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**Aspects of Racism and Dehumanisation in Joseph
Conrad's *Heart of Darkness***

Dissertation Submitted in Candidacy for the Degree of Master in Literature and Anglo
Saxon Civilisation

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Dedications

To my dear parents

To my sweetheart supervisor

To my best friends

Kelthoum , Karima

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Abstract

In most time, racism and dehumanisation have been a debate for many scholars and critics since the two notions often express the relationship between the coloniser and the colonised. In this regard, most of the African countries have been put under the domination and colonisation of different European countries in which they exert violence for economic purposes. In other words, their most focus and interest, is mainly on the natural raw materials and labourers, who are forced to work under the abuse of the white coloniser who absolutely believe on their superiority under several bases namely cultural and inevitably racial one. The colonised people are no more than savage, uncivil, and animals in the Europeans' eyes. In this juncture, the whites degrade, exploit, and lessen the natives to subhuman level, in which they doubt the Africans' humanity. Therefore, this study represents a post-colonial examination of Conrad's *Heart of Darkness* as a significant European work that deals with the dehumanised activities of the colonised and racial attitudes against the colonised people. This analysis is carried out for two reasons: first to show this racial representation of the colonised people as well as the dehumanised actions of the white colonisers and to understand the realities beyond such cruelty and violence depicted in this European work. The study finds out that in most of the three parts of his novel *Heart of Darkness*, Conrad has successfully given a negative portrayal of Africa as a land and its people through the vivid description as well as the way he narrates the story, however; to such extent he seems to be against colonialism and shows the inhuman activities practiced in Africa.

List of Abbreviations

HOD: *Heart of Darkness*

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General Introduction

The native people, who are colonised in their own countries, become the slave of the Western empire. They are violently dehumanised, ignored and are also fated to live in horrible conditions. In addition, their cultures, morals and lives are destroyed. This colonial authority sets on behalf of spreading the civilisation on the dark land that belongs to the natives who are always considered as savage, primitive, animals, inferior, ignorant, uncivilized, and barbarians. Indeed, they are put into a subhuman position with ugliness. Additionally, the colonisers always associate themselves with the notions of superiority, civilization, and they believe on the inferiority of those people and show the sign of horror through their inhuman actions and degrade them to the level of animals.

Therefore, moving from the definitions of the key words to focus on post colonialism theory in order to show and prove how the Western powers dehumanize colonised people in the post-colonial work of Conrad's *Heart of Darkness* which includes an imaginary setting created by Conrad in his fictional work. Notably, Conrad's novella *Heart of Darkness* is the most typical works dealing with the issue of dehumanisation and racism of African people. It illustrates the journey of the imperial enterprise and the colonial abuse by telling how Europeans exploit both the colonised people and territories. Also, it depicts how the colonial destroys the surrounding, culture and history of the natives' lands. In addition, Conrad tries to give a voice and a reaction to the colonised people by figuring out the inhumane actions of the coloniser through the explicit images and the depictions of the events which display an important role with the cruel reality in Africa.

In light of this, our choice of this colonial work aims to point out a clear understanding on the unlimited power of the colonial discourse. It presents also the realities which accompany cruelty, violence, and racism that the coloniser applies towards the colonised people in order to show how the Europeans dehumanise the guiltless Africans. In fact, these two aims are determined in this Master thesis through exploring Conrad's *Heart of Darkness*.

To this end, the main research question that pushes the wheel of this research work is: How does *Heart of Darkness* reflect racism and dehumanisation against Africans?

In order to find reliable answers to the problems stated above, the following peripheral questions are put forward as follow:

- What are the reasons that drive Conrad to write *Heart of Darkness*?
- What are the hidden aims behind this work?

Workings on the afore-stated research questions, the following hypotheses are provided:

- *Heart of Darkness* represents a clear image about the existence of racism and dehumanisation and how these elements become essential parts in post-colonial literature. It shows that these two features emerge with the introduction of imperialism, although they exist from the dawn of human race.
- Conrad uses the features of dehumanisation and racism for two reasons. Firstly, he wants to show the exploitation of the native people in their land and how they are treated. Secondly, he gives a vivid description of Western colonialism and how it degrades those people and steels their lands.
- The hidden aims may lay in showing the superiority of the white as educated, intelligent and human, whereas the native Africans are shown as inferior, illiterate and inhuman.

Furthermore, materials used in this study, have been gathered in two ways. Firstly, our focus is on the available references including dissertations, books and electronic sources that give a broad range of primary sources that guide this research. Then, its secondary focus is to provide an analysis of how the features of dehumanisation and racism are represented in the novella through taking extracts. As a matter of fact, this dissertation will be presented into three chapters; the first one is an introductory chapter which provides a description of one of the major theories in the literary field which is post-colonial theory. These introductory definitions can be employed as guides in understanding the writer's aims and analysing the novel at hand.

The second chapter includes the most important information about the novella; the background of the writer, the plot summary, plot analysis ,the presentation of

the major characters , themes, style, setting, structure, symbols and a critical point of view.

On the other hand, the third chapter analyses the aspects of dehumanisation and racism in *Heart of Darkness* through the implicit and explicit expressions which include actual evidence that shows, illustrates, and proves the existence of these two phenomena in this post-colonial novella. This chapter also involves the examination of the title and both post-colonial and psychological analyses of the novella in order to understand the psychological aspects of the major characters. At last, this chapter provides also the results which have been reached in this dissertation through the outstanding images and sample events to prove that Western powers commit many crimes under the name of civilisation by dehumanising, exploiting, degrading, and persecuting the colonised people.

chapter one:
Dehumanisation and Racism
in Literature

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1.1. Introduction

It is an agreed fact that people are social and also moral beings. They are both complex and unique since they can think, imagine, debate and interpret. They have also endless capabilities, skills, beliefs, principles and knowledge about how they should act, live and interact with each other in their own society and even how they should spend their own life as one human society. However, the phenomenon of dehumanisation asserts the opposite of all these human rules and values. Actually, the later considers people as if they are not human beings, that is, it dehumanises them by the denial of their humanness and neglects them both socially and morally. In many situations, to define dehumanisation, it is important to make a clear thought and understanding of what is to be a human being and what it means to be dehumanised by others.

Henceforth, this chapter provides an overview of dehumanisation and racism in literature, through providing necessary definitions of the above mentioned terms. This chapter sheds also light on the theories and approaches that are used to analyse these two phenomena and their use in literature.

1.2. Features Distinguishing Human Race

There are many features that distinguish people from objects and animals. To be a human being means to have different and special categories that combine both a unique physical and a moral nature. In this sense, Popper (1945a: 190)¹ portrays the following statement:

But if I am not merely a body, what I am then? You are, first of all intelligence, was Socrates reply. It is your reason that makes you human; that enables you to be more than a mere bundle of desires and wishes; that makes you as self- sufficient individual and entitles you to claim that you are an end in yourself

Besides, individuals are brought to this life without a previous concept of community and within any interaction. Immediately, they find themselves living in

¹As quoted in Keenahan (1990:89).

a social environment where they are considered as an essential part as Lane (1976: 38) demonstrates in these lines:

The mind of a man deprived of the commerce of others is so little exercised, so little cultivated, that he thinks only in the measures that he is obliged to by exterior objects-the greatest source of ideas among men is in their human interaction.

This emphasises the idea that the capacities of human being have a strong relation with both individual and society, because human capacities are valued by the individual but in the same time the individual himself is valued by the other members of his human community. This means that the person's life is characterised by his social experiences as Penman (1988: 404) highlights that **“our notions of ourselves do not reside in our minds, they reside in our interactions with other.”**

Moreover, it can be said that the individual's identity is given by his own society since it is transformed and is performed through behaviours and actions of social recognition and interaction, for the reason that the human beings are members who recognise and interact with each other as Harré et al (1985: 21) claim that **“nearly all that is personal to any individual is the result of influences that are predominantly social”**. This interaction, between individuals and the collective realises the achievement of human kind and the continuous progression of human life's condition. Thereby, human beings are considered to be the unique creature, since their capacity for self-consciousness, reasoning, speaking, imagining and expressing their thoughts as Le Monecheck (1985)² mentions that **“people's sentience enables them to feel sensations, to have emotions and to entertain mood”**. All these clearly are based on their own intrinsic skills, power and capacities which differentiate him from other creatures and objects as Popper

² As cited in Keenahan (1990: 10).

(1945b: 225)³ maintains that **“we owe our reason [...]to intercourse with other men”**.

Additionally, the most important feature of human being, that clarifies and illustrates the difference between people and animals, is human intelligence and reason, although these features are limited for some people in some cases, but they are only restricted for them because they are human beings. In fact, they use this ability in order to formulate their actions, plans, thoughts and purpose without the help of other individuals. All these characteristics provide the fact that all the people have the natural right to be responsible of their behaviour, and in the same time, they have the capacity and the opportunity to behave freely and without any practicing power towards them or making them less human which means dehumanising them. Therefore, the ideal way to preserve the humanity of people is necessary to keep their personal freedom which has been described by French (1985: 542) in this way:

Freedom is the sense we are choosing our own bonds. It is not a lack or absence, but the presence of harmonious relations between us and our conditions, our acts, our relationships. freedom includes duty, responsibility and bond as well as our relatively independent states and acts; it is the sense that we are using well those parts of the self we want to use ...in acts and states we wish to be immersed in.

1.3. A Closer Look on Post-colonial Literature

With the end of colonial domination and the spread of liberation movements, post-colonialism has appeared as one of the main discourse that has started after the Second World War. To define post colonialism, it is important to make a clear thought about what does colonialism mean?

The history of human community and the international relations are illustrated by the violent actions, the practicing power, the domination, and the subjugate attempt of one community or country towards other. In this vein, Young (2003: 35) writes that **“colonialism involves an extraordinary range of different forms and**

³As quoted in Keenahan (ibid: 96).

practices carried out with respect to radically different cultures, over many centuries". There are three characteristics which appear in colonialism's description which are: exploitation, domination, and cultural imposition. It involves an attempt to impose the colonial power's customs and culture on the colonised. In this regard, this problem is addressed by Fanon (1968: 17-18)⁴ in his words:

Every colonized people-in other words, every people in whose Soul An inferiority complex has been created find itself face to face With The language of the civilizing nation; that is, with the culture of the mother country. The colonized is elevated above his jungle status is proportion to his adoption of the mother country's cultural standards. He becomes whiter as her enounces his blackness, his jungle.

In addition, colonialism seems to be a form of exploitation. This exploitation its self is characterised through different forms such as: the exploitation of cultural property, natural sources, and people of the colonised countries. Colonialism is also considered as a form of domination as Horvath (1972: 47) writes that **"it seems generally, if not universally agreed that colonialism is a form of domination – the control by individuals or group over the territory and/or behavior of other individuals or group"**. This support involves the denial of the self determination of the colonised country. Thus far, post colonialism has emerged to give voice to the silenced subjects of the colonised people after along years of the imperial domination and during the rise of the independence sense of the colonised countries.

Many postcolonial literary works are queried about the exact meaning of post-colonialism such as Niyi Osundare's works including *When Love Whispers*" (1947), *"The Palm wine Drinkard"* (1952), *"Fragments"* *"I Will Marry When I Want"* (1982) and *"Post-colonial Bag"* that attempt to define post colonialism in a comprehensive way and tries to know what does post-colonial mean, truly? Is it the period that follow colonialism or the independence from colonialism or a react towards colonialism? on the other hand, the word post-colonial according to Ashcroft et. al (1989: 02) **"covers all the culture affected by the imperial process**

⁴ As quoted in Sidi-Said (2012:50).

from the moment of colonization to the present. This is because there is a continuity of preoccupations throughout the historical process initiated by European imperial aggression”.

In light of this, literature is the most important aspect of any culture. In this regard, it can be said that post-colonialism has its particular literature which is called Post-colonial literature. It is considered as a specific writing which adopts an anti colonial stance written by colonised or non-colonised people after the removal of colonialism to restore the devalued past and racially misrepresented history of the colonized from the clutches of the coloniser. As Ahmad (1995: 09) ⁵defines it:

Post-colonial writing. This[...]refers simply to literary compositions-plays, poems fictions, of non –white writers located in Britain and north America-while efforts are now under way also to designate the contemporary literatures of Asia and Africa as post-colonial thus to make available for being read according to the protocols that metropolitan criticism has developed for reading what it call minority literature.

Generally speaking, if the word "post" means "after", thus the starting point of postcolonial literature is after the colonial period starting with the late 1970 s. As it can be seen, post-colonial literature includes any piece of work which relates the colonizer with the colonised relationship and the interaction between the two races. In this context, Wolfreys (1999: 463) mentions that postcolonial literature:

has emerged from an interdisciplinary area of study which is concerned with the historical, political, philosophical, social, cultural and aesthetic structures of colonial domination and resistance, it refers to a way of reading, theorizing , interpretation and investigating colonial oppression and its legacy that is informed by an oppositional ethical a gender

In the light of this, the post-colonial literature of the colonised societies includes their language, their hybrid cultures that the colonial authority produces among the colonised. It represents how the imperial authority destroys the

⁵ As quoted in Childs and Williams (1997:20).

surrounding, culture, and history of the native's lands. Therefore, the "post-colonial literature" has simply been taken to refer to an anti-colonial writing that illustrates the journey of the imperial exploitation through colonialism during a historical period of time that follows the end of colonial enterprise.

1.3.1. Post-Colonial Theory

The history of post-colonial theory, as an academic field, emerges from the earlier field of what is known as colonial discourse analysis. In this vein, Ashcroft et.al (1989: 193) have argued that **“Post-colonial theory has proven to be one of the most diverse and contentious Fields in literary and cultural studies, and post colonialism has come to mean many things and to embrace a dizzying array of critical practices”**. Similarly, Ato⁶(2000: 93) underscores that **“post-colonial studies /theory involves a studied engagement with the experience of colonialism and its past and present effects, both at local level of ex-colonial societies, as well as the level of more general global developments thought to be after effects of empire”**.

Interestingly enough, it is important to note that postcolonial theory gets its name and recognition after the publication of Edward Said's Orientalism in 1978. This scholarly book is an important milestone in establishing the implications and the meaning of postcolonial theory. In addition, Abrams(1999: 245) posits that postcolonial theory is **“the critical analysis of the history, culture, literature and modes of discourse that are specific to the former colonies of England, Spain, France, and other European imperial powers”**.

Furthermore, there are some readers who are concerned with the study of the culture and environment of the dominated colonies after their independence. Therefore, they make a distinction between the times when the colonisers rule over and dominate the colonised territories, and the times when the coloniser leaves the colonised, but only physically because they believe that the colonizer practises indirectly their control over the colonised land, and the fixation of the colonial

⁶ As quoted in Bressler (2011:13).

powers towards the colonised areas remains the same from the first day of colonisation and domination till today. With the development of national consciousness and the extreme of independence through the liberation movements, postcolonial literature gains consideration because it expresses the difference in all aspects of life from the dominance of the colonial power towards the colonised countries till today time. Thereby, post-colonial literature appears in the genre and the language for the expression of the colonised's anger and for giving voice to these dominated countries. Post-colonialism as a term can refer to the historical period that follows the end of colonial existence and also to any piece of writing which describes this period and clarifies the relationships between the imperial authority and the colonised territories as Shohat (1992: 104)⁷ mentions that:

The globalizing gesture of “the post-colonial condition’ or ‘post-coloniality’, downplays multiplicities of location and temporality as well as the possible discursive and political linkages between ‘post-colonial’ theories and contemporary anti-colonial, or anti-neocolonial struggles and discourse.

1.4. Defining Dehumanisation and its Main Forms

Dehumanisation becomes an important phenomenon. It combines cruelty, pain, and suffering; however, the systematic research into dehumanisation is restricted to some works by a number of social psychologists. There has been very little attention paid to dehumanisation by some philosophers including Monchels1985, Rorty 1998, and Mills 2005. As it is mentioned in Haslam's “Dehumanisation: An Intergrative Review” (2006:253) **“The concept of dehumanization lacks a systematic theoretical basis and research that addresses. It has yet to be integrated, manifestation and theories of dehumanization are reviewed and a new model is developed”**. The Webster's Third International Dictionary defines dehumanisation as (1971:595) ⁸**“the act or**

⁷ As quoted in Childs and Williams (1997:16).

⁸As quoted in Keenahan (1990:24).

process or an instance of dehumanizing” and “to diverse of human qualities or personality, make machine like, make impersonal or unconcerned with human values”. Similarly, Freire (1970:27) in *Pedagogy of the Oppressed* defines dehumanization as following:

Dehumanization, which marks not only those whose humanity has been stolen, but also (though in a different way) those who have stolen it, is a distortion of the vocation of becoming more fully human [...]Th[e] struggle [for humanization] is possible only because dehumanization, although a concrete historical fact, is not a given destiny but the result of an unjust order that engenders violence in the oppressors, which in turn dehumanizes the oppressed.

As a matter of fact, dehumanisation describes the denial of humanness to others as it is theorised and formed by Haslam, animalistic and mechanistic dehumanisation. The latter refers to the conceiving of others as sub-human creatures or degrading a human being to an object or makes him machine like. It is called mechanistic because it is often seen as a feature of the application to human being as Haslam says (2006: 260), of “**standardization, instrumental, efficiency, impersonal technique, casual determinism, and enforced passivity**”. It involves the objectifying and the denial of essentially human attributes to people which leads to the individual’s psychologically unrelated and socially isolated feelings. It leads also to holding beliefs that other people are not humans; it is typically accompanied by emotions such as segregation and indifferences towards dehumanising the person. In one hand, according to Haslam’s point view, mechanistic dehumanisation is a product of social thinking. In the other hand, animalistic dehumanisation refers to the denying of the uniquely human characteristics mainly, moral sensibility, intelligence, and intrinsic capacities.

In addition, refinement people, who suffer from animalistic dehumanisation are seen as an unintelligent, spineless, lacking self-control, and they are similar to animals. This has happened with black Africans when they are compared to apes,

dogs, rates, pigs, and insects. They are sometimes denied memberships from the human race. In this part, O'Brien highlights that (2003:333):

Animalization involves when the feeble minded and Disabled are denied full humanity on account of their Reportedly high procreation rates, their inability to live cultured lives, their presumed insensitivity to pain, their propensity for immoral and criminal behavior and their instinctual rather than rational nature

This idea explains how the disabled individual is seen as an animal like and his humanity is denied when he becomes unintelligent, pathetic, and unable to express himself and lives count for nothing. In this regard, Kelman (1973: 52) argues that the person who suffers from this way of dehumanisation as an individual **“gradually discards personal responsibility and human empathy, he loses his capacity to act as a moral being”**. By performing and acting in a criminal way in their society, they may separate themselves from their community and also as having forfeited their right to be members of it.

1.5. Defining Racism

One of the most powerful emotions is hatred which leads to the distinction and separation between people. This division is based on the idea of inferiority which is linked completely to the point of another's own superiority. During a long time, there has been no stronger source of separation than that of racism which emerges during the 19th century to support divided people into separated races and emphasises the idea of the superiority of the white men and the inferiority of the non-white. It is the results of the discrimination, the prejudice of race and through the use of power towards a racial group known as inferior. According to The New Encyclopedia Britannica (2016) the concept of racism or racialism denotes any action, practice or belief that reflects a racial world view or an ideology that divides humans into separate and exclusive biological entities called “races” assuming that there is a causal link between inherited physical traits and traits of personality, intellect, morality and other cultural behavioural features, and holding that some

racism are innately superior to others". In this vein, Reardan (1977:11) describes racism as:

the belief that racial difference carry with them superior and inferior capacities ,it leads to discriminatory social customs and cultural separation of groups according to race , physical characteristics and ethnic identity social benefits are then denied to the separation people.

At first, Racism is developed as an ideology during the 18th and 19th centuries with the development of biological theories of race and the practice of imperialism which support the racial division between the ethnic groups as the sociologist Muir states when he mentions a typical definition to the concept of racism by including not only the believer in the superiority or inferiority of races as racists, but anyone who believes in the notion of race and ethnicity at all (1993:340):

Almost all of the inhabitants of the United States and many other nations[...]believe that human can be sorted physiologically into racial categories. Given that the essence of racism is to interact with others on the basis of racial assignments, these societies are far more racist than their members suppose.

1.6. Racial Division and Ethnic Group

There is a strong relation between ethnicity and the idea of racial division. People who suffer from racism are the ethnic groups who share similar and special characteristics either physical or cultural or both of them. From a scientific point view, there is no clear evidence to prove that racial difference carries with those ethnic people superior and inferior human capacities. With the rise of biological theory of race and the practice of imperialism, racism takes a new direction. It starts spreading through different ways during the 18th and 19th centuries. This theory is based on the claims that the ethnic and racial groups can be distinguished by the biological nature and inherent superiority or capability. It is considered that white people are better than all other ethnic groups because of an innate biological or intellectual superiority. This idea originates from the work of the 19th century race

theorists, for instance Joseph Arthur's *Comte de Gobineau* and Houston Stewart's *Chamberlain*. For instance, De Gobineau believes that there is an order and classification of races with white people who are considered as the most important and superior race, followed by yellow and black people. He totally believes in racial purity and unique of white race. He fears of racial badness and inferiority of other races. Ethnic groups are later adopted by Hitler and the Nazis. Moreover, there is another racist concept which has appeared as one of the major racist theorists in the period that starts during the nineteenth century. The latter is called the Social Darwinism. This theory takes Charles Darwin's idea of survival of the fittest and applies it to society. Racist theorists such as Chamberlain argue that the white folk nation which, is thought to be Germany, is genetically superior to other nations and they are better over all other races. These concepts of blood, Germany race superiority, and soil, which are linked with nationalism and racism, become one of the central beliefs of Nazi groups.

1.7. The Historical Development of Racism

The idea of racism takes place when one ethnic group or many groups dominate, exclude, and discriminate another ethnic group on the basis of superiority and inferiority as it has already been explained. No clear evidence of racism has been found in other cultures or in Europe before the middle Ages which supports that racism becomes an explicit ideology in the West during the modern period. According to Fredrickson (2002:5) **“racism came into common usage in the 1930s when a new word was required to describe the theories on which the Nazis based their persecution of the Jews”**. The identification of Jews with the devil and witchcraft in the popular mind of the thirteenth and fourteenth centuries is the first racist view sign of the world. In the sixteenth century, this racialist view develops and becomes an official one when Jews who have converted to Christianity in Spain are excluded and discriminated from society.

Interestingly enough, the era of Renaissance and reformation in the 16th and 17th centuries is the period when racism, discrimination, and slavery take place through the great contact between Europeans, people in Africa, and the

Americas. This phenomenon begins in African, Asian and American lands with the expansion of Europe in the 16 century. This European spreading introduces European rules, domination, customs, tradition, people into African's lives and creates a new social classes, hierarchies, racial groups' position and division in all over the world where the contacts of Europeans with other nations takes place.

From the religion perspective, the underlying principle for enslaving is the key question among Christian religious men who wonder whether Blacks and Indians have souls or not. An important difference between the two systems of slavery is created since there are two different answers during the conflict between The Catholic and the Protestant church's point view. The Catholic Church's opinion is the first to consider that Blacks and Indians have souls; which means in many Catholic colonies, it is against the law to kill a slave without reason. The Protestant-Calvinist Churches want to separate and distinguish themselves from Catholicism, by being much slower in consideration to the African's and Indian's humanity. For both of them, religion is a means to justify their racist divisions in classifying people of colour as soulless and pagan.

After that, religion itself loses much of its power because its justifications for the cruelty and the racist separation of slavery change the slave-based economy. In the South, it necessitates a racist exploitative system, which leads to the development of the biological and the zoological theories in order to explain human difference and to justify slavery in an appropriate way which preserves their profits, when a lot of people of colour are converted to Christianity. Those people, who are not defined by their real biological or scientific distinction, but they are the people from different races and ethnics groups who share the common experience of being targeted, demoralised, and exploited by racism. For instance, the Irish, who are not considered white and the majority of them adopt pro-slavery for a large part of the 19th century. In 1667, when Virginia decrees that discriminating slaves is not only because they are actual heathens, but there is another reason that those people have heathen ancestry, so that the justification for black slavery is thus changed from religious position to something related to ethnicity and race. Then, during the

beginning of the late seventeenth century, new laws in English North America emphasises the idea of racism against black people when those laws pass forbidding marriage between white and blacks and imply that blacks are fixedly alien and inferior. By the beginning of the 18th century, racism is at the heart of North America. In this period, the idea of race magnifies the differences between people of European origin in the United States and those of African descent whose ancestors have been brought against their will to work as slaves in the South of America. Subsequently, during the enlightenment, the scientific theory of race separates the issue of racism from the Bible justification, with its persistence on the unity of the human race. In this period, human beings are subdivided into three to five races by ethnologists who begin to believe that human beings are a part of the natural world, and are considered as varieties of one single human species. In the late eighteenth although with the increase and appearance of many writers who devote themselves to the defense of slavery and race groups, but they stay believing that races constitute different species.

In the guise of conclusion, one may assume that the nineteenth century is an age of liberation, nationalism, and imperialism which helps in the growth and the contribution of ideological racism in the United States and Europe. In addition, both religious and secular believers support the emancipation and freeing of blacks from slavery and Jews from the ghettos, in order to keep the human equality between all the people of the world because they believe that all races belongs to one human community. These social, religious reforms cannot succeed specially with the growth of industrial capitalism. Accordingly, racism phenomenon is to increase greatly rather than to be reduced. The relationship between ethnic groups becomes more competitive which leads to a new scientific racism in an era known by its conflict between races rather than as a secure hierarchy. By the 19th century, many nations and people start to think of the ethnic components of their own societies and to underline and emphasise higher and lower races. In addition; Colonised people start to be seen as low position races and are exploited for their labour and resources. Immediately, the discrimination against those nations and people becomes common and widespread in many places of the world. The appearance and

feelings of racial superiority, that accompany colonialism, generate dislike and hostilities from those who are colonised, dehumanised, and exploited. It is a trend that continues even after independence and liberty. This distinction between ethnic races takes many forms called types of racism.

1.8. Types of Racism

1.8.1. Institutional Racism

The racist idea of the superiority of one group and the inferiority of the other one leads to the institutional racism which is defined as the network of institutional structures, policies, practices and systems. For instance, medical, education, media, religion and financial which create benefits just for the domination of the white group and discrimination of the other ethnic groups from the non-dominant social identity group. Moreover, because of the Institutional racism, colored people do not get the right of decision-making power over the decisions that control and authorise laws of their society. Consequently, those people do not benefit from leadership or ownership in the institutional structures that shape their life and society.

1.8.2. Interpersonal Racism

It refers to all the personal acts of discrimination which are practised by the individual members of the dominant group towards the individuals in the oppressed group. These racial actions and acts express prejudice and hatred which are based on race. Also, it includes the racist jokes, the stereotypes, the harassment, the beatings, and the threats to the racial groups.

1.8.3. Internalised Racism

Since racism is the product of human society, it takes different social, moral and political dimension that are figured out by domination and exploitation between people. This racial action is divided into different types of racism. One of them is the Internalised racism that refers to the created situation in a racist system when an ethnic group is demoralised and segregated by racism which supports the superiority with internalised racism. Moreover, the limited sense of self which

figures out the result of this kind of racism which can damage and weaken the belief of coloured people in their full humanity, and disturb their consideration of their internal life. Consequently, it leads to low self-esteem, self-hatred, and developing negative attitudes towards the human race in general.

1.9. Racism in Literature

From the universal declaration of human rights (1948: article 1) “**All human beings are born free and equal in dignity and right**”. By reading or hearing these words for the first time, you think that all human beings are living in world full of justice, equality, and humanity. In fact, the discrimination and the racist division, which are experienced by the ethnic groups, exist till present day and all over the world. However, there are different meanings of racism since it is a problem that affects many domains including the economic, political and the social fields. It still based on the racial discrimination as defined in this way in the first article of *the International Convention on the Elimination of All Forms of Racial Discrimination* (1969: article 1.1):

Any distinction, exclusion, restriction or preference based on race, colour, descent, or national or ethnic origin which has the purpose or effect of nullifying or impairing the recognition, enjoyment or exercise, on an equal footing, of human rights and fundamental freedoms in the political, economic, social, cultural or any other field of public life.

In the light of this, racism has been a lively subject in the examination of different fields of life and knowledge. For instance, in literary works that attempt to illustrate ethnic minorities’ depression and misery, the majority of these writings are written by the non-whites and a few of them by white writers who have the sense of humanity to fight against injustice in the white society. The most important aim behind the notion of racist division in these works is to show how those blacks are suffering both mentally and physically as mentioned in Nkosi’s²(1965: 102)⁹words as follow:

⁹As quoted in Yetunde (2011:19).

The Negro had never forgotten that he has not come to America like other emigrates who came out of their own free will, looking for fame and fortunes. The Negro was wrenched from his homeland and carried into slavery in the most shameful way possible.

Moreover, the second aim of these writings is to spread the idea of democracy and to find solutions to the racial problems, by attracting the international attention through the discussion of racist issues in the literary works. By the early 1800's black, American literature appears in a number of literary forms. It involves and encourages the writings and publication of slave narratives.

In America, the issue of racism, segregation, and dehumanisation influences the work of Black American writers. Therefore, it is considered as one of the subjects discussed by many authors in previous studies and even nowadays. Besides, it helps blacks to establish an African-American identity in America and it has continued to use an important influence on black fictional themes and techniques throughout the 20th century. It seems that the suffering of blacks in America provides serious contemporary challenges for those who desire real social justice, human rights, and freedom for all, especially for the writers and the cultivated blacks for instance. Wright, who is considered as the founding father of this specific writing, is a black writer who belongs to the group of authors who are named protest writers. Wright is considered as the most important black writer. He is a productive author of unusual literary skill who tries to improve the condition of the blacks as he highlights in his words (1945: 138)¹⁰:

I could fight the southern whites by organizing with other negroes, as my grandfather had done. But I know that I could never win that way; there were many whites and there were but a few blacks[...] outright black rebellion could never win.

¹⁰As quoted in Yetunde(2011:47).

In addition, he describes his fighting with the other black as a violent one as clearly in these words (ibid: 39) ¹¹“**our battles are real and bloody. We threw rocks, anders, coal, sticks, iron and while we threw them, we longed for deadlier weapons**”. In this vein, Gibson (1973: 15)¹² gives an interesting argument on Wright claiming that “**Richard Wright, coming as he did out of the thirties has conveyed to the black writes, something of the spirit of dissent, a dissent strident, vigorous and unapologetic in his expression**”.

Wright mentions that he is a victim of white supremacy and oppression like the other Blacks. No one could express the influence of racial division on the Bantu then those who are actually Negros. This is the most important reason that makes Wright employs and expresses racism in his famous autobiography *The Black Boy*; which is his main successful work. According to Ellison (1953: 09)¹³“**The Black Boy is the song that follows the reality of pure tragedy and creates arts from the pain of suffering as a form, the blues is an autobiographical chronicle of personal catastrophe expressed lyrically. There could be no better way to describe The Black Boy**”.

The earliest writings of blacks are named “Slave Narrative”. These texts become the initial source of what becomes African American literature later on. When the slavery appears in America, black slaves have pockets of texts where they mention their cruel experiences of slavery. These writings are generally named in literary field as Afro American or African American Narratives. Afterward, it is divided into two kinds:

1. Initial Afro American Narratives.
2. The Latter Afro American Narratives.

It can be said that these writings explain the suffering of the black in the Atlantic about the slave transport and their inhuman experience and abuse in their final destination. The most discussed issues in their narratives involving a declaration of their culture, roots, and what make their meaningful life. The famous

¹¹As quoted in Yetunde(ibid:49).

¹²As quoted in Yetunde(ibid:21).

¹³As quoted in Yetunde (ibid: 22).

writers about these initial narratives are; James Albert Ukawsaw Gronniosaw, John Marrant and Ottobah Kugono.

Interestingly enough, The post initial black narratives shed more light on oppression and racism including *The Heroic Slave* (1853), *My Bondage and Freedom* (1855) by Fredrick Douglass and Booker T. Washington's *Up From Slavery* (1904).

In the implicit, the literature of blacks is not only critical about the whites, but also the black men who have turned themselves into toy in the hand of the white. There is no doubt that it is an eye witness account and accurate enough to fully express the terms of racial segregation and oppression because the literature of blacks has a strong influence on American literature particularly as well as the literary works in general. With its strong explanation on the political, social, cultural, and racial subjects going on during the period of 20th century, many works of black American literature focus on racism and self-identity to give voice to the blacks and show their suffering in all over the world.

1.10. Literary Criticism

Literary criticism as a term derives from two Greek words, “krino” meaning to judge and krites” which refers to “a judge or jury person”. Therefore, a literary criticism is the judge of literature. In this element, Arnold¹⁴defines literary criticism as **“a disinterested endeavor to learn and propagate the best that is known and thought in the world”**. From this description, it can be said that literary criticism is used to study, describe, analyse, justify, interpret and evaluate a piece of work which is called literature that is defined by Carter and Peterson (1998:628) in this way as **“a vague term which usually denotes works which belong to the major genres : epic, lyric, novel, short story”**.

Furthermore, the first pioneer of literary criticism is Philitas, who is interested in many activities in this field. According to Arnold, the literary criticism attempts to formulate artistic and methodological principles on which it can evaluate, interpret and analyse a literary text. According to Bressler, the analysis of the text

¹⁴As quoted in Bressler (2011: 06).

based on basic questions that critics should ask them in order to provide a clear understanding about the text in which these questions are related to a philosophical, functional, psychological, and descriptive nature of the text itself (2011:19) such as:

- 1-Does a text have only one correct meaning?
- 2-Can a text be read for enjoyment?
- 3-Does a text affect each reader in the same way?
- 4-what function or part does gender play in the writing or the reading of the text?
- 5- How is a text influenced by the culture of its author and the culture in which it is written?
- 6-How do our personal feelings affect our interpretation of a text?

During 1940s, 1950s and 1960s a new criticism emerges as the new dominant approach to literary analysis which has become literary criticism at this time. For instance, Wellek and Warren's text *Theory of Literature* (1942), which becomes the milestone of hermeneutics, focus on the process of the interpretation in the text rather than the historical, the authorial and the readers' concerns.

1.10.1. Psychoanalysis Criticism

By the 19th century, the spirit of romanticism has a great influence on Freud's thought and ideas. This spirit is firstly expressed by the famous Jean Jacques Rousseau and is based on intuition, passion, unconventionality, and feeling. It is also considered as a reaction to the late 17th century Enlightenment's belief in rationality as the leading force in human life. For that reason, most romantics and influenced supporters of romanticism are to accentuate all aspects of the irrational, which include; visions, dreams, slips of the tongue, enthusiasm, and feelings. In addition, they also believe that the human beings need to free themselves from the constraints of their societies, including Freud who emphasises the idea that the individual and his needs are more essential than societal demands. Therefore, all these aspects, thoughts and romantic themes find a place in Freud's works.

Moreover, these works are also influenced by 19th century Positivism which argues that sense perceptions are the only acceptable basis of human knowledge and accurate thought.

One of the greatest Freud's works is Psychoanalytic theory which is considered as one of the most famous of all theories in the field of psychology. There are two reasons that make Freud's theory so interesting and attractive. Firstly, this theory discusses two subjects of continuing popularity which are sex and aggression. Second, Freud's brilliant command of language helps him to express his theories in a stimulating and exciting manner. Additionally, the popularity of Freud in Viennese makes a support for him from his followers who romanticise him as a legendary hero, his understanding and analysis of human personality is related to his experience with his patients and his psychoanalysis of his own dream. Moreover, Freud's theory is based on his readings in different sciences.

From the period of the 1920s, Freud divides the mind into three parts or structural models which are: the id which is considered as the most primitive part of the mind. It is completely unconscious; the second one is the ego which has conscious, preconscious, and unconscious components, while the superego is both preconscious and unconscious. To Freud, these three-parts or structural models help him in explaining and clarifying mental images according to their functions or purposes.

1.10.1.1. The Id

The Id represents the psychical region of personality. Indeed, the id is primitive, chaotic, and inaccessible to consciousness, unchangeable, amoral, illogical, unorganized, and full with energy received from basic drives and discharged for the satisfaction of the pleasure principle. Its role is to seek pleasure without regard for what is proper. For example, the infant seeks gratification of needs without regard for what is possible instead, it sucks when the nipple is either present or absent and gains pleasure in either situation.

1.10.1.2. The Ego

It is a person's sole source of communication with the external world. It is considered as the decision-making of personality because it is partly conscious,

partly preconscious, and partly unconscious, so that it can make decisions on each of these three levels. Notably, the ego is based on the reality principle which tries to substitute the pleasure principle of the Id. To compare the Ego to the Id, Freud uses the similarity of a person on horseback; the rider inhibits and checks the bigger strength of the horse but it is basically at the mercy of the horse. In light of this, the Ego has no strength of its own; it gets the energy from the Id.

1.10.1.3. The Super Ego

When the child begins to examine his parental rewards and punishments, he tries to learn what to do in order to gain enjoyment and avoid hurt. At this little age, pleasure and pain are two functions of the ego because conscience and ego-ideal of child have not developed yet. When the child starts to learn what he should act and should not act in this level of 5 or 6 years, this is considered as the origin of the super ego. Accordingly, the super ego unconscious, includes both conscience and ego ideals. It judges the strivings of the Id to be dangerous and morally bad. It makes a balance between the id and the ego and between the person and the outside world. Therefore, this leads to the achievement of the reasonable degree of pleasure and reality to act morally.

There is no doubt that the purpose of the psychoanalytic analysis as Freud says (1964: 80) **“to strengthen the ego, to make it more independent of the superego, to widen its field of perception and enlarge its organization, so that it can appropriate fresh portions of the id. Where id was, there ego shall be”**. In addition, the most important aim of it is to discover the repressed memories through dream analysis as he argues in the same context (1963: 280) **“Our therapy works by transforming what is unconscious into what is conscious, and it works only in so far as it is in a position to effect that transformation”**.

1.11. Conclusion

Indeed, racism of the black people has passed but racism in the world does not end. Many people look for security and peace especially people of the minorities and the ethnic groups. Blacks, throughout many years ago, are suffering from a lot of both discrimination and dehumanisation, physically and mentally even in their countries especially in African colonised territories. Those people incurred

exploitation and domination from those who are white colonisers. Hence, this chapter includes the defining of racism and dehumanisation according to the literary context and the historical development of these two phenomena in order to give a comprehensive meaning to the issues that will be discussed in Conrad's *Heart of Darkness*. It may be said that this novella is the suitable one to define the bad situation of the Africans during the imperial authority that are considered as a journey of exploring racism and dehumanisation towards the natives in Congo, in the second chapter.

chapter Two:

**The Literary Analysis
of Heart of Darkness**

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2.1. Introduction

Heart of Darkness is one of the most amazing novels of Joseph Conrad since it is based on his own experiences of sea voyages. It belongs to the Victorian literary era which becomes one of the most dominated novels during that period. Conrad, as many novelists at that time, continues his important work into the twentieth century, by trying to renovate the spirit of romanticism in this novella through the beautiful style of the narration and the deep descriptions. Again, the novella offers harsh images of colonial domination in African territories through Marlow's adventures that explore the issues surrounding imperialism in a very complicated and different ways.

Thus far, this chapter intends to introduce diverse ways, forms and different angles of *Heart of Darkness* which has gathered over many years a wide attractiveness, popularity and a great quantity of criticism all over the world. These criticisms lead this novella to be called the most successful work and the first symbolist novel in English literature.

2.2. Joseph Conrad's Historical Background

Joseph Conrad's real name is Josef Teodor Konrad Nalecz Korzeniowski and is born of Polish parents on 3rd of December 1857 in Berdichev; a Ukrainian province of Poland that has been under the Russian domination. His father, Apollo was an idealist poet, playwright, and a translator of English and French literatures. Because of Apollo's patriotic, political activities as well as the beliefs of an independent Poland, Conrad's family is deported to Vologda in Northern Russia in 1862. At the age of eight; he lost his mother Evalina who suffers from Tuberculosis and she dies in 1865. Four years later after their return to Poland; his father passes away due to the same disease. When Conrad is twelve, he is taken under the protection of his wealthy uncle, Thaddeus Bobrowski and he attends S.T Anne School in Krakow. After few years, he left Poland to Marseille in France to achieve his goal since he was fascinated by sea from childhood to become a seaman which makes French his second language. He spends several years travelling to the West Indies. He has financial difficulties which make him attempt to suicide. In 1878; he signs his first contract with the British navy where he gradually appoints to be a

Master Mariner and starts a remarkable sea career for the next sixteen years. In 1886 he becomes a British citizen. He travels to many regions of the world: Australia, the South Pacific Islands, Borneo, Asia, and Africa. His journey to the Belgian Congo area, which is described as Heart of Darkness, influences Conrad's life from being an ordinary seaman to a well-known writer. Furthermore, the experience motivates him to write his most read novel, *Heart of Darkness* which is first published in 1898. Conrad acquires his English as the language of his writing in part from his experiences in the sea and in part by reading Shakespeare and other's works. By publishing his first novel *Almayer's folly* in 1895, Conrad begins his literary career and, thus he decides to devote himself to literature in England. He is considered as one of the greatest short story writers, novelist of paradox, and is identified as a writer of adventure sea stories. During his literary life, Conrad's friends are Ford Madox Ford, Stephen Crane, H.G wells, and John Golsworthy. On August 3, 1924 Conrad dies of a heart attack at the age of sixty- six. He is buried in Canterbury.

The most famous texts that gain Conrad's popularity during his lifetime are: *An Outcast of the Islands* (1896), *The Nigger of the "Narcissus"* (1897), *Lord Jim* (1900), *Chance* (1913), *Victory* (1915), *The Shadow Line* (1917), and *The Rescue* (1920). Beyond that, Marlow the first narrator of Conrad states in *Heart of Darkness* **"I felt as though, instead of going to the centre of the continent, I were about to set off for the centre of the earth"** (2008: 25). Over again in *Lord Jim* Marlow asserts that **"a brooding gloom lay over this vast and monotonous landscape; the light fell on it as if into an abyss"** (2008: 135). It can be said that these two quotes above emphasis the truth that most of Conrad's works take place in the non-white lands. Consequently, there is a certain interaction between the white and non-white race. Thus, it is obvious that in the major of his writings, Conrad tackles the relation between two different races in all angles: social, political, and, cultural one. In addition, Conrad examines the rapacious outlook of the coloniser towards the colonised.

2.3. Summary

HOD is a story about Marlow's journey to Africa to meet Mr. Kurtz. The story begins in the *Nellie*; a ship is anchoring down the Thames River. To group of men sitting at the sundown, Marlow recounts how he gets an employment as a skipper of ship in a Belgian company interested in trading of ivory. He travels by sea from the Company's European base to its Outer Station in Africa. On this trip, he witnesses inefficient leadership, negligent staff and horrifying images of brutal treatment of the African natives.

In the outer station, he meets the Company's chief Accountant, who has elegant clothes and neat appearance. Marlow learns from him that he will meet Mr. Kurtz, a first class ivory agent and the remarkable man in the country. Soon later, a caravan arrives and takes Marlow 200 miles to the Central station, where he meets the General Manager who invokes uneasiness. He informs Marlow that his ship has sunk in the bottom of the river. Later, Marlow devotes himself to repair his ship and to fix it up. He also encounters there the brick maker, who tries to get some information about the company's affairs in Europe. While he is leaving, Marlow notices a painting on the wall of a blindfolded woman carrying a lighted torch. The agent replies that Kurtz has painted it. After a few days, a group of black people arrives with their leader; the Manager's uncle. After three months, Marlow finishes repairing the ship and he immediately sets off upriver with the General Manager, a few pilgrims, and thirty cannibals as crew. The trip is long and difficult.

Fifty miles below the inner station, they reach an abandoned hut, where they find an old book about seamanship with annotations in the margins. The fog surrounds the steamer and the Manager urges cautions and they agree to wait for the evening. Suddenly, the air fills with arrows; the natives attack the steamboat and the crew open fire with their rifles into the bushes. The helmsman takes a spear and falls at Marlow's feet. They believe that Kurtz is probably dead. Afterward, the ship pushes on towards Kurtz's station, where they encounter a young white man whom Marlow thinks to look like a harlequin. He tells that Kurtz is alive then he ensures that the natives are simple people, so as not to fear them. Later, he presents to Marlow as Russian. When he says that the hut with the stacked wood is his old

house, Marlow returns the book to him. The Russian claims that Kurtz has enlarged his mind. Apparently, Kurtz is worshipped by the natives though he completely exploits them. In addition, Marlow learns that Kurtz has raided the country with the collaboration of tribesmen, who adore him.

At the moment, Kurtz resides in a hut encircled by human heads on sticks. Marlow is repelled but not particularly chocked. He considers this as a sign which indicates that Kurtz has failed to accomplish his lusts peacefully. Thus, he has become corrupted of which the savage of wilderness is culpable. Marlow hears that Kurtz is the one who orders the attack on the steamboat so that they cannot take him back to England .After, he asks Marlow to keep Kurtz's reputation safe, the Russian leaves on a canoe, fearing the manager anger. The pilgrims carry Kurtz, who is very ill, out of his hut on a stretcher down in one of the little cabins. The Manager goes alone to speak with him. One evening, Marlow glances an apparition of a gorgeous woman supposedly to be Kurtz's mistress walks beside the shore, stops, stares at the steamer, and moves away into bushes. That night, Kurtz disappears, and Marlow steps along the trail after him finding him crawling towards the African camp. Later, Marlow helps the weakened Kurtz to return to the steamer.

A few days later, the ship departs among a group of natives. Kurtz is taken out in the pilot –house to get some fresh air and when the steamer breaks down, Kurtz asks Marlow to keep packets of papers and photographs for him. Soon afterwards, Kurtz utters his last words the horror! The horror! The pilgrims bury him the next day.

Afterwards, Marlow falls ill and he eventually returns to Europe, where he visits Kurtz's Intended. They talk sorrowfully and she still believes in Kurtz's goodness and power. She also expresses how she knows her lover better than anyone. The woman asks Marlow to repeat the last words of Kurtz. To ease her sorrow, he lies and tells her that Kurtz utters her name. For Marlow, to tell her the truth will be too dark. In return to the Thames River, the waterway looks to lead to the *Heart of Darkness*.

2.4. Plot Analysis

The Author establishes with a gloomy darkness and a quiet tone at the beginning of the story. The Nellie is **“without a flutter of sails,” “the wind was nearly calm,”** and the air **“seemed condensed into a mournful gloom”** (ibid: 07). Through this, Conrad proposes a strange and outlandish setting, as if something evil is about to occur. The story in general, is about the journey of Marlow up the Congo River. It is framed by another narrator, who is not identified. Through the description of the frame narrator, Marlow seems unhealthy old man; he has the chance to travel to various regions and to investigate the unknown places, which later becomes known. However, this experience entirely affects him physically and emotionally. It is Conrad’s narrative style of presenting the novella. In other words, within this narrative framework, the tale shuttles back and forth as Marlow recounts part of his past then he comments upon it, so to the reader this is obviously a recollection.

In addition, the author also displays the historical experiences of colonialism. In this aspect, the bitterness Marlow’s memory is a cue that indicates Conrad’s negative attitude towards colonialism, hatred that he seems to be culminated to the reader through describing Marlow’s horrible experiences happened in Africa. The oppositional imageries such as illumination and blindness, conquest and conquered, civilised and savage are obvious throughout the story, particularly the imageries of light and dark are most appreciably associates with savage and civilised.

By using Marlow the main narrator and central character of his novel, Conrad sets himself apart from his work; however, in such ways he reflects his experiences indirectly in the name of Marlow. From the first moment Marlow speaks, he puts a distance between himself and the others. He narrates the story from a first person point of view, thus the story is presented from his own perspective. The unnamed narrator who starts the novel presents the characters in the ship only by their professional occupations not so much as individuals, and by using first person plural pronouns “we” and “us” he refers to them, describing what the men say and do. Thus, we understand their perspective only through the frame narrator’s

account. Marlow is the only character, who is identified by name as he seems different to the other in Conrad's novella.

Eventually, when he arrives at the station, Marlow is forced to live the situation and accepted the surrounding world, difficultly. Because, he remarks that even in this primitive atmosphere, there is an existence of cruel and greed senses of European morality and a desire of human being's domination. This is reflected through the conspiracy of the two "white men" the Manager and his uncle to kill Kurtz or his assistant just, to keep their position in the company. As this evil is described in Marlow's words (ibid: 47) "**extend his short flipper of an arm for a gesture [...]That seemed to beckon with a dishonouring flourish before the sunlit face of the land a treacherous appeal to the lurking death, to the hidden evil, to the profound darkness of its heart**". Conrad wants to show the civilised thoughts and the sense of European humanity that has been discarded and abandoned for the two men, because of the Dark Continent's Congo causes badly, their European cultured behaviour. This perspective is touched through these words "**anything can be done in this country**" (ibid: 46).

In other side, with the careless and laziness of the of the workers of the Company Marlow's proficient work is reduced, since the working to fix and repair the ship and then steering it up the river takes all his time and provides a much distraction for him. In his mind, he believes that he has nothing to do with the folly and the exploitation of the European and the savagery of the natives. He looks for peace by going far away. Therefore, he thinks that his ship saves him from all this horror and mess, but through his description of the trip as a journey back in time, to a "prehistoric earth". It can be said that his journey upriver seems disturbing, strange and exotic. Marlow's comment reflects Conrad's point view to consider the African people as primitive, savages and uncivilised rather than the Europeans people. This idea is emphasised via Marlow's remark from the beginning of his narrative about England's own past. In addition, what worries Marlow mainly about the native people he sees along his journey, in his words "**this suspicion of their not being inhuman**" (ibid: 70). He is puzzled and confused about what he sees. He is isolated from the Manager and the rest of the African members of the crew and

the pilgrims. Also, he cannot seem to imagine himself fixing with blacks, this indicates Marlow's attitude to emphasize how much he looks himself superior to the others. Throughout the novella, Conrad corresponds between the imagery of light, darkness, the European civilisation and African savagery. This shows clearly that Conrad expresses his own thought and beliefs about seeing Africans as primitive and uncivilised.

As mentioned before, Marlow is the only person who is named on the Thames boat while the others are presented just with titles; this leads the reader to understand that Conrad considers Marlow as his own hero from the beginning, as if something important will happen to him. In light of this, it can be said that Marlow is the most important character truly, since he is the central character of Conrad's story. Although, he is the white man who describes African people in bad way, but this protagonist is distinct from the others as well. He belongs to no category. His reaction to the African natives may not be responsive by imperialism principles, the reader can touch from time to time the good side and the human attitude of Marlow; for example Marlow's gesture of offering a biscuit to the young boy appears to be to some extent considerate.

The irony of civilisation seems clearly when those white colonists are wearing masks of civilisation, culture, and enlightenment to hide their evil. As notable example, the chief accountant who is handsome as mentioned in the novella "**amazing[...]miracle**" (ibid: 35). He dismisses the cries of a dying black man as merely irritating. This leads the reader to wonder on which civilisation Conrad talks about?

Another central character is Kurtz who seems the powerful man no one has anything bad to say about him, since all the people discuss him in silent manner. This shows the fact that Kurtz is a terrifying white man. This makes the reader curious about the reality of this person. The portrait of the blind women holding a torch is painted by Kurtz; supposedly he wants to describe himself perhaps as he is blindly to know the truth of his inner. A torch is useless for blind women as the powerful of Kurtz is useless for him to explore the good side as a human being and to live a peaceful life. Marlow does not criticise Kurtz, he feels sorry for his gloomy

status especially in the moment of Kurtz's death, the last words of him "Horror..." "Horror..." "Horror" make Marlow cheerless, he realises how he should live his life. This figure symbolises the dark and the miserable death of Kurtz, the relationship between Kurtz in his life and the natives, while it is clear that they help him without benefits, but the greed of this man makes him loses himself. Indeed, the good side of Kurtz, as an honorable, artist and cultivated man, has broken him and his soul disappears slowly because of his dark side.

2.5. Characters

The novel contains many characters; some are identified by names unlike the secondary characters whom are introduced just by titles of their social status.

2.5.1. Principle Characters

Marlow

Marlow narrates several novels by Conrad such as *Lord Jim*, *Youth*, and *Chance*. He serves as the protagonist and the master story teller of *Heart of Darkness*. He is able to attract his listeners' attention to his story. In such ways, Marlow is a traditional hero, an experienced, independent mind, ascetic man who is honest, smart, and sympathetic. He (ibid: 8) spends his life sailing the high seas **"the worst that could be said of him was that he did not represent his class .he was a seaman"**. He reflects Conrad's personal experiences, imagination, and points of views. Marlow (ibid: 15) has a passion for maps and an ambition to explore the blank spaces **"when I was a little chap I had a passion for maps [...] at that time there were many blank spaces on the earth, and when I saw one that looked [...]on a map I would put my finger on it and say, When I grow up I will go there"**. He is identified as a man of his time; a civilised man who behaves in a gentle manner. The anonymous narrator(ibid: 8) introduces Marlow by giving a deep description **"he had sunken cheeks, a yellow complexion, a straight back, an ascetic aspect, and with his arms dropped the palms of hands outward, resembled and idol"**. He appears as Buddha to his listeners because of his journey that makes him wise and sage.

Kurtz

Clearly, Kurtz is the chief of the central station as the company's chief (ibid: 49) presented him **“the chief of the inner station”**, and he (ibid: 36) is depicted as the first class agent and very remarkable man **“he was a first class agent[...]he is a very remarkable man”**. In addition, he (ibid: 44) is the best agent, a professional man, of a great importance to the company **“again, assuring me Mr. Kurtz was the best agent [...] an exceptional man, of a greatest importance to the company”**. Kurtz seems to be a highly respected noble man, who is interested in many arts, gifted musician, writer, reciter of poetry, and painter **“he said Mr. Kurtz had painted this”** (ibid: 49). As a well-educated person, he (ibid: 54) is a **“universal genius”**. His reputation is based partly on the fact that he brings in more ivory than all others, and his station is surrounded by heads on stakes. The chief has the ability to lead men and control the natives. The Brick Maker (ibid: 49) says **“he is an emissary of pity and science and progress”**. Kurtz obviously uses a powerful influence on the people in his life, despite that he remains as an enigma to Marlow as well as the main reason for his trip.

2.5.2. Secondary Characters

The Manager

He is the chief agent of one of the African regions and the General Manager of the Central Station. He has a normal appearance as Marlow (ibid: 41) says **“he was a commonplace in complexion, in features, in manners”**. Marlow believes that the General Manager holds his position through two traits: he inspires vague uneasiness in others thus he exerts his control, and unlike any other Europeans he is resistant to all the tropical diseases. The General Manager is entirely unremarkable in intelligence, leadership, and unskilled at even keeping order, he (ibid: 42) seems different **“he had no genius, no learning, and no intelligence”**. He is oblivious to the fate of the natives.

The Brick Maker

The Brick Maker is an idle person, whom Marlow encounters at the Central Station. He (ibid: 34) is supposedly to be the company spy **“the manager's spy”**

upon them". In reality; he does not seem to make bricks as he is apparently waiting for the delivery of an essential ingredient. He is petty and devious.

Chief Accountant

He is the first man who Marlow meets when he reaches the company headquarters; a well-organised worker with an incredible habit of dressing well starched ironed clothes. Marlow (ibid: 35) describes him this way "**he was amazing [...]this miracle**". Even though, the filth and heat of the Outer Station, he (idem) keeps himself neat as Marlow describes him this way "**a hairdresser's dummy**". He (idem) trains a native woman to keep his wardrobe in "**apple – pie order**".

The Russian Trader

He is the trading representative of a Dutch company who works in the center of Africa. His boyish appearance of patched cloths makes Marlow (ibid: 71) describes him as a harlequin "**he looked like a harlequin**". He (ibid: 82) is an admirer and disciple of Kurtz and he tells Marlow that "**This man has enlarged my mind**". He (ibid: 76) describes the natives as "**simple people**".

Helmsman

He is a native crewman on Marlow's steamboat from the coast. He is responsible for steering Marlow's boat. To Marlow, he is no more than a mechanical part of the boat although he is skilled and beneficial pilot. He becomes frightened and loses his self-control absolutely when Kurtz's supporters attack the ship. He (ibid: 98) has no restraint as Marlow says "**he had no restraint**".

Kurtz's African Mistress

An attractive woman glitters with ornaments such as bracelets, and beads. She (ibid: 117) looks as "**a wild and gorgeous apparition of woman**". Marlow (ibid: 118) describes her "**she was savage, superb, wild-eyed and magnificent**". She is portrayed as an enigma similarly to Kurtz. The Russian trader 'the harlequin' (ibid: 119) views her as somebody to fear, as she is "**the tenebrous and passionate soul**".

The Aunt

She is Marlow's relative, who uses her influence to secure him an employment in the company as a skipper. She expresses her hope that imperialism as a liberal

activity will bring civilisation to natives, she (ibid: 24) describes them as **“weaning those ignorant from their horrid ways”**.

Kurtz’s Intended

She is Kurtz’s patient fiancée, whom Marlow visits after the death of Kurtz. She (ibid: 144) is still in mourning even though it has been more than a year since Kurtz’s death **“she came forward, all in black, with a pale head”**. Marlow (idem) says **“she had a mature capacity for fidelity, for believes, for suffering”**. She is a difficult female the same as Marlow’s aunt and Kurtz’s mistress. Despite what she suffers, the woman (ibid: 149) insists that she loves Kurtz too much **“don’t you understand I loved him I loved him I loved him”**. In addition, she adds that she knows Kurtz better than anyone.

Fresleven

Fresleven is the Company’s steamer captain and Marlow’s predecessor, who is killed in a scuffle with the natives. He (ibid: 17) is nonviolent, a very quiet and gentle man **“he was the gentles, quietest creature”**.

The Natives

They are the original inhabitants of Africa. Marlow(ibid: 27) describes them **“their bodies streamed with perspiration; they had faces like grotesque masks [...]but they had bone, muscle, a wild vitality, an intense energy of movement that was as natural and true as the surf along their coast”**. The pilgrims treat them like animals.

The Pilgrims

The pilgrims are materialistic and greedy European agents of the Central Station. The way they carry long staves with them all over the place reminds Marlow of a religious man, as Marlow (ibid: 45)says **“they wandered here and there with their absurd long staves in their hands , like a lot of faithless pilgrims ”**.They are obsessed by trading ivory, however; they never achieve this goal.

Cannibals

They are a group of men rented by the natives, as the crew of the steamer. Marlow is astonished at their tranquil manner, and he seems to respect them.

Particularly, the chief of the group seems to be smart enough in which he deals with his situation in an ironic way. Marlow (ibid: 67) praises them **“they were men one could work with, and I am grateful to them”**.

2.6. Type of Language

Conrad mixes many literary techniques to precede his sequence of events in order to form it as a story. Symbolism, technique of narrative frame, imagery, use of hyponyms, and the technique of irony are characteristics of style. On the literal and symbolic level, the excess of vivid description and details create an ambiguity of Conrad's narrative and contradictory understanding of its meaning. In case when Marlow describes Kurtz's mistress as savage, superb, wild eyed, and magnificent; these contradictions within the same sentence make a more precise meaning impossible. Conrad frames HOD as a story within a story; the narrative is told through a first-person narrator, Marlow whose narrative is in return relayed by anonymous narrator. Conrad infuses his writing with rhetorical devices; assonance, similes, consonance, and thick alliteration as in **“slimy swell swing”** (ibid: 27). Another figure appears in Conrad's insistence use of adjectives such as impenetrable, inscrutable, and unspeakable. Furthermore, he employs internal rhymes in his writing.

In 1980, Watt (2000: 317) has dubbed Conrad's impressionist narrative technique as delayed decoding. He states the following:

By the time Conrad came to write Heart of Darkness, he had developed one narrative technique which was the verbal equivalent of the impressionist's immediate sensations, and thus made the reader aware of the gap between impression and understanding; the delay in bringing the gap enacts the disjunction between the event and observer's trailing understanding of it.

Hereby, it can be said That Conrad's narrative technique generates an overlapping from one event to another since it records the impression that an event creates on Marlow and only later, he provides an explanation of this event. In

addition, Lothe (1989: 30)¹⁵ describes this technique in the same way when he says that it **“presents a sense impression and withholds naming it or explaining its meaning until later”**.

2.7. Themes

Like many of Conrad's novels and short stories, HOD is based on the author's personal experiences. The major themes of this novel may extract from the three parts given by Conrad including: the abuse and the hypocrisy of the colonists, restraint, a journey in quest of the self and sexism.

2.7.1. The Abuse and the Hypocrisy of the Colonists

Conrad's story illustrates many issues surrounding colonialism and its effects on the natives and the Congo. From the beginning of his journey to the Congo River, Marlow faces a harsh picture of colonial trade; special inefficiency and the utter hypocrisy of white agents, the greedy impetus of the traders, and the exploitation and brutality towards the African tribes as Marlow (Conrad, 2008: 09) says in the following lines:

The old river in its broad reach rested unruffled at the decline of day, after ages of good service done to the race that peopled its banks, spread out in the tranquil dignity of a waterway leading to the uttermost ends of the earth... Hunters for gold or pursuers of fame, they all had gone out on that stream, bearing the sword, and often the torch, messengers of the might within the land, bearers of a spark from the sacred fire. What greatness had not floated on the ebb of that river into the mystery of an unknown earth [...]The dreams of men, the seed of commonwealth, the germs of empires.

To the Europeans “whites”, colonisation of Africa is justified by the noble causes of “civilisation” and “enlightenment” to the Africans “blacks”. As the representative of the white Kurtz uses great power to dominate the natives physically, economically and even sexually as the case of his African mistress, who is considered just as a piece statuary. Conrad mentions the Roman conquest of Britain in his novel to show that colonialism exists from long time as Marlow (ibid: 11) maintains **“I was thinking of very old times, when the Romans first came**

¹⁵As quoted in Yilmaz (2013:77).

here, **nineteen hundred years ago**". In addition, Conrad links the Roman colonialism in England with European colonialism in Congo, which is intense, ruthless and devastating. Marlow (ibid: 14) expresses the horror when he discusses the Roman colonisation of ancient Britain as the following words show:

They grabbed what they could get for the sake of what was to be got. it was just robbery with violence, aggravated murder on a great scale, and men going at it blind [...]the conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much.

He (ibid: 3) also comments that those people are not colonists but conquerors taking everything by force as his statement claims that **"They were not colonists; their administration was merely a squeeze [...]they were conquerors and for that you want only brute force"**.

2.7.2. Restraint

This theme is obvious in the pages of the novel through some characters. Self-control is a necessity of every human being to survive. Marlow is an example of a man who is survived by restraint, unlike Mr. Kurtz, who falls due to his lack of restraint. Before he goes to Africa, Marlow senses different because everything appears that there is without meaning and restlessness due to colonisation, but later, he touches the African's restraint through the behaviours of the cannibals, who are identified by their calm, self-control. Marlow (ibid: 67) praises them **"they were men one could work with, and I am grateful to them"**. Although they are very hungry, the cannibals do not eat the passengers aboard the ship, through this act Marlow(ibid: 81) realises what possible restraint they possess **"why in the name of all the gnawing devils of hungry they didn't go for us –they were thirty to five [...]restraint! What possible restraint"**. He (ibid: 80) considers the cannibals act **"one of those human secrets that baffle probability"**. In this way, Marlow realises that if the cannibals are able to keep their restraint, he is also able. He defeats the wilderness that tries to change him because all what he wants is to know himself and to understand the mysterious existence as he (ibid: 90) declares **"Droll thing life is -- that mysterious arrangement of merciless logic for a futile**

purpose. The most you can hope from it is some knowledge of yourself -- that comes too late -- a crop of inextinguishable regrets". Another scene of restraint that Marlow faces is when he arrives at the central station, where he meets the chief accountant, who keeps his appearance neat despite the dirty of the station even his books (ibid: 35) are in **"apple-pie order"**. This is indication of his restraint. An individual's lust for wealth, possession, and a desire to suppress others can drive one to lose himself as case of Mr. Kurtz ,who is captivated by his greed for ivory. His lack of restraint makes him certainly consumed with his search for ivory as Marlow's words (ibid: 112) show **"Mr. Kurtz lacked restraint in the gratification of his various lusts"**.

2.7.3. A Journey in a Quest of the Self

HOD is not merely a story of Marlow's journey to Africa, but also a story of Marlow's journey into his inner side, the unconscious, and clash of an entity with the self. His journey to find Kurtz is a symbolic as Marlow also tries to discover himself, since for Marlow, Kurtz the powerful, the remarkable, the ideal and the talent man is what Marlow wants to become. In other words, Kurtz has done what Marlow can only dream. This shows that Marlow is clearly what Kurtz has been. Through their trip to the Congo and the interaction with the African natives, Marlow and Kurtz discover their true selves. In this aspect, things get more complex when Marlow starts becoming like a "savage" himself, he (ibid: 53) says **"I was getting savage"**. Both men lose touch with reality; Kurtz in the fantasy of his own power and Marlow in the dream-like world of the jungle when he (idem) talks about his experience:

It seems to me I am trying to tell you a dream--making a vain attempt, because no relation of a dream can convey the dream-sensation, that commingling of absurdity, surprise, and bewilderment in a tremor of struggling revolt, that notion of being captured by the incredible which is of the very essence of dreams.

During the period of Kurtz's residence in the Congo, he is identified by the natives to be the honourable man, but later the wilderness ruins and isolates him entirely from his culture and society. This isolation explores the evil side of Kurtz,

who becomes corrupted by his power. Marlow (ibid: 112) has only realised that near the time of his death, a person grasps the big picture as the case of Kurtz, who never knows his human nature only when he faces death **“whether he knew of this deficiency himself I can’t say. I think the knowledge came to him at last –only at the very last”**. He (ibid: 135) also speaks of the last moment of Kurtz’s death saying **“as though a veil had been rent”** to show that the reality of Kurtz’s true inner is clear particularly when he utters his last words **“the horror! the horror!”** (idem). He also realises that inside every human, there is an evil side.

2.7.4. Violence and Cruelty

This theme is portrayed in HOD in a large scale through the various forms of mistreatment of the natives, brutality, inhuman acts, and the violence practised against the Africans. Kurtz, the representative of the Europeans presents himself as the noble man who is interested in bringing light to the ignorant; however, he is consumed by his greed for wealth and money that leads him to exert his power and violence to great extent. This appears when he enforces the natives to worship him as a God. In the whole novel, the Africans are starved, worked for long hours under poor condition, beaten for no reason. Marlow (ibid: 30) describes the mistreatment as **“I could see every rib, the joints of their limbs were like knots in a rope; each had an iron collar in his neck, and all were connected together with a chain whose bights swung between them, rhythmically clinking”**.

Thus, the human heads on a stack surrounded Kurtz’s hut indicates how he is violent and cruel. For Conrad, this cruelty and violence, which is committed against the African natives, is due to the lack of laws that are very important to limit one’s power.

2.7.5. Sexism

In his novel HOD, Conrad portrays women as naive, weak, feeble, sad, ignorant of the truth, and as individuals who need men’s protection. This theme is presented through the two characters, Marlow’s aunt and Kurtz’s Intended. The first scene of sexism that Conrad displays is through Marlow’s aunt. When Marlow demands his aunt’s help to get employment, she (ibid: 17) answers that **“it will be delightful. I am ready to do anything, anything for you. It is a glorious idea”**.

This shows her strong desire to help Marlow although the dangerous circumstances in Africa that may harm Marlow, she ignores this truth and ensures that she will do her best to do so. In this aspect, Marlow is astonished at her enthusiastic soul and words, he (idem) comments that **“she was determined to make no end of fuss to get me appointed skipper of a river steamboat, if such was my fancy”**. Conrad (idem) considers the idea of needing woman to get work as shame through Marlow’s words **“I tried the women. I, Charlie Marlow, set the women to work – to get a job! Heavens! ”**. For Conrad, this reveals also an inevitable embarrassment to individual’s dignity. Similarly, illustrating the ignorance of the truth through the character of Kurtz’s intended, who is oblivious of Kurtz’s atrocities, the rules and the unsound methods that he applies in the African camp. She (ibid: 145-147) praises her lover “Kurtz” as the following **“he was a remarkable[...]of all his promise, and all of his greatness, of his generous mind, of his noble heart”**. In this light, Kurtz’s intended still believes in Kurtz’s goodness. Then, she adds that she knows Kurtz better than anyone in the world and that she has his full confidence, as she (ibid: 145)says **“but when you think that no one knew him so well as I! I had all his noble confidence. I knew him best”**. This certainty indicates that as she will never forget her lover, thus she grieves him the whole life as Marlow (ibid: 144) states **“She seemed as though she would remember and mourn forever[...]For her he had only died yesterday”**.

Through Kurtz’s word’s **“and now I am unhappy for – for life”** (ibid: 147) Conrad asserts that Kurtz is the mainly reason for her to live and, thus he is the life for his intended. In this way Conrad shows women’s need of men’s protection.

2.8. Style

2.8.1 Setting

HOD is a tale of many voyages; the story takes place in the yacht called Nellie, anchored in the Thames River in England which directs from London to the sea in 1890s. It also takes place on the main continent of England. This is where Marlow has a meeting in order to be interviewed for a job. The story of Marlow takes the reader for a short time into the European continent especially into Belgium and, then deep into several setting mostly in Africa, particularly in the Congo River

to what is then called the Belgian Congo, and back to Europe again the connection that Marlow makes it between the Thames and the Congo rivers. It is very interesting since both of the two have a lot of history linked to them, The Congo is described as a place of mystery and gloom, undertone sounds, and strange place of light and darkness that create a deep change in the brain's reader, about the real darkness of colonialism and imperialism.

2.8.2. Structure

HOD is published in a serial structure in 1902. The perfect voyage is narrated in a beautiful circle that makes the reader enjoy with the events that describe diverse geographical places and different eras, the story begins in Europe, travelling into the dark place of Africa then coming out again then returning back to the place where the story is narrated for the first time. Conrad's work is divided into three parts, on the first one; the story is taken from the present –day life of the unknown narrator to Marlow's story when they are on the boat. It leads from London into the European continent and also from Belgium to the central station in the Congo. The ending of this section is represented by the curiosity of Marlow to meet and know Kurtz. Then, section two involves both the difficulties of Marlow in his journey to the central station and Marlow's meeting with the Russian and the conversation between them about Kurtz. The last part of the novella covers all events that happen from the meeting of Marlow with Kurtz till his return to Europe. It can be said that HOD is a book which breaks off its sections at moments of high drama to make the reader excited to move to the next chapter.

2.9. Symbols

Through reading HOD, it seems clear that Conrad reveals hidden meaning by using some symbols such as: ivory, the white sepulcher, light and dark, women.

2.9.1. Ivory

The word ivory plays a significant role in the novel. Conrad obviously refers to ivory as a presentation of the whites' men greed and evil. This seems clear in the novel through the colonisation of the Congo, in which trading ivory is the central reason. Most of characters in the novella are obsessed by ivory as the case of the Manager, the brick –maker. Clearly, Kurtz is the representative of the white men.

He is interested only by collecting ivory and is always connected with ivory, Marlow (ibid: 93) says **“the wilderness had patted him on the head, behold, it was like a ball –an ivory ball”**. In Marlow’s words **“the word ivory rang in the air, was whispered, and was sighted. You would think they were praying to it”**(ibid: 45). This quote shows Conrad’s tension to link ivory to a religious side when he (idem) describes the men at the central station this way **“they wandered here and there with their absurd long staves in their hands , like a lot of faithless pilgrims”**.

It is known that the pilgrims go to the holy places, thus in this way Conrad links the men with pilgrims and the ivory becomes as a God for the whites.

2.9.2. The Whited Sepulchre

The company headquarters are placed in a city that Marlow (ibid: 19) describes in this way **“I arrived in a city that always makes me think of a whited sepulchre”**. “Whited Sepulchre” is a term used in Christ in St Matthew’s Gospel. It refers to the beautiful white outside while the hidden inside is the opposite. Conrad links this term to a city probably Brussels, which is a European city. This way the white sepulchral city symbolises the European civilisation, which hides the hypocrisy and moral corruption under the mask of civilisation and, thus to justify colonisation.

2.9.3. Women

For Marlow, women live in a world full of allusion, in which nothing to do with truth and reality as Marlow (ibid: 145) says **“women out of touch with truth”**. In this way, Marlow asserts that women are the keepers of naïve as the case of Kurtz’s intended and his African mistress, who displays the European’s values hollowness that hides under pretty ideas.

2.9.4. Light and Dark

The most effective symbols that used by Conrad in transmitting his message are darkness and light. It is found almost in the whole novella, this appears from the beginning till the end of the story. For him light and dark symbolise the goodness, the civilisation of the white man, the evil and the savages of blacks. Moreover, it refers also to the dark and the white soul of a human being in the case

of Kurtz, although he is a white man but he is described as a man who has a dark and a cruel heart plenty of evil and cruelty.

2.10. Point of View

When you read professionally you remark that both the spirits of Realism and Romanticism have a great influence on Conrad's HOD. Since he tells the harsh reality of European imperialism in African territories which is apart from the history of Africa with a beautiful style and deep thought that combine both, implicit and explicit meaning, description, that illustrate the sense of Romanticism. HOD is considered as a story within story. Although the novella is based on Conrad's experience in the Congo, it is told by Marlow whose story is cited also via an unknown narrator who speaks in the first-person plural. This distance between the author and his story gives more validity. In addition, The other passengers who are identified by this unknown narrator are a flat characters because they do not make a change in the events of the novella, Marlow as the central character who narrates his story in the first person and describes only what he witnesses and experiences in Africa during his past life when he is a young, and he provides his own commentary on the story.

2.11. *Heart of Darkness*: A Critical Point of View

The wide popularity and the great quantity of criticism, that Conrad's HOD gathers over many years, prove that he has a big famous and success. It is criticised by different writers and critics who reflect different critical points view for instance, some of the more notable critics include Chinua Achebe, Edward W Said, Mukhtar Chaudhary, Patrick Brantlinger, James M. Johnson and others. Achebe is one of the most famous critics of Conrad's HOD that portrays Africans as, voiceless, marginalised, savages and primitive. This criticism is considered by many critics as an indictment of the insincere civilising and enlightenment mission of the white men. This is the most important reason that makes Achebe employs and expresses racism and the domination of the white men in his famous novella *Things Fall Apart* which is his main successful work. Besides, his novella repudiates the cultural assumptions that is presented by Conrad's HOD and depicts a totally

different image of the African society and culture in the process of changing the bad representation of Africans in HOD.

In the mid of the 1970s, Achebe's accusations against Conrad in his critique which is called Conrad's work a deplorable and offensive book and Conrad a "thorough-going racist". His argument is based specifically on the words and language that denies native people and the use of black Africans as symbols and as a backdrop to explore European concerns and the imagery of darkness itself in the novella. Through the use of many racist and cruel words such as darkness, illumination, blindness and savages as mentioned in Marlow's (ibid: 68) words **"They were men enough to face the darkness[...] and in some inland post feel the savagery, the utter savagery, had closed round him -- all that mysterious life of the wilderness that stirs in the forest, in the jungles, in the hearts of wild men"**. Moreover, Marlow's first description (ibid: 29) of black people emphasises the idea of racism when he says that **"a lot of people, mostly black and naked, moved about like ants"**.

Achebe takes a strong position against Conrad's HOD. He argues that Conrad is a racist and this novella involves racist images therefore; it should not be considered as a great work of art. In his famous critique, "An Image of Africa", Achebe (1988: 176) says:

The point of my observations should be quite clear by now, namely that Joseph Conrad was a thoroughgoing racist. That this simple truth is glossed over in criticisms of his work is due to the fact that white racism against Africa is such a normal way of thinking that its manifestations go completely unremarked.

Additionally, there are many proves and evidence in the context of Conrad's work that Achebe has based his criticism on. One of his major proves to draw Conrad's racism is the lack of voice given to the Africans through the lack of language given to them and the denied of the black characters. They have practically no voice and are often portrayed making noise but without a sense of actual language in the events of the whole story. This lack of a common language emerges into play at the moment when the African helmsman dies, Marlow

(Conrad, 2008: 90) .says about this death: **“we two whites stood over him, and his lustrous and inquiring glance enveloped us both. I declare it looked as though he would presently put to us some question in an understandable language; but he died without uttering a sound”**. According to Achebe’s point view, Conrad has an obsession with blackness and skin colour since it is what is mentioned in the majority of Marlow’s description (ibid: 33) of African people **“Black shapes crouched, lay, sat between the trees, leaning against the trunks, clinging to the earth, half coming out, half effaced within the dim light, in all the attitudes of pain, abandonment, and despair”**. The idea of the black skin also appears in the description of a man as being black, having long black legs and long black arms. Achebe mentions a scene in the novella where after Kurtz’ death, the manager's boy is described as putting his **“insolent black head in the doorway”** (ibid: 69). Also, the animal imagery that is used in many times through the description of the protagonist when he (ibid: 93)describes Africans in the case of the helmsman **“That fool-helmsman his hands on the spokes was lifting his knees high, stamping his feet, champing his mouth, like a reined-in horse”**. On the other hand, the African’s physical features in many appear as derogatory that is given by Conrad also through Marlow’s description, when he (ibid: 46) sees on the river bank **“naked breasts, arms, legs, glaring eyes -the bush was swarming with human limbs in movement.”**

It seems that, all this has led Achebe to criticise Conrad as a racist. He points out how Africans are constantly portrayed in Conrad’s HOD as black savages without even proper verbal communicative capacity, the descriptive passages degrading them to primitive individuals.

More prominently, HOD is not the only artistic work where the critics completely mention the racial context and the domination of the white colonist in this work. Thus, Achebe is not the only critic who censures Conrad’s novella; Said is one of the most famous writers who criticise HOD. Said’s work *Two Visions in Heart of Darkness* is in many ways a response to Achebe's “An Image of Africa”. He (1993: 165-166) emphasises that Achebe does not go far in his interpretation of racist view of Conrad as the following passage notes:

Achebe does not go far enough in emphasizing what in Conrad's early fiction becomes more pronounced and explicit in the late works like *Nostromo* and *Victory*. Conrad treats [the local Indians and the ruling-class Spaniards in *Nostromo* with something of the same pitying contempt and exoticism he reserves for African Blacks and South East Asian peasants.

Said (ibid: 23) tries to interpret an important point that is reflected through Conrad's novella that is considered as one of the most important aspect in Conrad's work in his words:

By that I mean that *Heart of Darkness* works so effectively because its politics and aesthetics are, so to speak, imperialist, which in the closing years of the nineteenth century seemed to be at the same time an aesthetic, politics, and even epistemology inevitable and unavoidable.

He (ibid: 19) starts his criticism by emphasizing the idea that we should not blame the white colonists for the disaster and trouble of our present, but we should focus on the events of imperialism **“as a network of interdependent histories that would be inaccurate and senseless to repress, useful and interesting to understand”**.

Moreover, Said further mentions how the attitude of imperialism is captured in Conrad's HOD. He enlightens and explains how Marlow wants us to understand that Kurt's looting adventure and quest. The journey of Marlow and the narrative are linked and work as a demonstration of the Europeans acts of imperial authority in Africa.

For said, the narrative of Conrad is related to a particular setting. Conrad does not see a substitute to imperialism and the native people. He writes about them as they are not capable to be independent. He could not predict what would occur when imperialism comes to an end. This is mainly an important point that makes Said considers Conrad's novella more as an important time document which shows a vision and idea that are seen as correct and accurate at that time when the Congo is under the domination of the empire power.

To Said's point view (ibid: 30), Conrad is still could not understand clearly that imperialism has to come to an end, so that the Africans could live their life free from European domination **“As a creature of his time, Conrad could not grant the natives their freedom, despite his severe critique of the imperialism that enslaved them”**.

He also argues that Conrad almost certainly could not present anything other than an imperialistic world-view. Said however states that Conrad is highly critical of imperialism but that in the end finds it unavoidable and inescapable, although Said criticises on the same subjects as Achebe but keeps a neutral and more balanced tone throughout his critical point view .

For many critics, it seems that Conrad does not deserve the position given to him in the canon of the world novel. For instance, Chaudhary (2003: 41) highlights in tight of this:

Joseph Conrad's position as a great writer is questionable. The reason is that racial details found in his work, and often ignored or shrugged off by [many] commentators, make him look like a partisan spirit instead of an objective observer of human situation[...]. The human hierarchy in Conrad is, in descending order in value and worth, the British, the Continental European, and the rest.¹⁶

Another critic is Brantlinge (1985: 377), who argues that Conrad does not try to exonerate himself from the mistake of dehumanising and degrading Africans when he states that **“Conrad must have recognized his own complicity and seen himself as at least potentially a Kurtz-like figure. In the novella, the African wilderness serves as a mirror, in whose ‘darkness’ Conrad/Marlow sees a death-pale self-image.”**

It may be said that HOD has attracted the most comments, analyses and point of views. In this Context, it seems that this novella has attracted blame and admire in amount to its great popularity in all languages and parts of the world. Both friends and antagonist of Conrad learn this little work to invite their attention the most.

¹⁶As quoted in Nassab(2006:35).

2.12. Conclusion

This chapter is devoted entirely for Conrad's *Heart of Darkness* in order to recapitulate the novella among all sides, taking into account many themes that are scattered in the story except the two themes that will be well explained in the last chapter which are racism and dehumanisation, in order to emphasise the existence of these two aspects in this literary piece.

Chapter Three:
Dehumanisation and Racism
in Heart of Darkness

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3.1. Introduction

As it is known *Heart of Darkness* has been considered as one of the most read and influential novels of its time; nevertheless it is also a vivid example of human being interaction in which one group of people exerts power against other group in a way that dehumanises them to some extent supposedly because of racial bases. In this regard, this chapter will examine the two notions racism and dehumanisation in this particular work, its postcolonial, psychological interpretations, in addition to the examination of the novel's title.

3.2. Elements of Dehumanisation

In his HOD novella, it seems clear that Conrad has dehumanised the Africans. This is obvious in the various expressions and images that portray the natives as savages, barbaric and even non-human beings. Through his main character Marlow, Conrad reveals his attitudes towards the Africans. From the beginning of the story, Marlow's description of the natives is overstated, and his initial response towards them is that **“a lot of people, mostly black and naked, moved about like ants”** (ibid: 29). In addition, another prominent image that Marlow (ibid: 31) presents as the following statement reveals:

A slight clinking behind me made me turn my head. Six black men advanced in a file, toiling up the path. They walked erect and slow, balancing small baskets full of earth on their heads, and the clink kept time with their footsteps. Black rags were wound round their loins and the short ends behind wagged to and fro like tails.

Marlow uses the word tail in the passage above to link the black men to an animalistic metaphor. In this way, those men are degraded in which Conrad's mockery here is that they are compared to monkeys and, thus Marlow reduces their dignity. In this juncture, Marlow also presents the helmsman in the same way using animalistic terms **“champing his mouth, like a reined-in horse”** (ibid: 93). Again and again in the novel, Conrad terms the Africans by non-human terms and he often

considers them as objects, in which he doubts the African's humanity as Marlow says **“the men were -No, they were not inhuman. Well, you know that was the worst of it –this suspicion of their not being inhuman”** (ibid: 70). When Marlow arrives to the Central station, he starts observing everything the natives' life style their behaviours, and even the way they walk as the following statement reveals:

I could see every rib, the joints of their limbs were like knots in a rope; each had an iron collar on his neck, and all were connected together with a chain whose bights swung between them, these men[...]be called enemies. They were called criminals, and the outraged law, like the bursting shells[...]All their meagre breasts panted together, the violently dilated nostrils quivered, the eyes stared stonily uphill.

This quote shows the mistreatment of the Europeans to the Africans, who are just servants and objects of the whites' interests. In this aspect, those people are connected to each other with iron collar in their necks as they are not human beings; they are enemies, criminals thanks to the system and rules that the whites have enforced against those poor people. Marlow also describes what he sees in those black people' eyes as **“death like indifference of unhappy savages”** (idem) thus, he calls them savages. Marlow (ibid: 33) presents a scene of dehumanisation when he refers to the Africans while working as the following extract shows:

Black shapes crouched, lay, sat between the trees, leaning against the trunks, clinging to the earth, half coming out, half effaced within the dim light, in all the attitudes of pain, abandonment, and despair...The work was going on. The work! And this was the place where some of the helpers had withdrawn to die. They were dying slowly—it was very clear.

In this light, the Africans are forced to work hard for long hours, under poor conditions, and without even any food. They suffer greatly from starvation that causes in the death of most of them. Another description that reveals the whites points of view for the black Africans as the following quote from the novel (idem) shows:

They were not enemies, they were not criminals, they were nothing earthly now, —nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom. Brought from all the recesses of the coast in all the legality of time contracts, lost in uncongenial surroundings, fed on unfamiliar food, they sickened, became inefficient, and were then allowed to crawl away and rest.

To the whites, the Africans are nothing, invisible, but just black shadows, in which they vanish like ghost the same as their being is not earthly. As the other characters in the novel, Marlow never calls the Africans by names; however he always describes them with animalistic terms the case of **“the savage who was fireman”**(ibid :71) in which he compares him to **“a dog in a parody of breeches and a feather hat, walking on his hind-legs”**(idem). This way, the Europeans lessen the African to sub human level. In other words, it may be said that in HOD, the storyteller is telling a story in which the humanity of the Africans is called into question.

3.3. The Notion of Racism in *Heart of Darkness*

As it is known, Conrad has been criticised for his racial point of views to the Africans, in which his language plays a big role in depicting the natives as black, uncivilised, and particularly inferior. His language is highly racial; the terms he uses repeatedly to present the Africans are “Nigger” and “black” as in the following statement **“A quarrelsome band of footsore sulky niggers trod on the heels of the donkey”** (ibid: 59). In this light, it seems very clear that Conrad distinguishes the Africans from the other races firstly in the bases of skin colour, which the whites use to rationalise their actions. In addition, there are other words that reinforce Conrad’s bias towards the Africans; dirty, malicious, angry, and bad-tempted are often connected with the blacks. Not only the people of Africa have portrayed in a harsh way, even Africa as land never presented as what it is. It represents the savagery and primitiveness through its Congo River as Marlow (ibid: 65) describes this way:

Going up the river was like travelling back to the earliest beginnings of the world when vegetation rioted on the earth and the big trees were kings [...] and this stillness of life did not in the least resemble a peace. It was the stillness of an implacable force brooding over an inscrutable intention. It looked at you with a vengeful aspect.

Another quote that demonstrates the same idea (ibid: 59):

The great wall of vegetation, an exuberant and entangled mass of trunks, branches, leaves, boughs, festoons [...] was like a rioting invasion of silent life, a rolling wave of plants, piled up, crested, ready to topple over the creak, to sweep every little man of us out of his existence.

These two passages depict Africa as mysterious and frightful, and pre-historic the same as what the Europeans proclaim. Throughout the novel, it is clear that the whites are represented as the civilised men, who come with a purpose of educating the savages as it is shown in the following passage **“we whites, from the point of development we had arrived at, must necessarily appear to them savages in the nature of supernatural beings – we approach them with the might of a deity”**(ibid: 96). In this way, the whites believe in their cultural superiority; they see the African as no more than ignorant as Marlow’s aunt terms **“weaning those ignorant millions from their horrid ways”**(ibid: 24).As far as the African language, which has been considered by the Europeans as incomprehensible and not as the human being language as Marlow’s words show **“they shouted periodically together strings of amazing words that resembled no sounds of human language ; and the deep murmurs of the crowd , interrupted suddenly , were like the responses of some satanic litany ”**(ibid: 130). Repeatedly in his novel, Conrad (ibid: 27) expresses his underestimation of the Africans as the following quote demonstrates:

Black fellows [...]shouted, sang; their bodies streamed with perspiration; they had faces like grotesque masks. These chaps, but they had bone, muscle, a wild vitality, an intense energy of movement [...] They wanted no excuse for being there. They were a great comfort to look at.

It is quite clear in this passage how Conrad presents the Africans as strong with powerful muscles, but they are mentally weak with fewer abilities. This shows the European racial point of view against the non –whites races that are foolish and stupid in the whites' eyes. The way that Marlow describes one of the natives indicates that what is important for the whites is only the outer appearance; they never care about moral features of the Africans. Marlow presents the man with details in this way **“a black figure stood up, strode on long black legs, waving long black arms, across the glow”** (ibid: 127). It is noticeable that the word black appears several times in a way that emphasises Conrad's racial view.

In fact, Conrad has provided the reader with a negative representation about Africa and its people; in different way he reflects the European outlook regarding Africa, which is only a source of raw materials no more as it is culturally, economically, and politically inferior.

3.4. The Post-colonial Analysis of the Novella

At Conrad's time, the praise of the colonial enlightening work in the colonised countries is widespread and prevalent, many colonial works and discourses depict the glorification about the white by considering them as groups of virtue who bring the enlightenment to the savages and the natives. Therefore, discussing the evils of colonialism is regarded as something bizarre and new at that time for that reason the book of *Heart of Darkness* is regarded as an attack on imperial colonialism and a powerful critique of the European's immorality practices in Africa during the 19th century.

Since its publication, many critics deem Conrad's novella as the best critique of colonialism, this evaluation is based on what he discusses concerning what the colonists in reality do in the African land, but there are some critics who regard

HOD in some ways as the defensive work about the aims of colonialism because the complexity and the tentativeness of Conrad's attitude according to them, however he claims to be against the colonial abuse but his words sometimes disclose his racist view of the colonised people and reveal his strong faith in the idealistic of enlightenment mission. This idea is reinforced by Eagleton¹⁷ in his book *Criticism and Ideology* when she argues that even though Conrad denounces **“crudely unidealistic forms of imperialism, he is ideologically constrained to discover in the British variant a saving idea”**. This seems apparent in Marlow's aunt's attitude as she seems to be mesmerised by this great mission of the white **“weaning those ignorant millions from their horrid ways”** (Conrad, 2008:24).

In light of this, Conrad's point view depicts the European racist view of the Africans as savages and lowers on the culturally and socially side than the Europeans. All over his novella the idea that they are actually primitive who need the assist of European civilisers to develop their way of life, seems clearly in the most of Marlow's words. Moreover, the description of the relationships between the colonialist of the empire and the natives of the Congo in HOD is illustrated by the racial tone used in describing the colonised. Conrad seems that he is a just a man of his times who tries his best to criticise European colonialism, but he is influenced by the European views of other races as any man from the white nations. Those people believe genuinely in their civilising mission. In addition, they have a great faith in their own goodness to rule the heathen and the primitives.

It can be said that he is not against the colonialism itself as a civilising mission, but he is against the practices, the exploitation, and the mistreatment of imperialism. Nevertheless, through this racist view, Conrad tries his best to record clearly all these colonial evils that are practised in the Congo where the natives are forced to work for the interests and the benefits of the colonists. They suffer from hunger, illnesses as well as from both racism and dehumanisation. He uses many images of the Africans dying of starvation in work and they are left to die in miserable way without mercy. Their land, souls, and resource are exploited by the

¹⁷As quoted in Hamedy (2012: 20).

colonialist starting when Marlow puts his feet on the Congo River's coast for the first time; he arrives across many horrible images that illustrate the colonialist's brutality. Those images for Conrad prove the suffering of the natives from imperialism and the failure of the white men in their duty of civilising and enlightening the Dark Continent. He emphasises that the virtue mission of civilising becomes a long journey of exploitation when they show interest in ivory as mentioned in the novella **"The word ivory rang in the air, was whispered, was sighed. You would think they were praying to it"** (ibid: 45). By the use of images of the exploitation of this African natural resource and the repetition of the word "ivory" throughout the novel Conrad wants to show the greed of the colonist who has been obsessed with collecting wealth and exploit the African's raw material. This seems when Marlow calls the colonists **"mean greedy phantoms"** (ibid: 52). What is more about this greed is Conrad's description that involves a great amount of ridicule and disgust when Marlow describes the conversation of the Manager and his uncle as the following statement indicates (ibid: 60):

Their talk, however, was the talk of sordid buccaneers. It was reckless without hardihood, greedy without audacity, and cruel without courage[...] getting treasure out of the bowels of the land was their desire, with no more moral purpose at the back of it than there is in burglars breaking into a safe.

Another image is provided by Conrad as an example about what the virtue white man is doing in Africa as the case of very remarkable man, Kurtz. He is the eloquent writer, the painter, the musician, and the orator but in Europe. Now, in Africa he becomes the savage tyrant who kills the natives to get or to steal their ivory. Actually, Kurtz embodies the contradiction inherent in colonialism and imperialism. As Spörk (1992:3-4)¹⁸says:

¹⁸As quoted in Hamedy (2012:7).

Kurtz is clearly the personification of the western spirit, self-deceived and corrupt which reigned at that time [...] the contrast between Kurtz's burning noble words [...] and the way he, after all, wants to exterminate the brutes, captures the psychology of colonialism very well.

According to Conrad's point of view, the colonialists are not merely inhumane and greedy, but all what they do is useless. In fact, they have done nothing good in the colonies either for themselves as they are described by him as being **"The flabby, pretending, weak-eyed devil of a rapacious and pitiless folly"**(Conrad, 2008:32). Although the bad images that is used by Conrad to illustrate the cruel practices of colonialism but there are many critics who censure his attitude for instance; Lin(2001:4)¹⁹, in *"Heart of Darkness: Response to Critics"*, speaks about Marlow's confusion which is typical of Conrad himself: **"Marlow was merely confused about his position on imperialism [...] Instead of telling his own experience with Kurtz such as Kurtz's order to attack his ship [...] Marlow decided to [concur] [...] about Kurtz's glory"**. This is also emphasised by another attitude from Marlow when he does not want to tell the intended about the reality of Kurtz; he chooses to be a big liar just to cover up all Kurtz's cruelty and savagery. He finds it better for the historical reality of Kurtz as a European colonialist to be covered up. Kurtz who is described by his relatives and intended as a noble and genial man, but later on he becomes such greedy devil. Conrad (2008: 93) explains this surprising change in these words **"The wilderness had patted him on the head [...] it had taken him, loved him, embraced him, got into his veins, consumed his flesh, and sealed his soul to its own"**. There is no doubt that through this description Conrad elludes evidently to the dreadful transformations that happen to the Europeans nobles in Africa because their civilised way of life lost its authentic, idealistic meaning, and sense. According to Conrad the secret of this change then lies in the wilderness **"But the wilderness had found him out early [...] I think it had whispered to him things about himself which he did not know"** (ibid: 112). Conrad tries hardly to justify Kurtz transformation in a

¹⁹As quoted in Hamedy (ibid: 10).

convinced way to keep the reputation of all the white men. Conrad sees that Kurtz takes leave from his modern society and civilised principles. Then he has been jailed by the dark forces of the African wilderness, the primitive and the savagery place where nothing may controls the forbidden desires of a human being or prevents him from follows the wrong path as happened with Kurtz. According to Singh (1988) ²⁰“**Conrad believes that Kurtz has been infected and corrupted by the Africans unspeakable rites rather than by his unchecked power**”.

In light of what has been discussed, Nassab(2006: 27-28) argues in "A Postcolonial and Psychological Approach to *Heart of Darkness*" that Conrad believes “**everyman has darkness in his/her soul, but it is masked by civilization[...]*Heart of Darkness* shows how the forces of nature control the man. The jungle exposes man’s weakness**”. This makes a clear understanding that Conrad is influenced by the famous psychologist Freud²¹ who writes “**Civilization describes the whole sum of achievements and regulations which distinguish our lives from those of our animal ancestors and which serve two purposes mainly, to protect man against nature and to adjust their mutual relationship**”.

In light of this, it can be said that Conrad is not against imperialism because of the suffering of the blacks but the real reasons lay in the humiliating conditions of the Europeans in the colonised countries. Moore (1992:25) says: “**Conrad hates imperialism in central Africa because of its savageness, selfishness, and devastation [...] a civilized man can change to savagery when there is no restriction**”.

In the same wave of thought, Watt (2000: 99) argues that Conrad “**is not anti-colonialist as far as his own country is concerned**”. This seems clearly throughout his novella when he focuses mostly on the inhumane attitude of the Belgian managers of the stations. Moreover, he describes the French ship as having some hidden hate about it in Marlow’s words “**firing into the continent**” (Conrad, 2008:41). On the contrast, Conrad’s glorification feelings seem evidently in terms

²⁰As quoted in Nassab (2006: 17).

²¹As quoted in Nassab (idem).

of the red colour which covers the British colonies on the map as Marlow says “**some real work is done there**” (ibid: 36).

3.5. The Psychoanalysis Interpretation of the Novella

Through the symbolic language and the implicit meaning that are used by Conrad in his novella, it can be said that HOD presents two different journeys, one to the Congo where Africans suffer from the evils and the exploitation of imperialism and colonialism, and the second one which is a journey into the self, the inner of a human being where the man suffers from the evils of himself and where the conflict between the id, ego and the super ego seems clearly. In Conrad’s story, this complicated journey takes place in the inner side of the major characters of the story who are Kurtz and Marlow. These two characters travel to the Congo where each one of them has his own quest, but eventually they are transformed into two different personalities at the end of their journey.

When he arrives to the Congo at first, Kurtz considers the perfect and the outstanding person who has a great artistic soul. He is the chief of the Inner Station and the man of many talents, the musician, the finer painter and the chief of which are his aptitude and his charisma to lead people. He is also Marlow’s quest. Furthermore, his writings are distinguished by an eloquence that hides their horrific message since he is always the educated white men who recognises the power of words. There is no doubt that Kurtz is controlled by the superego as his strong belief in the idealistic behaviour of a human being and the principles of civilisation seems clearly in his attitudes especially when he fraternises with the natives without keeping up their appearances. But unfortunately, in the Congo that absence of laws, the beauty of power, the higher position, the greed and the ivory let Kurtz loses his self-control and his civilised norms. The mental changes of Kurtz have led the manager to consider that “**Mr. Kurtz has done more harm than good to the company**” (Conrad, 2008:78). He ignores his idealistic rules and he prefers to be in world created by his own, his obsess by ivory drives him crazy. It is clear that the greed and the desires of Kurtz change his inner from the super ego to the ego and

many cases to the id. His downfall in the end of the story seems to be a result of his id. As Stape (1996:210) describes him in these words:

Kurtz has many facets an in Marlow's shifting presentations of him, but a major one is that of the specifically modern hero; diabolic in the concentration of his deviant will and his intellectual gaze[...]he is the subverting stranger, the man without qualities .who overthrow all the impostures and seeming values of the world around him.

This shows how much Kurtz is struggling with the darkness in his inner side, but unfortunately he is able to recognise the truth just at the end before he dies.

For Charlie Marlow the protagonist, he narrates four of Conrad's novels; HOD is one of them. He is described as an independent-minded, and skeptical of any thing around him. He is honest, smart and a civilised man who is capable to draw his listeners into his tale. It can be said that he is the master storyteller of Conrad's sea stories without doubt. However he shares a sense of European's prejudices but his intelligence and honesty are enough to be skeptical about imperialism because of all what he sees of the colonial evils, his consciousness of the reality of European civilisation is changed completely because he criticises white men's cruelty against the native workers. This leads Marlow to consider that all what he thought in his life as rational and superior are big lies.

It can be said that his journey and adventures in the Congo are considered as the most significant experience in his whole life, because it leads him to a physical and psychological fall down in many times. During his mission to find Kurtz, Marlow tries to find himself too. During this adventure to the harsh world Marlow has a particular feeling toward this word that represents Marlow (Conrad, 2008:66) sense of humanity and moral philosophical implication:

There were moments when one's past came back to one. As it will sometimes when you have not a moment to spare to yourself; but it came in the shape of an unrest and noisy, dream, remembered with wonder amongst the over whelming realities of this strange world of plants, and water and silence.

Throughout the story, the reader can find a different description that helps to understand the moral and the truth of Marlow's inner side. By expressing Marlow's hatred the cruelty side of Kurtz and the exploitation of the natives in the stations, it

may be said that he lives with a moral conflicts of human mind ; he finds himself obliged to respect his European principles of believing in the mission of enlighten in the dark continent and the reality of colonialism as evil. Besides, this journey characterises the human's hidden conflict between his morality and prejudice as a result of the quest of selfhood's discovery.

HOD is one of Conrad's works that combines psychological and moral overtone through its characters who frequently face bottomless issues and troubles related to their lives. Marlow's and Kurtz's journey has two levels; the adventure and the challenge of life that introduce a real framework in a fictional story. Therefore, reading HOD needs a lot of concentration and tolerance.

3.6. The Examination of the Title

The title of the novel has been a debate and a central point of many critics, who differ in interpreting the novel's title broad meanings since it contains the problematic concept darkness that represents different issues. Undoubtedly the first meaning of the phrase heart of darkness refers to Africa. The major events of Conrad's story take place mainly in the Congo River in the African continent; which has been termed for hundred years a Dark Continent. This name is given by Henry Morton Stanley in one of his books and just after has spread to be used in a large scale to present Africa. In one hand, it can be said that the title heart of darkness is greatly referred to the Congo River. Thus, it has a racial implication that Conrad often emphasises in his novel starting from the title itself. He also links repeatedly all what is dark and mystery to the Dark Continent 'Africa 'and its people, who live in a nomadic and primitiveness conditions.

The description of the scenery that is often presented by Marlow enhances something vital meaning to the title of the novel, in which the wild scene, thick and impenetrable jungle, the pictures of the natives hiding in the dense jungle, the silence and the dangerous stillness of the river Congo, the thick fog, are another features that explain the title *Heart of Darkness* and Conrad's racial point of view. However, in the other hand not all the opinions share the same attitude of that the title refers merely to the physical location , Africa, so according to Nassab

(2006:6)“**It is difficult to determine what darkness means; everything in the book is shrouded in darkness: Africa, England, and Brussels are all described as depressing and gloomy. Darkness might be the description of [the] human condition which has thoughtful implications**” .In this light, another suggested meaning that the title holds is the darkness that hides in the inner side, in the inmost core, and in the heart of every person. In the novel, the case of the central character Mr. Kurtz is the ideal example of such darkness which veiled under the curtain of civilisation in which he comes to educate the natives, to civilise, to improve their way of living, and the most important reason is to bring light to this dark place but he submits to the dark side of his personality and becomes one savage and, thus his superstition and evil has become the embodiment of darkness. With regard to the different comments upon the title *Heart of Darkness*, in the English Novel Walter (1982: 291-292)²² simply comments that it covers different meanings at once:

The Heart of Darkness is at once the heart of Africa, the heart of evil everything that is nihilistic and malign-and perhaps the heart of man [...]it relates the effect on Marlow of the blackness of Africa, its otherness, everything that lies beyond the concept of fidelity-and of the presence, terrifying when unseen, of Mr. Kurtz.

It can be said that the title Heart of Darkness has been considered by many critics not appropriate for Conrad’s book unlike his defenders who share him the same racial attitudes.

3.7. Conclusion

What can be concluded in this last chapter is that this novel explores the Europeans racial point of view in general, and in particular, it depicts the colonial practices and the exploitation committed in the African territories; justifying these crimes under the mask of bringing light to the Dark continent as they termed it. In addition, this chapter touches the evil of the whites who have in fact the dark hearts.

²²As quoted in Hamedy(2012:32).

General Conclusion

It is a known fact that racism and dehumanisation of colonised people especially Africans are one of the major discussed issues in Post-colonial literature. Therefore, this dissertation is an attempt that helps readers in exploring these two notions and their use in literature in general and in Conrad's *Heart of Darkness* by expressing the concept of racial division and the exploitation of natives via the white colonists in Congo through various events. In addition, there is no doubt that the reason behind choosing this novella is not random. It is one of the most significant condemnations of imperialism and colonialism and is considered as an imperial adventure story where the narrator Marlow discovers both the corruption and the cruelty practised by colonial imperialists and the real darkness in the heart of the jungle. Thus, the novella is based on investigating the issues of racism and dehumanisation and reveals the European's rapacious outlook towards the colonised people who are depicted as voiceless, marginalized, and primitive while the presumption of the white is always based on the qualities and traits that are lacking in them.

In his novella, which is considered as a post-colonial work, Conrad breaks the silence of the innocent colonised by portraying the coloniser horrifying signs of their inhumanity, the callous, and the harsh practices which are often rationalised under the mask of civilising and enlightening the colonised. In this light, we may say that he is against colonialism. However, from the aforementioned conclusions, we may say that although he has a strong hatred to colonialism, he also has negatively portrayed the Africans in which he always lessons them to sub human level under racial bases.

It can be said also that the way Conrad has used his narrative techniques helps in developing his sequence of events and, therefore in highlighting the living conditions of Africans. Indeed, it becomes a common feature of his work in which he presents outstanding images of these harsh realities in addition to an excess of vivid description and details.

It is a fact that no one can deny the truth of the colonial crimes and harsh practices in the African territories in which the white colonizer destroys the native's identity, exploits their nations, and perpetuates racism in these countries under rules and imperial systems that those whites have established to serve their materialistic interests. In this light, it is often possible to rethink about the Africans' dignity as human being in order to correct at least these bad images.

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ملخص:

هذا البحث موجه لفحص كيف قدم كونراد مفهومي العنصرية و اللإنسانية في روايته القصيرة قلب الظلام من خلال توظيف مجموعة من النظريات في إطار يساعد على كشف الظاهرتين و استعمالهما في الأدب. هذه الدراسة أيضا تبرز فعالية وأبعاد العنصرية و اللإنسانية و تهدف لكشف كيف أن كونراد تطرق لموضوع الاستعمار من خلال بحث تأثيراته الاجتماعية، الثقافية والاقتصادية على السكان الأصليين. بناءا على ذلك هذه الأطروحة تفحص مختلف تقنيات السرد التي استعمالها من اجل عكس قضايا الاستعمار واستغلالية الامبريالية بطريقة مفهومة و أسلوب محترف عينة الدراسة كذلك تلفت الانتباه العالمي من اجل القيام بردة فعل حول العنصرية و اللإنسانية اتجاه الأفارقة.

الكلمات المفتاحية: اللإنسانية ، العنصرية ، الأدب الاستعماري ، النظرية الاستعمارية ، نظرية تحليل النفسي ، رواية قلب الظلام.

Résumé :

Ce document de recherche a tendance à examiner comment Conrad représente à la fois le racisme et la déshumanisation dans son roman *Heart of Darkness* grâce à l'emploi d'un ensemble de travaux théoriques et pratiques qui peut être utile dans l'exploration de ces deux phénomènes et leur utilisation dans la littérature. Cette étude présente des dynamiques et dimensions différentes du racisme et de déshumanisation dans le but d'explorer la façon dont Conrad aborde le sujet du colonialisme à travers l'enquête de ses effets socio-culturels et économiques sur les populations autochtones. Par conséquent, cette thèse examine les différentes techniques narratives utilisées par Conrad afin de refléter les problèmes du colonialisme et de l'exploitation de l'impérialisme d'une manière compréhensive ainsiqu'un style compétent. Ce cas d'étude attire également l'attention internationale pour améliorer une réaction au sujet du racisme et de la déshumanisation envers les peuples africains.

Mots clés: déshumanisation, le racisme, la littérature postcoloniale, la théorie postcoloniale, la théorie de la psychanalyse, *Le Cœur Des Ténèbres*.

Summary

This research paper tends to examine how Conrad represents both racism and dehumanisation in his novella *Heart of Darkness* through employing a set of theoretical and practical frameworks that can be helpful in exploring these two phenomena and their use in literature .This study displays also different dynamics and dimensions of racism and dehumanisation for the purpose of exploring how Conrad tackles the subject of colonialism through investigating its sociocultural and economic effects on the native people. Therefore, this dissertation examines the different narrative techniques used by Conrad in order to reflect colonial issues and the exploitation of imperialism in a comprehensive way and with a proficient style. This case study also attracts the international attention to make a reaction about racism and dehumanisation towards African people.

Key words: Dehumanisation, racism, postcolonial Literature, postcolonial theory, psychoanalysis theory, *Heart of Darkness*.