A STUDY OF NOMINAL CLAUSES IN JOSEPH CONRAD’S
YOUTH

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By

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-Here is about the future
It changes every time you look it at,
And it changes every time else-

-Look back!!
Then you realize time chases you every single time-
LEMBAR PERNYATAAN PERSETUJUAN PUBLIKASI KARYA
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Demi pengembangan ilmu pengetahuan, saya memberikan kepada perpustakaan Universitas Sanata Dharma karya ilmiah saya yang berjudul A Study of Nominal Clauses in Joseph Conrad’s Youth berupa perangkat yang diperlukan (bila ada). Dengan demikian saya memberikan kepada perpustakaan Universitas Sanata Dharma hak untuk mempublikasikan, menggalakkan dalam bentuk media lain, mengelolanya dalam bentuk pameran media, mediasihasilkan secara terbatas dan mempublikasikan di internet atau media lain untuk kepentingan akademis tanpa perlu meminta izin dari saya maupun memberikan royalti kepada saya selama tidak menguntungkan nama saya sebagai penulis.

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ABSTRACT


This undergraduate thesis analyzes the occurrence of the nominal clauses in Joseph Conrad’s Youth. Nominal clauses were chosen because the writer tried to give understanding about the types and functions of nominal clauses and extra knowledge to avoid ambiguity in comprehending long and sophisticated sentences. Nominal clauses have seven types and nine functions. Those types are the that-clauses, the wh-interrogative clauses, the yes-no interrogative clauses, the nominal relative clauses, the to-infinitive nominal clauses, the –ing nominal clauses and bare infinitive and verbless clause. As for the functions, they can be a subject, a direct object, an indirect object, a subject complement, an object complement, an appositive, a prepositional complement and an adjectival complement. Each type has role as a sub-clause in the sentence. The short story of Joseph Conrad was chosen because there were two contrast statements about Conrad’ writing style. From that point, the writer was triggered to find out and conclude Conrad’s writing style based on both statements.

In this thesis, there are two problems to study. The first problem deals with the types of nominal clauses used in Youth. This problem examines the data from a syntactic perspective. The second problem deals with the stylistic functions of those in the sentence. For the second problem, a stylistic perspective will be the core of the analysis.

The research is an empirical research. The writer collected all data of the nominal clauses from the short story Youth. The research found 45 sentences containing nominal clauses.

The writer found six types of the nominal clauses. Those types are the that-clauses, the wh-interrogative clauses, the yes-no interrogative clauses, the nominal relative clauses, the to-infinitive nominal clauses, and the –ing nominal clauses. As for the function, eight different functions were found. They are a subject, direct object, an indirect object, a subject complement, an object complement, an appositive, a prepositional complement and an adjectival complement. As for the answer for problem number two, there are two theories applied to determine the stylistic functions; they are the indirect thought and the indirect speech. From the data, there are eighteen sentences categorized to have these functions. Three are considered to have the indirect speech and fifteen are the indirect thought. As for the indirect thought, the types of presupposition are the basic method to classify the data. The types are the factive, the non-factive and the lexical presupposition. And from stylistic perspective, their function is to simplify the reader in understanding the story.
ABSTRAK


Pada skripsi ini, ada dua permasalahan yang akan dipelajari. Permasalahan pertama adalah pembahasan tentang tipe-tipe klausa nomina yang digunakan di cerita pendek Youth. Permasalahan ini akan dikaji data melalui sudut pandang sintaksis. Dan permasalahan kedua mengurai fungsi-fungsi stilistika dari data tersebut pada kalimat. Untuk permasalahan kedua, sudut pandang stilistika menjadi dasar analisis.


Penulis menemukan enam tipe klausa nomina. Tipe-tipe itu adalah klausa that-, klausa interrogatif wh-, klausa interrogatif yes-no, klausa relatif nomina, klausa nomina infinitif to-, dan klausa nomina –ing. Untuk fungsinya, ditemukan delapan fungsi yang berbeda. Fungsi-fungsi itu antara lain subjek, obyek langsung, obyek tidak langsung, pelengkap subjek, pelengkap obyek, aposisi, pelengkap preposisi, dan pelengkap kata sifat. Untuk permasalahan kedua, ada dua teori yang dapat diterapkan untuk menjabarkan fungsi stilistika; gagasan tidak langsung dan ucapan tidak langsung. Dari data tersebut, ada delapan belas kalimat yang dapat dikategorikan memiliki fungsi-fungsi tersebut. Tiga kalimat dapat dikategorikan memiliki unsur ucapan tidak langsung dan lima belas memiliki unsur gagasan tidak langsung. Dari teori gagasan tidak langsung, tipe-tipe
prakiraan menjadi metode dasar penggolongan data. Mereka adalah prakiraan bersifat fakta, bersifat bukan fakta, dan berdasar kosakata. Dan dilihat dari sudut pandang stilistika, fungsi unsur-unsur diatas adalah untuk memudahkan pembaca dalam memahami cerita.
CHAPTER I

INTRODUCTION

A. Background

Language is one of the important things in human life. It is used by people to communicate to each other. Around the world, more than 1000 varieties of languages are used by people. Those languages can be purely from archaic or even the modern one. The type of language in many parts of earth has been influenced from many aspects of the people who apply it. Several aspects which influence the language they used are geographical structures, cultures, and ways of thinking. Since people realize that matter, people have studied and developed the language. Language, therefore, is included into the branch of science to be called Linguistic and it can be presented in spoken and written form. Since linguistics can be presented in spoken and written, both are the same important parts for human being. Spoken form is used when two persons or more are in conversation. And written form can be found in any text such as newspaper, magazine, literary text etc.

In linguistic study, there are many ways and points of view that can be used to learn language based on linguistic categories. Those categories or branches are phonology, semantics, morphology, syntax, stylistics, phonetics, semiotics, or study related to other term outside the linguistics e. g. sociolinguistics, psycholinguistics and applied linguistics. In this thesis, there are two linguistics categories taken as grounds.
According to Chomsky (1965[February 25th 2007]), Syntax has a meaning as the external study of word. In the other way, it can be said that Syntax is a study about how words are related or patterned relations, which govern the way the words in a sentence come together. Other description also calls Syntax as study of sentence pattern of language. Syntax originates from the Greek words syn, meaning together and taxis, meaning sequence/order and it concerns how different words which, going back to Dionysios Thrax, are categorized as nouns, adjectives, verbs, etc are combined into clauses, which, in turn, are combined into sentences. So this matter deals with anything about word as a part of sentence that influences other word, its composition, role, function and correct form of word.

The other category is stylistic. According to Peter Verdonk in his book entitled Stylistics (2002: 3), stylistic study has three definitions. First, stylistics is defined as the study of style in language. In the other words, Verdonk defines stylistics as the analysis of distinctive expression in language and the description of its purpose and effect (2002: 4). At last, it is defined as style in context (2002: 6). In order to decide what kind of style in particular text has, foregrounded elements become the important parts to examine. They are such as typography, sound, grammar, diction or sentence structure (2002: 6).

Here, the writer deals with how words are ordered in certain cluster called as a clause. Clause, based on dictionary entry, means group of words that contains a subject and a verb. There are many clauses in English grammar and the writer will specify on one clause, nominal clause. Nominal clause may be defined as a clause functions like a noun or noun phrase and may occur as subject, object.
complement, in apposition or as prepositional and adjectival complement (Richard, Platt, and Weber 1985:192). According to Quirk on his book *A Grammar of Contemporary English* (1972: 734), nominal clause falls into five major categories: the *That*-clause or dependent declarative clause, the dependent interrogative clause, the nominal relative clause, the infinitive clause and the –*ing* clause.

The reason why the writer chooses this topic, which is about the nominal clauses, is to give an understanding to anyone of one kind of clauses and found in complex sentences in certain literary text. Thus, by reading this thesis, readers were expected to understand the types and functions of nominal clause and of course they acquire extra knowledge to avoid ambiguity in comprehending long and sophisticated sentences.

Why a short story *Youth* by Joseph Conrad is chosen is based on his own writing style. According to Michael Lucas on his review entitled *Aspects of Conrad’s Literary Language* (Lucas: 2002: 236 [2nd March 2007]), Conrad’s style is different from other native-English-speaking writers (Dickens, Haggard and Lawrence), he tends to use many complex sentences in his work and less of finite verb of action in his novels. “..That Conrad is denser in his use of modifiers to the head noun, leading typically to complex sentences” (Lucas: 2002: 236 [2nd March 2007]). In his works, Conrad shows many complex sentences in order to draw reader into ambiguous feeling about to where the story is going through. Other reason of why Conrad likes to use complex sentences is to give much information to the reader as much as he possibly can.
“characterized by noun phrase carrying such a heavy semantic load and in which information is presented in a condensed manner in larger unit of information is one that challenges the reader to cope with its semantic compression one that perhaps tries to tell us too much in too short a space—trying to give us too much detailed information all at once in order to ensure that he conveys as clear, accurate and instantaneous impression as he possibly can” (Lucas: 2002: 236 [2nd March 2007]).

On the other hand, R. L. Megroz in his book entitled *Joseph Conrad’s Mind and Method* (1931: 153) has an opinion that “…Conrad is popular among the great creators in fiction because of the power and simplicity of the fantasies which mould his story”. So based on those two statements, the writer tries to find conclusion between Michael Lucas’ statement about the complex sentences representing how complicated Conrad’s story is and the Megroz’ statement that the simplicity of Joseph Conrad’s fantasies which mould his story. Besides that, the writer, personally, is in effort to prove that the writing style of Joseph Conrad can be revealed even though from his less famous work *Youth*.

**B. Problem Formulation**

In this thesis, the writer will reveal two basic questions related to the term that appears in this literary work:

1. What types and functions of nominal clauses occur in *Youth*?

2. What stylistic function do they have in the story?
C. Objectives of the Study

By studying this subject, the writer tries to help anyone who has difficulty on reading literary works because anyone, after reading this thesis, is expected to be able to recognize and identify the occurrence of nominal clauses in the particular literary work and solve the ambiguity problem in long sentences. Ambiguity or problem in a way to understanding long sentence will appear when reader read a novel or any text that use long and complex sentences in their story. The obstacle often goes from how to separate several complex sentence elements. For example is when a reader has difficulty to decide which one is the subject when on this element more than one word is used or it can be said that the subject is a clause. Nominal clauses occur whether in the That-clause or dependent declarative clause, the dependent interrogative clause, the nominal relative clause, the infinitive clause and the –ing clause. Then, readers are also expected to recognize several functions of nominal clause such as functioning as subject, direct object, indirect object, subject complement, object complement, appositive, prepositional and adjectival complement (Quirk and Greenbaum, 1985: 316-318).

In the other point of view, after knowing the types and function of nominal clauses, anyone who read this thesis are expected to understand the implicit messages that might be delivered by the occurrences of those clauses. Moreover, anyone will get a little information about the Joseph Conrad’s writing style not be confused by his complex story.
D. Definition of Terms

A nominal clause basically can be interpreted as a clause which functions like noun or noun phrase. A nominal clause may occur as subject, object, complement, appositive, and prepositional complement (Quirk et al., 1985: 315). As a subject, the clause usually precedes the main verb and closely related to it and it refers to something about which a statement is made in the rest of the sentence. In the role as an object, it can be categorized into 2 roles. First role is as a direct object. A direct object is directly affected by the action of the verb. The second is an indirect object occurring when the object is affected by the verb indirectly. Nominal clause as complement is also divided into 4 categories, which are subject, object, adjectival, and prepositional complement. Their role is to complete the sentence and come after the main verb. As their name, subject complement is complement linked to a subject, object complement is linked to an object and so the other. The last role is appositive. Basically, appositive is an additional information referring to other part of a sentence.

In this thesis, it is called nominal clauses rather than noun clauses because the occurrence refers to events, facts, states, and idea. In the other way, it can be limited on the abstract thing. But, one exception is in nominal relative clause. It may refer to object, people, substance and may be analyzed as noun phrase consisting of head and post modifying relative clause, the head and relative pronoun coalescing to form a single Wh-element (Quirk et al., 1985: 316).
CHAPTER II
REVIEW OF LITERATURE

Chapter II consists of three parts: review of related studies, review of related theories and theoretical framework. The first part is review of related studies. This part presents any study that has been done discussing about Nominal Clauses. Then to explain the topic, several theories will be mentioned in Review of Related Theories in order to limit about what theories are going to be applied. Those theories concern about the use of Nominal Clause in a sentence. Besides that, theories on writing style are also going to be presented here. The last is the Theoretical Review. This part will cover the way to answer the problem formulations related to the theories mentioned.

A. Review of Related Studies

1. A Study on the Mastering of Wh- and That-clauses found in Relative and Nominal Clauses among The 2nd Years of The English Education Study Program of Sanata Dharma University

A nominal clause is a frequent topic for theses. Since that, Herning Retnowati, a student of the English Education study program of Sanata Dharma University limited her undergraduate thesis in nominal and relative clause. Entitled “A Study on The Mastering of Wh- and That-clauses found in Relative and Nominal Clauses among The 2nd Years of The English Education Study Program of Sanata Dharma University”, she was to discover the data how far the
2nd year students of English Education Program of Sanata Dharma University in mastering the usage of *wh*- and *that*- clause. Retno, a 1998 student of English Education Program, questioned several points in her problem formulation. First, she studied how far a student could identify and produce those clauses. It is related to Chomsky's theory that we can study both speaker’s competence (knowledge of language) and his performance (*his actual use of the language of the concrete situation*) (Dinneen, 1967: 358). In order to complete her data, the research she made was field research by giving a questionnaire to the objects.

2. Nominal *that*- clauses in Three Regional Varieties of English: A study of 

*The Relevance of the Text Type, Medium, and Syntactic Function*

The other research that mentioned a kind of nominal clause aspect is done by Diane Hudson, a researcher at the Dept. of English Language and Linguistics at Chemnitz Technical University, Germany (Hudson: 1992 [8th May 2007]). On her research, she focused her field on the Kenyan English. Her thesis, *Nominal that*- clauses in Three Regional Varieties of English: A study of The Relevance of the Text Type, Medium, and Syntactic Function, examined the distribution of subordinate clause that was nominal *that*- clauses in Kenyan sub corpuses. She analyzed the four text types of English from Kenyan section of the East African components of the International Corpus of English as the second or additional language (Hudson: 1992 [8th May 2007]). Then, she put her previous research on first language varieties of English in a matter of the syntactic strategy and communicative function as a comparison. Those four text types included short
stories, newspaper personal columns, Institutional editorial articles and from the press which all had approximately 20,000 words. The result of this research would be compared with his previous research and the conclusion would show the different of distribution of nominal *that*- clauses on both language varieties of English.

The things that differ this thesis, A study of the nominal clauses in Joseph Conrad’s *Youth*, from Herning’s and Hudson’s research is in this thesis, the reader can find the analysis of the nominal clauses closely and the tendency of the author (Joseph Conrad) of using many nominal Clauses. From the former research mentioned above, they only put one or two part of the nominal clauses. On the other hand, here, all types of *nominal clauses* become the major or main issue to be discussed. The writer will show the elements of nominal clauses more detail. Besides that, the tendency of Joseph Conrad in using those clauses or its stylistic effect is also being given a major portion by the writer. To reveal the author tendency, a stylistic approach will be used to deliver the characteristics. The second difference is the corpus itself that is *Youth* by Joseph Conrad.

**B. Review of Related Theories**

In this part, several theories from linguists will be mentioned in order to give limitation and help the writer to process the data and draw them into conclusion.
1. Nominal Clauses

A nominal clause basically can be interpreted as a clause which functions like noun or noun phrase. A nominal clause may occur as subject, object, complement, appositive, and prepositional complement (Quirk et al., 1985: 315). A nominal clause may be classified as dependent clause and functions as a noun clause. It is called nominal clauses rather than noun clauses because the occurrence refers to events, facts, states, and idea. In the other way, it can be limited on the abstract thing (Quirk et al., 1985: 315-316). Considering that, theories they made will be used and presented in following section in the way to make the analysis become easier and brief. A nominal clause acts as subject, object, complement, apposition or prepositional complement (Quirk et al, 1985: 315). Most of the occurrences of nominal clauses are mostly restricted by the abstract facts.

…but the occurrence of nominal clause is limited by the fact that they are normally abstract, i.e. they refer to events, facts, states, ideas, etc. the one exception to this generalization is the nominal relative clause which may refer to objects, people, substance, etc, and may in fact be analyzed, on one level, as a noun phrase consisting of head and post modifying relative clause, the head and relative pronoun coalescing to form a single wh-element (Quirk et al, 1985: 315-316).

There are several types of nominal clause and below are the types of nominal clause and their limitation.

a. That-Clauses

A nominal clause that introduces its clause by adding word that in front of the clause. This clause may function as a subject, a direct object, a subject
complement, an appositive or adjectival complement. It cannot, however, occur as prepositional complement or as object complement (Quirk et al., 1985: 317). The conjunction *that* may be omitted when it is placed as an object and a complement.

1. Subject: *That he knows about music* is a mystery.
2. Direct object: *I know* that you are right.
3. Subject Complement: *The assumption is* that things will improve.
4. Appositive: Your opinion, *that the rain will be over*, was untrue.
5. Adjectival Comp.: *I am sure* that the company will improve.

Quirk et. al (1985: 317) state that the *that*-clause cannot be an object complement, the other choice in order to make the sentence become grammatically correct is by changing the clause with *to*-infinitive construction.

[1] I thought his argument absurd → I thought his argument *to be* absurd.

Since *That*-clauses cannot occur as an object complement. As a result, the conjunction *That* is frequently omitted in informal use, leaving a zero *that*-clause (Quirk, et al., 1972: 735). The omission of *that*-clause takes a part when the sentence is brief and clear.

[2] I am sure (*that*) he was right

**b. Wh-Interrogative Clauses**

*Wh*- interrogative clauses may occur in several position such as subject, direct object, subject complement, appositive, adjectival complement and prepositional complement. And as regard to the meaning, these clauses resemble
wh-question in that they leave a gap of unknown information, represent by the
wh-elements (Quirk et al., 1985: 736).

1. Subject: How the machine is operated depends on its system.

2. Direct Object: I cannot imagine what made him choose it.

3. Subject Complement: The question is who will take this job.

4. Appositive: My real question, why he took that risk, has not been
   answered.

5. Adjectival Complement: I was not sure whose pen I brought.

6. Prepositional Complement: None of us was consulted on who should
   have the job.

In the wh-interrogative clause, there is the same choice between initial and
final preposition where the prepositional complement is the wh-element (Quirk et

[3] He could not remember on which self he kept it. (Formal)
[4] He could not remember which self he kept it on.

According to Quirk et al, (1973; 318) wh-interrogative clause can also be
in infinitive form with all wh-element except why:

[5] Mary gave a direction where to buy a book (“..where I should ..”)

There is occasional subject-operator inversion when the wh-element is the
A in SVA or C in SVC type clause. Those inversions show the literary style or

[6] He asked me where was I staying.
c. Yes-No Interrogative Clause

In this clause, the dependant yes/no clause is introduced by conjunction whether and if. Whether and if can also be used to show that the clause indicating an alternative question. Quirk et al (1985: 318) states that the dependent alternative clause has whether/ if…or [7]. Only for whether that or may follow. Besides that, whether cannot be made negative except as second part of the alternative question with certain introductory verb (Quirk et al, 1985: 319) [7]. The example of introductory verb here is the verb wonder (underlined). In fact, the meaning is still in positive one. On the other hand, a subject position cannot be preceded by if.

[7] I wonder whether she does not want me to come
[8] *If I passed the test or not does not change anything

Subordinate yes-no interrogative clauses and subordinate alternative interrogative clauses occur in the whole range of functions available to subordinate wh-interrogative clauses and may include infinitive clauses (Quirk et al, 1985: 1053).

[9] He didn’t tell us whether to wait for him or to go without him.

d. Nominal Relative Clause

A nominal relative clause is introduced by wh-element, it has role as wh-pronoun of determiner (Quirk et al., 1985: 318). The difference from other nominal clause is that the function of its wh-pronoun.

And it can be as:
1. Subject: *What he wants* is graduated soon.

2. Direct Object: I want to be *whatever* her mother like.

3. Indirect Object: Roni gives whoever enters his store a friendly smile.

4. Subject Complement: School is *where your early future is*.

5. Object Complement: You can call me *whatever you like*.

6. Prepositional Complement: Just say *on what folder you want to save*.

7. Appositive: Let me know your phone number that is, *where you live in now*.

   The function of *wh*-pronoun combines the function of the relative pronoun with that of the determiner and head of the whole noun phrase (Leech and Svartvik, 1975: 250).


   Can be put in form:


   (Leech and Svartvik, 1975: 250)

   Example [11] is the different form in which *whoever* is replaced by a demonstrative *those* and relative pronoun *who*.

   There are two meanings that the *wh*-form can deliver, universal and definite meaning.

   [12] I will give you *however much sugar you need*.

   [13] Assignment is *what should be done*. 
The first sentence [12] can be paraphrased in universal term meaning *in any amount of sugar that you need*. Moreover, the second sentence [13] can be paraphrased in definite term meaning *the thing that should be done*. Except for whoever, the meaning can be whether universal or definite.

[14] *Whoever told you* that was lying. *(The person who.../ anyone who...)*

**e. To-Infinitive Nominal Clauses**

The next type is *to-infinitive nominal clauses*. The type is indicated by the appearance of the *to-infinitive* after the head and it can occur as:

1. **Subject**: *To be an idol* is very difficult.
2. **Direct Object**: He can appoint *everyone to be his assistant*.
3. **Subject Complement**: The difficulty is *to be a major character*.
4. **Appositive**: My target, *to be a doctor*, is never fulfilled.
5. **Adjectival Comp.**: I was happy *to be myself*.

The preposition *for* is used when the clause has subject position. The subject of a to-infinitive nominal clause is normally preceded by for which is acting here more as a conjunction that preposition, the subject, when pronoun, is in the objective case (Quirk *et al.*, 1985: 320).

[15] The idea is *that we should leave soon*

[16] The idea is *for us to leave soon*. 
f. Nominal –ing clause

A nominal –ing clause or a participle clause usually has no subject.

According to Quirk et al. (1985: 321), it is common that the participle clause has no subject. This type occurs as:

1. Subject: *Doing the best* is his motto.
2. Direct Object: I enjoy *caring each other*.
3. Subject Complement: His hobby is *playing poker*.
4. Prepositional Complement: He is always serious *in doing his tasks*.
5. Appositive: His great pleasure, *climbing mountain*, spends a lot of his time.
6. Adjectival Complement: He was so happy *helping poor people*.

When a subject is required, there are two ways to complete the requirement, which is forming it in *Genitive* or *Objective* case. In a genitive case, an inanimate and abstract noun phrase are rarely use in genitive term [17]. This case, according to Quirk *et al* (1985: 321) is also obligatory when the –ing item constitutes the head of a noun phrase [18]. An objective case can occur only in informal style [19]. On the other hand, the pronoun in the objective case can also be in subject position of the informal format.

[17] *The fact that his being a doctor* gives a great effect in his family.

[18] *His criticizing John* was unfair.

[19] I am surprise at *him/Harry’s making a mistake*.

[20] *Him being a criminal* was a great surprise.
g. Bare Infinitive and Verbless Clause

Based on the Quirk theory (1985: 322) to- is optional to be omitted in a clause, which supplies a predication corresponding to the use of the pro-verb *do*:

[21] What I did was (to) throw away the paper.

*To* has to be omitted when the infinitive is in initial.

[22] Throw away the paper was what I did.

(Quirk *et al*., 1985, 322)

In another example, the lack of concord between subject and verb shows that the subject is not a noun phrase (Quirk *et al*., 1985, 322):

[23] *Wall-to-wall carpets in every room* is a very expensive.

This example should be seen as a nominal verbless clause and can be paraphrase as “*having wall-to-wall carpets on every room.*”

2. Speech and Thought Representation in the Text

Examining the stylistic effect on a story text, there are several terms from the stylistic perspective that help readers in the way of comprehending the meaning. The terms taken are terms that are related to the occurrences of the types and functions of the nominal clauses. Hence, several terms on speech and thought representation in the text are used. They are *an indirect speech* (IS) and *an indirect thought* (IT). And since Verdonk in his book *Stylistics* (2002:119) states that an indirect thought presupposes even more interference by the narrator than indirect speech; types of presupposition are used to explain the indirect thought form deeply. The terms mediate what the author’s tendency, through the narrator,
is going to be characterized in story toward the readers. In the other word, those terms are used to draw readers’ intervention to the story.

a. Indirect Speech (IS)

According to Verdonk (2002: 47), an indirect speech may be defined as the narrator report only the content of what the character has said, but not its exact wording. Therefore, indirect speech comes closer to reported than recorded speech because recorded speech means retold in the exact similarity. The past tense is used to indicate the indirect report.

[24] The man said that the food was so delicious.

[25] My brother said that I had to go to bed. 

(Verdonk 2002: 47)

In this case, the term indicates a narrator’s intervention and interpretation of the character words. This allows the narrator to intervene and to interpret the character original words, thereby, again shifting perspective (Verdonk 2002: 47). Following Verdonk’s theories (2002: 47), this kind of speech representation gives clue of what is actually in the characters’ mind.

[26] The man said on how nice and cool the beer was.

[27] The man said, appreciatively, that the beer was nice and cool.

b. Indirect Thought (IT)

Indirect thought is thought that is told by the character indirectly. It can be interpreted as a style of thought representation that presupposes even more
interference by the narrator than indirect speech (Verdonk 2002: 119). By this term, the author, via the narrator’s utterance pattern, has greater chance helping the readers to presuppose what the character has said. Moreover, it may become the indicator of whose words these might be said. The theory also can be a means to provoke the readers to get involve or inferred what is told. In it, several verbs can be used to indicate the presupposition such as thought, imagine, dream, realize, feel etc (Yule 1996: 27-30).

[28] “The food’s so delicious,” the man said.

[29] The man thought that the food was so delicious.

In [28], the sentence is directly said by the man. In [29], as an indirect sentence, the narrator presupposes that the man has a thought that the food was delicious.

1. Presuppositions

According to Yule (1996: 26), presupposition concept is something the speaker assumes to be that case. Since to presuppose becomes the basic way to explain the indirect thought elements, here are theories of presupposition that may be useful for author to interfere the story. The following are several types of presuppositions used in this research. Those types are *factive, non-factive* and *lexical presupposition*.

*-Factive Presupposition*

Factive presupposition is the presupposed information following a verb like ‘know’ that can be treated as a fact (Yule 1996: 27). Other verbs that can
have function as similar as *know* are *realize, regret*, phrase involving *be* with *glad, aware, odd*, etc.

[30] She didn’t realize he was ill. (>> He was ill)

[31] I’m glad that is over. (>> It’s over)

(Yule 1996: 28)

-lexical presupposition

This type means that the use of one form with its asserted meaning is conventionally interpreted with the presupposition that non-asserted meaning is understood (Yule 1996: 28). The lexical items that can get non-asserted presupposition are *manage, stop, start, try, again*, etc.

[32] He stopped smoking. (>> He used to smoke)

[33] You’re late again. (>> You were late before)

(Yule 1996: 28)

-Non-factive Presupposition

This might be said as the one that is assumed not to be true and shown by verbs like *dream, imagine* and *pretend* (Yule 1996: 29).

[34] I dreamed that I was rich. (>> I was not rich)

[35] He pretends to be ill. (>> He is not ill)

(Yule 1996: 29)

C. Theoretical Framework

From many theories above, the types of the nominal clauses and speech and thought representation in the text, there are certain purposes why the writer
has mentioned them. Of course, all of those theories exemplify their own type, function, characteristics and requirements. Besides that, those theories also bring several limitations to the writer in drawing the answer of problem formulation.

To answer problem number one that is what type of nominal clauses that occur in *Youth*, the writer will use all of the nominal clause categories to identify all clauses in the corpus and sort the nominal clauses from other clauses based on each theory of the nominal clauses. Those theories will lead the writer to classify the type of nominal clause, their occurrences and functions in the sentence. As the result, the classification based on those theories will directly raise the answer of problem number one.

And for stylistic based theories that are thought and speech representation in the text, the theories will lead the writer to figure out the writing style of the author and answer the problem number two that is about the stylistic function those nominal clauses have in the corpus. Based on this question, the answer depends on the characteristics of the writer and his tendency of using nominal clauses rather than other clauses. The indirect speech and indirect thought will give several data based on each definition because those stylistic theories exist in the indirect forms and complex sentences that can be collected from the evidence and examples of nominal clauses in the corpus. To show the indirect speech and indirect thought characteristics, the indirect speech and indirect thought theories will find a complex sentence form, and as it is known that complex sentence consist at least 2 clauses, theories from nominal clause exist. Then, the collected data will be used to reveal a conclusion about the author's tendency in using the
nominal clauses. Thus, the result is used to be basic information to conclude the two writers’ statements about Joseph Conrad’s writing style mentioned in chapter one. Hence, that conclusion becomes the answer of problem number two.
CHAPTER III

METHODOLOGY

A. Object of the Study

As the source of analysis, the writer uses a work of literature in it. The work that is going to be used is one of the literary works by Joseph Conrad. The work is a short story entitled *Youth*. The story is one of the short story collections entitled *The Best Short Story of the Modern Age*. This collection is edited by Douglas Angus and published by Fawcett Publication, Inc. in 1962. *Youth* consists of 31 pages with 1 page in the beginning as preface. From the preface, Douglas Angus comments that Joseph Conrad is known for his mastery of atmosphere and dramatic realism. His several works included *An Outcast of the Islands* (1896), *The Nigger of the ‘Narcissus’* (1897), *Tales of Unrest* (1898), *Lord Jim* (1900), *The Inheritors* (1901) and *Romance* (1903), *Heart of Darkness and Youth* (1902), *The End of the Tether* (1902), *Typhoon* (1903), *Nostromo* (1904), *The Mirror of the Sea* (1906, semi-autobiographical), *The Secret Agent* (1907), *A Set of Six* (1908), and *Under Western Eyes* (1911). Conrad refused an offer of knighthood honorary degrees from five universities in 1924. For *Youth*, *Lord Jim*, and *Heart of Darkness*, Conrad used the character Marlow to find an English identity and voice among other things. *Youth* (1902), told about the journey of old Marlow across the sea. He told the story when he gathered together with several friends including the narrator. Marlow spoke about his story when he was at the age of 20 that is 22 years ago. His story told about his life and his
struggle in joining several merchant ships that tried to go to Bangkok from England. Within the journey, Marlow became the second mate in the ship. The ship was called Judea. In his journey, the ship got terrible accidents. In the middle of the way, leakage had attacked the old Judea so that all crew had to pump the water out of the ship. Besides that, near the end of the journey, the ship was burnt and finally all crew have managed to save their life by moving on several small emergency boats. Then in few days after, they were helped by merchant ship from Singapore to take them to land.

B. Approach of the Study

As a linguistics study, the writer uses certain approaches on linguistic survey in this analysis. Since the study analyzes syntactic structures, the study of syntax is properly used in the way to get the understanding of the data. Nominal clauses, as syntactic elements, are studied in how they perform as clauses with certain type, function and condition. All of those are a part study of syntax. Syntax, as a study of external structure of word, gives us basic knowledge, terms and theories in seeing and examining a written text. Based on theories of syntax, the data were collected from the corpus. The reason of choosing syntax as the approach of the study to analyze the data was because in this thesis, to answer problem number one, the writer deals a lot with syntactic structure of sentence and clause especially. In syntax, theories and rules of the application of syntactic elements to form the nominal clauses are found. Therefore, the aspects of syntax
had taken big roles in the way the writer understand what is called as nominal clauses and has helped the writer to analyze those data from the corpus.

In answering problem number 2 there is a different approach used by the writer. A stylistic approach is used to analyze the data. Stylistics, as a study of style in language (Verdonk 2002: 3), had a scope on how one writing work reflecting the author writing style. Stylistics took the major role in the understanding because basically stylistics went through to examine the grammar then related it to the author tendency and readers’ effect. To identify the writing style of the author, basic principles of stylistics especially on speeches and thought representations were a sole of the analysis about how and what function and purpose of using certain pattern, in this case were nominal clauses. Both approaches are used because in concluding the problem, there are two different focuses to be answered. There are on syntactic elements and stylistic elements.

C. Method of the Study

Based on the source used, this study or analysis was categorized as an empirical research. The empirical research, based on Chomsky’s explanation in his book *Aspects of the theory of Syntax* (1965: 47), meant a kind of research based on such data. The writer used a literary text as the source for the corpus of the analysis. The primary source was taken from the literary text by Joseph Conrad *Youth*. This text became the primary source because all of the data were taken from this book. Then, the sources for the theories were from several
linguistics books containing the nominal clauses terms, dictionaries and internet cites. And for the analysis, there were two major steps and several sub-steps.

1. Data collection

The data required for the analysis were complex sentences containing nominal clause. The data were taken from one of the short stories in the collections entitled *The Best Short Story of the Modern Age*. The text, Youth, stood as a single chapter and consisted of 30 pages with 1 page for preface. The writer would only take the data from 10 pages starting at the 3rd page and the next every 3rd page. Then, the data were classified according to their characteristics as it was required in the previous chapter and explained in the next sub-chapter. The reason why the writer put all the complex sentences containing nominal clause from these pages were because by taking nominal clauses from page 3 and their multiply, the writer tried to avoid any over-data. On the other hand, the writer, by using this kind of collecting data, also tried to collect sufficient data that represented all occurrences of nominal clauses starting from the beginning up to the end of the story.

2. Data Analysis

The second step was data analysis. Here, the writer analyzed the data in several steps. First, the writer divided the analysis into two parts, that is part A and part B. Part A was entitled *The Types and Functions of the Nominal Clauses*. Here, part A analyzed the data to lead the answer of problem number one that was
about the occurrences of types and functions of the nominal clauses in Joseph Conrad’s *Youth*. In part A, the writer inserted a table (Table 1) contained the types and functions of the nominal clauses. The table was equipped the percentages of the occurrence of the types and functions of the nominal clauses. Then in the next section, the collected data were analyzed and classified based on their own characteristics. The analysis identified the kind of nominal clauses from the data listed in the table and appendix later on. Then, the identification mentioned their classification based on their type and the appropriate theories for each type. The data were explained one by one with explanatory paragraphs to make them clear. The explanatory paragraphs also contained information about from what scene the data was taken. After all classification, the analysis went on the conclusion to answer the problem number one. The answer presented in the form of paragraphs.

The next part was part B. Part B dealt with the analysis to answer problem number two that was about the stylistic function of those nominal clauses found in the story. Since the analysis dealt with stylistic function, this part, then, was entitled *The Stylistic Function of the Nominal Clauses*. This part was divided into two sections. First section was about the nominal clauses’ analysis that was considered having indirect thought elements and it was entitled *Indirect Thought*. The first section was divided into three segments of presuppositions. The presuppositions were factive, non-factive and lexical presupposition. A table (Table 2) about the types of presuppositions was also inserted. At the end of the analysis, a conclusion paragraph closed the discussion. The second segment was entitled *Indirect Speech*. The section analyzed the occurrences of the indirect speech form found in
the nominal clauses. Again, a table (Table 3) about the occurrences of Indirect Speech was inserted. At the end of the analysis, a conclusion paragraph also closed the discussion. After that, the writer included a new paragraph about the part B general conclusion. Hence based on two different opinions about the Joseph Conrad’s characteristics on writing that were mentioned in the introduction, the writer led into the answer of problem number two that was about the significance or the function of the author’s tendency in using those patterns.
CHAPTER IV

ANALYSIS RESULTS

In this chapter, the discussion is divided into 2 parts. Each of these parts analyzes the collected data based on each problem. Then, a table of occurrence, for each, becomes the basic information of the data toward the analysis. The table contains types, functions and percentages that have relation to the case.

The A part holds on the study of the types of the nominal clauses that are used by the author in the short story *Youth*. This examination finds the answer of the problem number one about the syntactic types and functions. The included table shows the number of the types of the nominal clauses, the functions and their percentages occurred in the story.

The B part is the analysis to answer the 2nd problem formulation. This part deals with the stylistic functions on syntactic structures, in this case is the nominal clauses, which are used by the author. The stylistic features that are indirect thought and indirect speech, later on, reveal an implicit message or a tendency of the author of using the nominal clauses structure through the narrator’s utterance. The table feature of this part consists of the number and types of stylistic features that are used, percentages of each feature.

A. The Types and Functions of the Nominal Clauses

In this part, the writer explains the occurrence of the nominal clauses in the corpus. As mentioned in the table, the collected data do not cover all the types
of nominal clauses as it is in the theoretical review. The data, which are collected based on the collecting method explained in chapter III, are various in number. For the types of nominal clauses, 6 functions of each type are the most frequent, and for the bare infinitive and verbless clauses, none is observed.

Table 1:

The Types and Functions of the Nominal Clauses in Joseph Conrad’s *Youth*

<table>
<thead>
<tr>
<th>Type Function</th>
<th>That-clause</th>
<th>Wh-interrogative clauses</th>
<th>Yes/no interrogative clause</th>
<th>Nominal relative clauses</th>
<th>To-infinitive nominal clauses</th>
<th>Nominal -ing clause</th>
<th>Bare infinitive and verbless clauses</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>Direct Object</td>
<td>22</td>
<td>2</td>
<td>2</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>32</td>
</tr>
<tr>
<td>Indirect Object</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>0</td>
</tr>
<tr>
<td>Subject Complement</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>Object Complement</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>0</td>
</tr>
<tr>
<td>Appositive</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>3</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td>Prepositional Complement</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td>Adjectival Complement</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>3</td>
<td>-</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>22</td>
<td>2</td>
<td>2</td>
<td>9</td>
<td>7</td>
<td>3</td>
<td>-</td>
<td>45</td>
</tr>
</tbody>
</table>
1. That-Clauses

In the collected data, the use of *that-clauses* is only found as direct object. Twenty-three sentences are collected and here are several examples of them.

a. That-Clauses as Direct Objects

A nominal *that*-clause introduces its clause by adding the word *that* in front of the clause. Below are the examples of *that*-clauses from the text. The sentence [1] is said by the narrator, Marlow about himself when he firstly gets an acquaintance in his new ship, *Judea*. The second is in the scene when all crew are busy pumping out the water after a severe leakage is found in one of the deck.

[1] He insisted **THAT** it should be pronounced Mann. (p. 3)
[2] One would think **THAT** the sole purpose of that fiendish gale had been to make a lunatic of that poor devil of mulatto. (p. 9)

In the two examples above, the direct objects are preceded by word **THAT** and they are placed after their verb *insisted* and *think*. The significance of the word *that* is as conjunction that joins *that*-clause with the main clause. ‘He insisted…’ for the first example and ‘One would think…’ for the second example.

[3] I remember *(that)* it took my fancy immensely. (p. 3)
[4] They spoke of spontaneous combustion and implied *(that)* they were the boys to put out the combustions. (p. 15)

In [3] and [4], the examples show the omission of *that*-word that becomes a specific feature of this clause that is a zero *that*-clause. Quirk *et al* (1985: 317) stated that when the *that*-clause functions as an object or a complement, the
conjunction *that* is frequently omitted in informal use, leaving a ‘zero’ *that*-clause. And because both examples above have *that*-clause as their function as the object of each sentence, the word *that* is put in the bracket in order to show where the word may exist in the sentence if no omission is made.

2. *Wh*-Interrogative Clauses

For *Wh*- interrogative clauses, there are only two clauses which are observed. Both occur as direct objects.

a. *Wh*- Interrogative Clauses as Direct Objects

The clauses resemble *wh*-question in that they leave a gap of unknown information, represented by the *wh*-elements (Quirk *et al.*, 1972: 736). The examples are taken when Marlow and the other crew are trying to pump out the water from the ship and when the ship is burnt.

[5] … I did not understand *WHAT I had in my hand.* (p. 9)

[6] The masts stood but we did not know *HOW much they might be charred down below.* (p. 18)

As seen in the examples, the *wh*-elements precede the interrogative clause after the verbs *understand* [5] and *know* [6] that are *what* and *how*. The gaps of unknown information are reflected in both verbs, *know* and *understand*, accompanied with the adverb *not* to show the negativity.
3. Yes-No Interrogative Clauses

Similar to the above, only two sentences can be categorized as yes-no interrogative clauses. The indicator whether is used in both sentences.

a. Yes-No Interrogative Clause functions as Direct Objects

In these clauses, whether introduces the dependent yes/no clause. The following sentences appear when the story gets Marlow and the crew in the safety boat after they could manage to escape from the burning ship.

[7] I doubt WHETHER it would have been done in the same way. (p. 21)

[8] I don’t know WHETHER you are aware, you fellow, the man had no sleep to speak of for days- and there will be dam’ little sleep in the boat. (p. 24)

The interrogative clauses put the conjunction whether in front of them. It means that the rest clauses after the conjunction whether indicate the implicit questions. And here, whether is used to show that the clause indicating an alternative question (Quirk et al., 1985: 318). Hence, for the example [7], the sentence can be paraphrased as “Would it have been done in the same way or not? I doubt.” And in the example [8], the paraphrase becomes “Are you aware or not that the man had no sleep to speak of for days- and there will be dam’ little sleep in the boat? I don’t understand”.

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI
4. Nominal Relative Clauses

In the nominal relative clauses, there are nine sentences which are discovered. They function as a subject, direct objects, subject complement, an appositive or prepositional complements. Those are introduced by *wh*-element, has role as *wh*-pronoun of the determiner (Quirk *et al.*, 1985: 318). And the thing that differentiates this type to *wh*-interrogative clause is that the *wh*-pronouns combine the function of the relative pronoun with that of the determiner and head of the whole noun phrase (Leech and Svartvik, 1975: 250).

a. Nominal Relative Clause as a Subject

There is only one sentence containing a nominal relative clause functions as subject. The sentence is taken from the story which tells about the effort of the Judea’s crew in order to leave the burning ship as fast as they can.

[9] *WHAT was left of the Judea* followed at the end of the seven fathom of the tow-rope. (p.21)

From the example above, the nominal clause that appears as a subject is the first clause “what was left of Judea”. Here, the nominal relative clause is introduced by the relative pronoun *what* and it precedes the main verb *followed*. And the reason why “what was left of Judea” functions a as subject is in that the rest of the sentence, “…followed at the end of the seven fathom of the tow-rope”, is its predicate.
b. Nominal Relative Clauses as Direct Objects

This function appears in two sentences and there is only one sentence taken, that is from the scene when all crew have preparation before sailing to Bangkok.

[10] I notice HOW attentive you are to john-to Captain. (p. 6)

The nominal relative clause is placed after the verb notice, and it is preceded by the wh-element how and it completes the action of verb notice.

c. Nominal Relative Clause as an Appositive

The nominal relative clause functions as an appositive describes the situation of pumping out the water because of rod leakage.

[11] The thing, WHATEVER it was, struck my leg again. (p. 9)

From the example, the word whatever becomes the indicator of the nominal relative clause. It functions as an appositive and it is placed between commas, meaning that the clause is added to bring the additional information and refers to something, and in this case it refers to the subject “the thing”.

d. Nominal Relative Clauses as Prepositional Complements

In this function, both examples are taken when the story took place in the harbor before their departure and when all crew were in hurry to save their life from the fire.

[12] He understood at once WHAT was the matter. (p. 6)
[13] I had never noticed so much before HOW twisted and bowed he was. (p. 15)

From the examples above, the preposition complement appears after the preposition at once and before. And the wh-pronouns what and how mark the occurrence of nominal relative clauses. For the example [13], the clause contains a subject-operator inversion that may have a certain purpose to show a certain literary style, that is a dialectal inversion (Quirk et al 1985: 318).

e. Nominal Relative Clause as Subject Complement

In this type, there is one example can be found. The scene is taken when all crew were floating in the sea.

[14] That is what I am thinking to myself. (p. 21)

Here the italicize clause “what I am thinking to myself” is considered as Nominal relative clause as Subject complement because this occurrence is completing the subject that. And it is shown by the existence of to be ‘is’.

5. To-infinitive Nominal Clauses

There are seven sentences having to-infinitive clause in it. There are four to-infinitive clauses as direct objects and three as adjectival complements. Following are the examples of those functions.
a. To- Infinitive clauses as Direct Objects

As seen below, all examples have different scenes in the story. The example number [15] is when all crew find help from the passing by ship. The example [16] is the situation when they are saved from the sea.

[15] We set up a yell; rang bell to attract their attention. (p. 21)

[16] I got him to lie down. (p. 24)

In the example above, the to-infinitives come together to form direct objects and are placed after the heads of their phrases, bell and him. Those clauses place the direct object position because the to-infinitive clauses and their heads are considered as one unity.

b. To- Infinitive Clauses as Adjectival Complements

In this section, the examples are taken when the story tells about the burning ship, the way to put away their self and the conversation after Marlow is reunited again with the captain.

[17] I was glad TO hear the old man’s voice again, tremulous and tired (p. 27).

[18] The second boat was ready TO swing out. (p. 15)

The adjectival complements can be seen from the objects of the sentences are adjective. Those are glad and ready. And since these are adjectives introduced by be ‘was’ and the following to-infinitives are completing the adjectives, the italicized clauses are included in the adjectival complements category.
6. Nominal –ing Clauses

From the short story, there are three sentences containing nominal –ing clause can be found. All examples are as appositives. And Quirk et al (1985: 321) says that nominal –ing clause usually has no subject.

a. Nominal –ing Clauses function as Appositives

The examples are in the scene where one of the characters draws the situation that all crew waiting for other merchant ship to help them and when they are saved.

[19] A blue gleam appeared forward, shining below the wreck of the deck, (p. 21)
[20] The head of the old sleeper, leaning back of the stern of the long boat, had fallen on his breast and he looked as though he would never wake. (p. 30)

Seeing these data, the appositives are separated with the commas that are governed them, another marker is that both are preceded by verb-ing. Then the clauses inside commas also indicate that they have similar reference to something, in this case, those are a blue gleam [19] and the head of the old sleeper [20].

After seeing those examples, the answer of the problem number one that is about the types of nominal clauses which appear in the story is found. The research only found six types of nominal clauses appearing in the story. They
appear with their own percentages. Those types are the *that*-clauses, the *wh*-interrogative clauses, the *yes-no* interrogative clauses, the nominal relative clauses, the *to*-infinitive nominal clauses, and the nominal –*ing* clauses with these several functions for each type. There are eight functions of nominal clauses which appear in the short story. Those functions are as a direct object, an indirect object, a subject complement, an object complement, an appositive, a preposition complement, an adjectival complement and a *yes-no* interrogative clauses using conjunction *whether*.

B. The Stylistic Functions of the Nominal Clauses

In this sub-chapter, the stylistic functions will widely be explained using the data from the types and functions of the nominal clauses. Based on the word ‘stylistic functions’, the research is an effort to find the tendency or moreover the aim of the author using certain syntactic structures. And At the end of this part, the research results are used as basic information to conclude the two writers’ statements about Joseph Conrad’s writing style mentioned in chapter one. And as mentioned in the theoretical review, there are two theories to define the stylistic functions; they are an indirect thought, an indirect speech that may be applicable to the data. The data collection found eighteen sentences that are categorized having stylistic function in them. The stylistic functions that are observed are based on the characteristics of the indirect speech form and the indirect thought form as listed in the review of the related theories. Three sentences are classified in the indirect speech category and fifteen are in the indirect thought category. For
the first section, the analysis shows the occurrences of the indirect thought forms and the second section is on the occurrences of the indirect speech form.

1. Indirect Thought

From the collected data, there are fifteen sentences classified having the indirect thought category. Since the indirect thought can be interpreted as a style of thought representation that presupposes even more interference by the narrator than indirect speech (Verdonk 2002: 119), the analysis will classify the data according to the types of presuppositions. Via the presuppositions, the author’s message or what the author expects to be understood by readers can be drawn explicitly. The following is the table of the occurrences of the indirect thought and their functions based on the type of presuppositions. This table is accompanied with the percentages of their occurrences.

Table 2:
The Type of the Indirect Thoughts in the Joseph Conrad’s Youth

<table>
<thead>
<tr>
<th>Type</th>
<th>Factive Presupposition</th>
<th>Non-Factive Presupposition</th>
<th>Lexical Presupposition</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Indirect Thought</td>
<td>7</td>
<td>3</td>
<td>5</td>
<td>15</td>
</tr>
<tr>
<td>%</td>
<td>46, 7 %</td>
<td>20 %</td>
<td>33, 3 %</td>
<td>100 %</td>
</tr>
</tbody>
</table>

As it is seen in the table, the concept of factive presuppositions occur in seven sentences, non-factive presuppositions in three sentences and five sentences
are categorized as lexical presuppositions. Here, according to the theory, the author through the narrator, by giving his narrated comment, has a greater chance to help the readers to understand the characters’ intention and the information related to the story that appears implicitly. Moreover, it becomes the indicator to whom these words belong. The theory also can be a means to provoke the readers to get involved or to infer what is told. Hence, the analysis will process the data in several steps. First is giving the detailed presuppositions. Then secondly, the analysis explains the theories related to the purposes of showing those utterances as seen in the collected data.

a. Presuppositions

Here, the types of presuppositions are explained one by one by giving several examples according to the theory. There are three types of presuppositions that can be applied to analyze the data from the corpus, *Youth*. Those types are the factive, the lexical and the non-factive presupposition.

i. The Factive Presupposition

The factive presupposition appears in seven sentences. A factive presupposition appears when certain verbs lead the readers to assume that the rest of the utterance to be true or treated as a fact.

[21] I did not understand what I had in my hand. (p. 9)

In this quotation, Marlow is trying to pump out the water from the ship and when the ship is burnt. The word ‘did not understand’ becomes the indicator
of the occurrence of factive presupposition. It is treated as a fact because here, the readers are drawn to have depiction and believe that there is something in Marlow’s hand that he did not know or failed to identify because of the chaotic situation.

[22] I don’t know whether you are aware, young fellow, the man had no sleep to speak of for days-and there will be dam’ little sleep in the boats. (p. 24)

This example describes Marlow and the crew are in the safety boat soon after the ship gets burnt and the statement comes up from Mahon’s voice, makes the following word “don’t know” to be presupposed as a fact because according to Mahon that he does not know exactly about Marlow’s awareness about the man who had no sleep for days.

[23] I remember it took my fancy immensely. (Page 3)

The sentence above [23] is taken when the main character Marlow got an acquaintance in his new ship’s crew. That new acquaintance was recognized later on as Mahon. The word remember treats the following that-clause, “it took my fancy immensely” as a fact that Marlow has something before and that thing has taken his fancy immensely.

ii. Non-Factive Presupposition

For this type of presupposition, three sentences are treated as non-factive presupposition. As its definition, the non-factive presupposition considers the sentences are assumed not to be true (Yule 1996: 29).
[24] I thought I would part company as soon as I could. (p. 24)

The sentence appears when all crew are in the safety boat waiting for a help from passing by ship. The word thought is the indicator of the meaning that ‘I’ actually would not part company as soon as he could. So, that word becomes a clue that it is not true that he will part company as he thinks. It is also emphasized by the past tense thought which indicates that Marlow, now, has not fulfilled what he has thought before.

[25] Just imagine that old fellow saving heroically in his arms that old woman-the woman of his life. (p. 6)

The verb imagine leads the rest of the sentence, “…that old fellow saving heroically in his arms that old woman-the woman of his life” (p. 6), becomes untrue. It can be presupposed as it is not true that the old fellow is saving heroically in his arms that old woman, the woman of his life. The quotation is taken from the scene in the harbor before Judea starts her voyage to Bangkok.

iii. Lexical Presupposition

The lexical presupposition means that the use of one form with its asserted meaning is conventionally interpreted with the presupposition that non-asserted meaning is understood (Yule 1996: 28). In the collected data, four sentences are categorized as in this term.

[26] I had never noticed so much before how twisted and bowed he was. (p. 15)
The quotation [26], minutes before the ship gets burnt, is considered having lexical presupposition in the way the presence of adverb before. The adverb indicates the rest of the sentence that ‘I’ now had noticed so much how twisted and bowed he was.

[27] I was glad to hear the old man voice again, tremulous and tired.

(p.27)

And in the example [27], a thought of the narrator, Marlow, is when he reunites again with the captain in the rescue boat. The lexical presupposition is indicated by the occurrence of adverb again. In this sentences, the word again, based on the lexical presupposition’s definition that the use of one form with its asserted meaning is conventionally interpreted with the presupposition that non-asserted meaning is understood (Yule 1996: 28), contains a non-asserted meaning that he, Marlow, has already heard and recognized the voice of the old man.

From all the inserted data above, the author, through narrator’s role, helps the readers to presuppose what the character has said is shown. Then, the existences of the types of presuppositions draw our imagination toward the utterances differently. The indicator words, which can be treated as the narrator’s comment or the clue of those functions, are such as know, imagine, notice, think and remember lead the readers to have their own presuppositions. For factive presupposition, the readers are driven to believe that the utterances are treated as fact. In the non-factive presupposition, the readers are expected to assume that the utterances are not true. And for lexical presupposition, the readers are assumed to understand that there is non-asserted meaning implied. Of course, those verbs can
be meant to provoke the readers to get involved or inferred what is told. By those verbs, the readers are indirectly stimulated to have interpretation so as the verbs have drawn. Furthermore, those words may become the indicator to whom words these belong. As they are formed as complex sentences, the main verbs are preceded by the agent (person) who speaks.

2. Indirect Speech

Table 3:

<table>
<thead>
<tr>
<th>The Occurrences of the Indirect Speech in Joseph Conrad’s <em>Youth</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type</strong></td>
</tr>
<tr>
<td>Indirect speech</td>
</tr>
</tbody>
</table>

In collecting data, there are three sentences which are categorized as the act of indirect speech. The first in an utterance found in page 3. The story takes a scene when Marlow starts to join with the *Judea*, a ship that is going to sail to Bangkok from England.

[28] I said I had to work in every ship I had ever been. (p. 3)

The indirect speech is indicated by the main verb ‘said’, and the rest is what the speaker has said. Here, the example does not show the shifting perspective as it is mentioned in the theory but it emphasizes on the original word that is kept remain by the narrator ‘I’. And the function of this pattern is to show what was going on in the narrator’s mind also appears in the verb ‘said’. Here, the rest utterance after ‘said’ shows what Marlow had thought and said that he had to work in every ship he had ever been.
[29] He said he could not swallow anything, so I got him to lie down. (p. 24)

As seen in this example that is taken from page 24 when Marlow and Mahon have a conversation in the safety boat waiting any help from passing by ship and the Marlow retells what Mahon says to him. The indicator verb to show the occurrence of the indirect speech form is in the word *said*. Here the ‘said’ indicates that the rest of the utterance, ‘he couldn’t swallow anything’ becomes the original word of the speaker, in this case is Mahon, but in the different perspective. The shifting perspective, here, can be seen if the part that is considered as original word is traced back as the utterance by Mahon. It can be concluded as Mahon’s utterance because in the following phrase, ‘I’ appears as different subject and it refers to the narrator, Marlow. When it is said by the narrator, he says ‘he’ for referring Mahon. So, when it is uttered by Mahon as his original utterance, it can be reconstructed by changing pronoun ‘he’ into ‘I’. Besides that, there is also a shifting of tense to reconstruct the real utterance by Mahon. Moreover, the actual utterance by Mahon can be predicted as “I cannot swallow anything”.

From the data, they are seen that the functions of the indirect speech form are clearly visible. As it is mentioned in the theory, the purposes of the indirect speech form are to interpret the speaker’s original words and report what it is in mind. The indicator verbs, such as *said*, become the clue to show whose word they belong. Hence, the shifting perspective and tense are also clearly seen when
the narrator represents what other character has said to him by changing the pronoun ‘he’ into ‘I’.

For The stylistic functions of the Nominal clauses structures, there are two categories can be applied to the data. There are the indirect thought category and the indirect speech category. There are eighteen sentences that contain those forms. In the indirect thought form, fifteen sentences are classified as the factive presuppositions, the lexical presuppositions, and the non-factive presuppositions. And for the indirect speech, there are three sentences, and they show their functions in stylistic perspective.

As the final result, the problem formulation number two that is about the stylistic functions of the nominal clauses has been answered. The data give certain examples to provide sufficient evidences corresponding to the stylistic functions in the nominal clauses structures. For the indirect thought forms based on each type, their functions are to reveal the author’s role, through the narrator, in helping the readers to make any presupposition in a way to rebuild the story line in their imagination. The presuppositions are factive, non-factive or lexical presupposition. The role is seen from the existence of the indicator verbs which are treated as narrator’s comment are such as *know, imagine, notice* or in past form such as *thought* and *insisted* that is to lead the readers to have their own interpretation in the form of the presuppositions as the additional information in viewing the story. Besides that, those are a means to help the readers to infer what are told and the situation the story has because readers are supposed to *recognize,*
visualize, observe, and consider as those are indicated by the verbs. The form of complex sentences put the verbs as the main verbs, and these verbs indicate who are the speakers because the agent (person), who speaks, precedes the main verbs.

And the functions of the indirect speech forms are to interpret the speaker’s original words and report what it is or was actually on the narrator or characters’ mind. The indicator verbs ‘said’ take big role to lead the following utterance into those purposes and to show the shifting perspective.

Based on the conclusion above about the functions of those category, the indirect thought and the indirect speech, the comparison between Michael Lucas’ opinion (2002: 236 [2nd March 2007]),

“..That Conrad is denser in his use of modifiers to the head noun, leading typically to complex sentences and to tell us too much in too short a space – trying to give us too much detailed information all at once in order to ensure that he conveys as clear, accurate and instantaneous impression as he possibly can”.

and the R. L. Megroz’s opinion about Conrad’s simplicity (1931: 153) that “Conrad is popular among the great creators in fiction because of the power and simplicity of the fantasies which mould his story”, it is concluded that the stylistic function of the nominal clauses is to simplify the story line and help the readers to comprehend the story by giving as many information as possible to acquire the similar imagination as well as what the author or the story tries to present.
CHAPTER V

CONCLUSION

From the analysis on the previous chapter, the types of nominal clauses are found in many complex sentences from the text. Then, the writer analyzes those sentences in two steps. First, the analysis takes the data into the classification of their types and functions. Secondly, those data are examined from the stylistic point of view to develop the tendency of the author in using many types of the nominal clauses. Hence, those steps lead the answers of the problem formulations, which are about the occurrence of the types of the nominal clauses and their stylistic functions.

In finding the answer of problem number one, the result of the analysis part A and its sections in the chapter IV becomes the answer. From that part, there are six types of the nominal clauses appearing in the story. They are various in numbers. The types are the *that*-clauses, the *wh*-interrogative clauses, the *yes-no* interrogative clauses, the nominal relative clauses, the *to*-infinitive nominal clauses, and the *–ing* nominal clauses. For all types, there are eight functions of the nominal clauses which appear in the short story. Those functions are as a subject, a direct object, an indirect object, a subject complement, an object complement, an appositive, a prepositional complement, and an adjectival complement. In number, there are twenty two sentences containing the *that*-clause and all of the function as direct objects. Among the *wh*-interrogative clauses, only two sentences are categorized having the *wh*-interrogative clauses and as direct
objects for the function. Then, the research found the yes-no interrogative clauses in two sentences. Those function as direct objects. The nominal relative clauses become the clauses that have the great quantity of functions. One clause occurs as a subject, two as direct objects, one as subject complement, one as appositive, and four as prepositional complement. So, they have five functions and occur in nine sentences. The next type is to-infinitive nominal clauses. The type is found in seven sentences and appears in two different functions. Four clauses function as direct objects and three as adjectival complement. The last type is the nominal –ing clauses. The research found three sentences having the nominal –ing clauses. Those are as appositives (3 clauses).

As for the problem number two, the answer is based on the result of part B in chapter IV. There are two theories to define the stylistic functions; they are the indirect thought and the indirect speech. The research found eighteen sentences categorized having stylistic function in them. Three sentences are considered having the indirect speech element and fifteen are the indirect thought element. From the indirect thought category, the types of presupposition become the means to classify them. The presuppositions are the factive, the non-factive and the lexical presupposition. Based on those forms, it is concluded that their functions are to reveal the author’s role, through the narrator, in helping the readers to make any presupposition in a way to reconstruct the story line in the readers’ imagination. The presence of the indicator verbs as the narrator’s comment, such as know, imagine, notice or in past form such as thought and insisted, guides the
readers to build their own interpretation as the extra information in viewing the story and understand what are told and the certain situation. Then, the complex sentence patterns put the verbs as the main verbs and this indicate the speakers that always precede the main verbs in the complex forms.

The functions of the indirect speech forms is to interpret the speaker’s original words and report what it is or was actually on the narrator or characters’ mind. This function is shown by the presence of the indicator verbs said. Then the verbs also show the perspective shifting by showing different subjects between main clause and sub-clause.

Based on the conclusion above about the functions of those category, the indirect thought and the indirect speech and regarding to Michael Lucas’ opinion and R. L. Megroz’s opinion about Joseph Conrad’s writing style, it is concluded that the stylistic function of the nominal clauses is to simplify the story line and help the readers to comprehend the story by giving as much information as possible to acquire the similar imagination as well as what the author or the story tries to present.
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  (2<sup>nd</sup> March 2007)

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## APPENDIX
### NOMINAL CLAUSES
#### IN JOSEPH CONRAD’S YOUTH

<table>
<thead>
<tr>
<th>Page</th>
<th>SENTENCE</th>
<th>TYPE / FUNCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>1. I said I had to work in every ship I had ever been.</td>
<td>That-clause/ direct object</td>
</tr>
<tr>
<td></td>
<td>2. I dare say you will do.</td>
<td>That-clause/ direct object</td>
</tr>
<tr>
<td></td>
<td>3. I remember it took my fancy immensely</td>
<td>That-clause/ direct object</td>
</tr>
<tr>
<td></td>
<td>4. He insisted that it should be pronounced Mann.</td>
<td>That-clause/ direct object</td>
</tr>
<tr>
<td>6</td>
<td>1. He understood at once what was the matter.</td>
<td>Nominal relative cl. / prep. complement</td>
</tr>
<tr>
<td></td>
<td>2. Let’s go and look at what that fool of a steamer smashed.</td>
<td>Nominal relative cl. / preposition comp.</td>
</tr>
<tr>
<td></td>
<td>3. I noticed how attentive you are to John-to captain.</td>
<td>That-clause/ direct object</td>
</tr>
<tr>
<td></td>
<td>4. I suppose it does not my losing train now.</td>
<td>That-clause/ direct object</td>
</tr>
<tr>
<td></td>
<td>5. I remember I preferred the soldier to the philosopher at the time.</td>
<td>That-clause/ direct object</td>
</tr>
<tr>
<td>9</td>
<td>1. It was so dark we could not see each other’s face within feet-you understand.</td>
<td>That-clause/ direct object</td>
</tr>
<tr>
<td></td>
<td>2. The think, whatever it was, struck my leg again.</td>
<td>Nominal relative cl/ appositive</td>
</tr>
<tr>
<td></td>
<td>3. ..I did not understand what I had in mind.</td>
<td>Wh-interrogative/ direct object</td>
</tr>
<tr>
<td></td>
<td>4. You understand there was no time to carry him down with infinite precautions and wait to see how he got on.</td>
<td>That clause/ direct object</td>
</tr>
<tr>
<td></td>
<td>5. One would think that the sole purpose of that fiendish gale have been to make a lunatic of that poor devil of a mulatto.</td>
<td>That clause/ direct object</td>
</tr>
<tr>
<td></td>
<td>6. And no doubt were glad to see us.</td>
<td>To-infinitive/ Adjectival complement</td>
</tr>
<tr>
<td></td>
<td>7. The crew said they were going to Bangkok.</td>
<td>That-clause/ direct object</td>
</tr>
<tr>
<td></td>
<td>8. Mahon said it was a foolish business and would end badly.</td>
<td>That-clause/ direct object</td>
</tr>
<tr>
<td>Page 12</td>
<td>1.</td>
<td>I don’t believe they know what is safe or what is good for them, anymore than you or I.</td>
</tr>
<tr>
<td>---------</td>
<td>----</td>
<td>-------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>2.</td>
<td>I don’t believe they know what is safe or what is good for them, anymore than you or I.</td>
</tr>
<tr>
<td></td>
<td>3.</td>
<td>And after some more talk we agreed that the wisdom of rats had been grossly overrated, being in fact no grater than that of man.</td>
</tr>
<tr>
<td></td>
<td>4.</td>
<td>There was also my youth to make me patience.</td>
</tr>
<tr>
<td>Page 15</td>
<td>1.</td>
<td>They spoke of spontaneous combustion with contempt and implied they were the boys to out the combustions.</td>
</tr>
<tr>
<td></td>
<td>2.</td>
<td>I had never noticed so much before how twisted and bowed he was.</td>
</tr>
<tr>
<td></td>
<td>3.</td>
<td>The second boat was ready to swing out.</td>
</tr>
<tr>
<td></td>
<td>4.</td>
<td>It struck me suddenly poor Mahon was a very, very old chap.</td>
</tr>
<tr>
<td>Page 18</td>
<td>1.</td>
<td>The mast stood but we did not know how much they might be charred down below.</td>
</tr>
<tr>
<td></td>
<td>2.</td>
<td>A portion of several boards holding together had fallen across the rail and one end protruded overboard, leading to death as if inviting us to talk the plank at once and be done with our ridiculous trouble.</td>
</tr>
<tr>
<td>Page 21</td>
<td>1.</td>
<td>We set up a yell; rang bell to attract their attention.</td>
</tr>
<tr>
<td></td>
<td>2.</td>
<td>And then I knew that I would see the east first as commander of a small boat.</td>
</tr>
<tr>
<td></td>
<td>3.</td>
<td>I doubt whether it would have been done in the same way.</td>
</tr>
<tr>
<td></td>
<td>4.</td>
<td>What was left for the Judea followed at the end of the seventy fathom of tow-rope.</td>
</tr>
<tr>
<td></td>
<td>5.</td>
<td>I thought we would come overboard.</td>
</tr>
<tr>
<td></td>
<td>6.</td>
<td>That’s what I was thinking to myself.</td>
</tr>
<tr>
<td></td>
<td>7.</td>
<td>I, thinking consciously how it fine was, made the bunt of the foresail.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>8.</td>
<td>twice and to try do it better. They didn’t think they pay half good enough.</td>
<td>That-clause/ direct object</td>
</tr>
<tr>
<td>9.</td>
<td>I don’t say positively that the crew of a French or German merchantmen would not have done it.</td>
<td>That-clause/ direct object</td>
</tr>
<tr>
<td>10.</td>
<td>A blue gleam appeared forward, shinning below the wreck of the deck.</td>
<td>Nominal-ing clause/ appositive</td>
</tr>
<tr>
<td>Page 24</td>
<td>1.</td>
<td>He said he could not swallow anything so I got him to lie down.</td>
</tr>
<tr>
<td></td>
<td>2.</td>
<td>I got him to lie down.</td>
</tr>
<tr>
<td></td>
<td>3.</td>
<td>I don’t know whether you are aware, young fellow, the man had no sleep to speak of for days and there will be no dam’ little sleep in the boats.</td>
</tr>
<tr>
<td></td>
<td>4.</td>
<td>I thought I would part company as soon as I could.</td>
</tr>
<tr>
<td>Page 27</td>
<td>1.</td>
<td>I was glad to hear the old man voice again, tremulous and tired</td>
</tr>
<tr>
<td>Page 30</td>
<td>1.</td>
<td>He had been shot where he sat at the tiller. Nominal relative cl. / direct object</td>
</tr>
<tr>
<td></td>
<td>2.</td>
<td>You all had something out of life; money, love-whatever one gets on shore. Nominal relative cl. / object comp.</td>
</tr>
<tr>
<td></td>
<td>3.</td>
<td>The head of the old sleeper, leaning back of the stern of the long boat, had fallen on his breast and he looked as though he would never wake. -ing clause/ appositive</td>
</tr>
</tbody>
</table>