The Lagoon* (the tropical environment, the post-war time of unrest and anxiety) serve as a depth to the psychological movements and changes of the characters: there is a sort of analogy between the outer side physical world and the inside spiritual world of the protagonist, i.e. the Malay Arsat. These series of analogies construct the mysterious world of the short story. These indirect speech acts which are based on the mechanism of analogy gives the whole narrative text its significance as a human experience and a sphere of communication. Conrad’s poetic prose, in reality, breaks the boundaries between the realms of prose and poetry. In other words, the literary image becomes the prominent stylistic- pragmatic feature of the narrative text. To verify this claim, let recall to mind the onomatopoeic stretches of language scattered in the veins of the story such as , “ A murmur powerful and gentle, a murmur vast and faint; the murmur of trembling leaves, of

stirring boughs, ran through the tangled depths of the forests, ran over the starry smoothies of the lagoon, and the water between the piles lapped the slimy tombre once with a sudden splash” (p. 162).

The Lagoon is a communicative world where characters exchange their world views in that abnormal atmosphere. In a critical moment, The Malay asks the white man whether his beloved is going to die or not. Pragmatically, the interrogative speech act functions as a question. In other phrase, the illocutionary speech act or the illocutionary power is structured is a direct speech act.

- “Tuan . . . will she die?

The white man moved his shoulders uneasily and muttered in a hesitating manner-

- “If such is her fate.”

This illocutionary speech act has its powerful precautionary act on the Malaya, who utters:

- “No, Tuan,” said Arsat, calmly. “if such is my fate “ (p. 157).

It is worth to point out that this conversational turn between Arsat and Tuan has happened earlier, when the Malay describes the degree of Diamene’s illness:

She sees nothing. She sees not me---me

He remained silent for a minute, then asked softly - -

“ Tuan, will she die”?

“ I fear so, : said the white man, sorrowfully (p. 155)

Here comes the context as a central concept to pragmatics. The Native Malayan Arsat infers the impicture or the hidden meaning that Tuan intends to communicate. Tuan’s answer to Arast is not structured explicitly but implicitly, and the hearer should understand the way the meaning is constructed depending on the context; it

is the contextual meaning that Arsat is mainly concerned with. So, his perlocutionary speech act is a reaction to his comprehension of Tuan's illocutionary speech act. The speech acts performed in Arsat's utterances may indicate that he is a sort of round character who has changed from the status of bravery in the war to the status of cowardice in the great pursuit. On contrast, the white man is a flat character. He just listens to his old friend's tragic utterances with taking any active actions in the story. *The Lagoon* is an excellent piece of narrative poetic prose style which sets a journey, not only into the dim, mysterious forests of the material world, but also of the dark jungle of human psyche.

Concluding Remarks

Every man has his world view or philosophy of life, so is a narrative text. This is true to Conrad's *The lagoon* whose pragmatic- stylistic components have enlightened the dark side of the character. The pragmatic-stylistic analysis has proven that *The Lagoon* is a sequential direct and indirect speech acts which construct the mental image of the world. The direct acts are represented by the descriptive utterances which serve as a physical background to the story- in the story. The indirect speech acts are represented by the combinatory metaphorical modes which are fundamentally based on the mechanism of analogy. The opposing images of dark-light nature are seminally related to the complexity of human nature in its vicissitudes. These human changes are not always formulated in straightforward meanings. Rather, the implicature or the invisible meaning has become the salient pragmatic feature Conrad's story- the story. In addition, the conversational turns with their stylistic variations have powerfully operated in the body of the narrative text to uncover the hidden side of the human nature.

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