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**The Traces of Racism and Dehumanization in
Narrative Fiction: Conrad's *Heart of Darkness* as a
study case**

**A Dissertation Submitted to the Department of English in Partial
Fulfillment for the Requirement of a Master Degree**

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Academic Year : 2015-2016

Dedication

We dedicate this humble work to our reputable parents who have paved the way for us to arrive at the apex of everything higher.

To the soul of our grandparents.

To our brothers and sisters, and to our little girl LINA.

To our best friends and everyone knows AMINA & KARIMA.

A big respect for our supervisor Dr. Benadla.

- ❖ Mrs. Chahmi Amina
- ❖ Mrs. Rabahi Karima

ACKNOWLEDGMENTS

We thank Allah for giving us the puissance to do this work, and we thank a lot our supervisor Dr.Benadla Djamel for his help and guidance in order to realize this project, which we wish it will be useful and helpful for all students that follow us.

Very special thank to all teachers of Literature and Civilization, and all the Department of English.

ABSTRACT

Africa was and is still an inspiration for many great writers; among them was “Joseph Conrad” in his masterpiece “Heart of Darkness”, which speaks about imperialism at that time. “Heart of Darkness” talks about the European imperialism especially in the Congo River, it made a big conflict in literature at that time, because of the racist representation of the Dark Continent and its people. Conrad’s work was considered as a racist work because of his refusal to see the black man as an individual in his own right, and because of his use of Africa as a setting of darkness and evil.

This work is about “the Traces of Racism and Dehumanization in Heart of Darkness”. So, the research begins with the historical background of racism and dehumanization, then, the notion of these two concepts in Conrad’s work, through the analyses of this novella, and its critics.

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GENERAL INTRODUCTION

GENERAL INTRODUCTION

The literary history witnessed affectedly many successive developments, which led to the appearance of different literary doctrines and tendencies. In fact, those doctrines and tendencies were reflects of social, psychological, and political events which were expressed by their contemporaries such as authors, writers, philosophers ... etc.

There were many literary doctrines that appeared through time, among them classicism, romanticism, realism, symbolism, and idealism. Really, it is obvious that contemporary writings were objectives to spread awareness into their societies, so that, these later can live decently because the writer deposits his entire all to save his homeland via giving to the readers messages including their solutions, and his writing style needs certain figuration speech to affect on the reader's mind, among them; metaphor, personification, apostrophes, metonymy, and symbolism. The latter is more desired because the writer sometimes is obliged to use this, so that he can deafen his pen, for example; "Heart of Darkness", which is a novel written by Joseph Conrad in 1902.

"Heart of Darkness" reveals the reality of imperialism and the whites who are symbolized by ivory. During this adventurous story, the protagonist Marlow faced many hard marvels and amazing actions eventually he stands freak against what he does not expect from the charismatic person; who is Kurtz. We will take an approach to show dehumanization and racism in "Heart of Darkness", so that the post-colonial students can take a real image of imperialists and imperialism, which really devastated and harvested thousands of victims by exploiting their natural and human properties, and a variety of affective activities will be forward so that teachers and students alike will better appreciate.

The fact that we have chose Joseph Conrad was not a random, because he tackled the issues of dehumanization and racism from different perspectives in this novella that we are interested in both the topic and literature.

Joseph Conrad dealt with many issues as racism dehumanization. Racism may be defined as the hatred of one person by another or the belief that another person is less than human because of skin color, language, customs, place of birth or any factor that supposedly reveals the basic nature of that person. It has influenced wars, slavery, the formation of nations, and legal codes. However, dehumanization refers to the process of stripping a person's traits, and reducing him to a lesser value or treating him like an animal.

First of all, we take an image of dehumanization and racism in history, after that, we want to give an idea about the novel, and finally we will take an approach of the notion of dehumanization and racism in "Heart of Darkness".

Chapter one

RACSIM AND DEHUMANIZATION IN HISTORY

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1.1. Introduction

Racism and dehumanization have existed throughout human history. Racism is the discrimination or prejudice based on race, while dehumanization is the act of degrading people with respect to their best qualities.

In this chapter we will define these two concepts and their causes from history.

1.2. Dehumanization Definition

Dehumanization refers to the process of treating someone like an animal, as if he/she is not a human being. It amounts to deliberately degrading people by taking away their individuality. Dehumanization ultimately leads to oppression and genocide. (innovateuse.net)

1.3. Forms of Dehumanization

There are two forms of dehumanization; animalistic and mechanistic.

1. Animalistic Dehumanization

It rests on a direct contrast between humans and animals. This concept includes: lack of culture, coarseness, amorality (lack of self-restraint), irrationality (instinct), and childlikeness. For example; the prominent bodily component as in the nakedness of the Abu Ghraib prisoners. (onlinelibrary.wiley.com)

2. Mechanist Dehumanization

Mechanist dehumanization has a quite different emotional signature. It involves emotional distancing and represents the other as cold, robotic, passive, and lacking in depth. It implies in difference rather than disgust. This concept includes: inertness, coldness, rigidity, passivity, and superficiality. (onlinelibrary.wiley.com)

1.4. Narrative and Dehumanization

Dehumanization can best be stated in narrative terms. For example; a writer said that: "...The federal and state governments faltered and succumbed to a selfish, popular opinion that refused to accept reservations stipulated in the eighteen treaties, reservations known to contain valuable mineral, timber, and agricultural land for which the **savages** had little used". Some critics said that the use of the term " **savage** " is an example of categorizing human beings in a manner that regards them as less than human .

Other writers from Europe for example, use the term "we / us "to refer to the "**white people**", excluding the other groups, or the non-whites. (indiancountrytodaymedia.com)

1.5. Dehumanization in History

There are many examples of dehumanization from history, such as the representation of the Native Americans or First Nation People by the Americans is particularly distressing and tragic. If we see the classic "Cowboy and Indian "films are depict the Native Americans in negative way. Also the European colonists especially in Africa, the robbed the African resources even their labor, and the construed the African territories, they had occupied it as their own property . The main example of this was "The Apartheid "in South Africa, which dehumanizes the African people in a very harsh way.

However, the strongest example of dehumanization in history was "The Holocaust ", the dehumanization of the Jews by removing their culture, freedom, and human rights. (answers.com)

1.6. Man's Inhumanity to Man

This phrase "Man's Inhumanity to Man", which is always used with a sense of regret, it was coined by Robert Burns and used in his poem "From Man was made to Mourn: A Dirge" in 1785

'Many and sharp the numerous ills
In woven with our frame!
More pointed still we make ourselves
Regret, remorse, and shame!
And Man, whose heav'n-erected face
The smiles of love adorn, -
Man's inhumanity to man
Makes countless thousands mourn!

(Robert Burns, "From Man was made to Mourn: A Dirge", 1785)

Over the centuries, nothing has caused more pain and suffering for man than man himself, many examples in history we can find this concept; like, the suffering of the Jews at the hands of the Germans. The Holocaust was far more than a tragedy, Germans showed to the whole world what it's like to be inhuman; to be an animal, it simplifies what man can be like when he's at his weakest and lowest point of existence.

Other examples from history; Japanese camp during WWII, fight and genocide of the Hutu and the Tusi, Rwanda genocide, and the American Civil Rights movement... etc. Everywhere we look in history we will see "man's inhumanity to man". In literature many novels represent this theme, such as, Mark Twain's novel "The Adventures of Huckleberry Finn". Mark Twain develops the theme of "man's inhumanity to man" several times in the novel, through the inhumane actions of Pap towards Huck, the feuds between the Granger fords and the Shepherdson, the dishonesty of the King and the Duke to the girls, and the Townsmen and their betrayal of Jim for money. Twain uses these experiences to show us that man is cruel and savage as well. (teenink.com)

1.7. Racism Definition

Racism may defined as the hatred of one person by another, because of skin color , language , customs , place of birth ... etc . It has influenced war, slavery, the formation of nations, and legal codes. (archive.adl.org)

Quotes about racism:

"I have a dream that one day little black boys and girls will be holding hands with little white boys and girls." Martin Luther King Jr.

Martin Luther King means by his saying; he wishes if one day black and white children in the world hold hands together just to stop racism.

"No human race is superior; no religious faith is inferior. All collective judgments are wrong. Only racists make them." Eliezer Wiesel.

It means that; no one is superior or inferior to another, neither by religion nor by anything else. All people are equal, and only racist people make these racial judgments.

1.8. Forms of Racism

1. Individual or interpersonal racism

This type of racism is somehow overt, because it involves the beliefs, attitudes, and behaviors of individuals, and also includes casual or every day racism. Incidents that are not violent or malicious, but always negative which is about different groups through jokes and offhand remarks.

Examples include

- Avoiding contact with members of a target groups.
- Offensive jokes, graffiti, emails, and posters.
- Insults, name-calling, verbal abuse, and threats.

2. Institutional or Systematic Racism

It refers to the laws, policies, practices, rules, and procedures that operate within organization, societal structures, and the broader community. Institutional may be intentional or unintentional. This include the: Failing or refusing to provide services to a particular group or providing culturally inappropriate services.

3. Cultural Racism

This type includes viewing conformity to the dominant cultures as normal and desirable. This leads to, people from non-dominant cultures and their customs and practices being viewed and unimportant or inferior. This may include the following examples:

- Expectation for the use of the dominant culture's language.
- Media such as television and films portraying only white characters.

4. Internalised Racism

It occurs when people targeted by racism come to believe that the stereotypes and prejudices of racism are valid, Internalised racism may take a variety of examples; such as:

- Expressing rage, hatred, indignation, and powerlessness at one's own group.
- Feeling ashamed of anything about their group that differs too much from white middle class standards of skin color, dress, music, language ... etc.

Also this type of racism is well expressed by some African American writers, such as; Tony Morrison's "The Bluest Eye":

Throughout her book "The Bluest Eye", Tony Morrison shows an extreme example of racism. She uses the protagonist Pecola and the characters in Pecola's life to explore the dangers involved for the black community and all communities alike to buy into the idea that white and only white was beautiful.

Pecola wishes for blue eyes, and Morrison showed that in wishing for blue eyes, she was wishing for a different identity other than black. She was unhappy with who she and how Pecola had come to feel inferior, because for Americans only whites were beautiful.

(monash.edu.au)

1.9. Causes of Racism

The causes of racism are varied and exist in different places and times, such as:

- Xenophobia or the fear of people who are different.
- Ignorance of other cultures, religions, and values.
- Fear of sharing power with other groups of people.
- Promotion of the idea that attempts to end discrimination and inequality are reverse discrimination and reverse racism.
- Historic patterns of prejudice, discrimination, and racism.

(stophate.us)

1.10. Racism in History

In the Thirteenth and Fourteenth centuries, was the first sign of racist views of the world, specifically in Europe, the identification of the Jews with the devil and witchcraft in the popular minds of that epoch.

In the Sixteenth century in Spain, when Jews who had converted to Christianity and their descendents became the victims of a pattern of discrimination and exclusion.

The period of Renaissance and Reformation was also the time when Europeans were coming into increasing contact with people of darker pigmentation in Africa, Asia, and the Americas and were making judgments about them.

Beginning in the late Seventeenth century, were also passed in English North America forbidding marriage between whites and blacks, and discriminating against the mixed offspring of informal relationships, without clearly saying so. Such laws implied that blacks were definitely foreign and inferior.

In the late Eighteenth and early Nineteenth centuries, a number of writers especially those committed to the defense of slavery, maintained that the races constituted separated species.

The Nineteenth century was an age of Emancipation, Nationalism, and Imperialism, all of which contributed to the growth and intensification of ideological racism in Europe and USA.

The climax of the history of racism came in the Twentieth century, in the rise and fall of what might be called “Overtly Racist Regimes“. In the American South, the passage of racial segregation laws and restrictions on black voting rights reduced African Americans to lower caste status.

Racist ideology was eventually carried to its extreme in Nazi Germany; it took Hitler and his followers to attempt the extermination of an entire ethnic group on the basis of racist ideology.

Explicit racism also came under devastating attack from the new nation resulting from the decolonization of Africa and Asia, and their representatives in the United Nations.

The one racist regime that survived the WWII and the Cold War was in the South African in 1948. The laws passed banning all marriage and sexual relations between different population groups. However, the climate of world opinion in the wake of The Holocaust induced apologists for Apartheid to avoid. For the most part, straight forward biological racism and rest their case for separate development mainly on cultural rather than physical differences.

(pbs.org)

1.10. Racial and Gender Inequalities

Racial inequality is a disparity and opportunity and treatment that occurs as a result of someone’s race. Racial inequality is a result of prejudice and bias, which may occur because of over prejudice and hostility or negative feelings held by someone about a racialized person or group. For example, people are still treated unequally; such as, by being refused a job or apartment, simply because of overt bias towards them based on race are related grounds.

Also, racial inequality is a result of stereotyping, which assumes negative characteristics about a group, even those who are well meaning and not overtly biased can nevertheless stereotype.

However, gender inequalities due to define as allowing based solely on issues of gender. The terms gender and sex are sometimes used interchangeably; generally, people are categorized as either male or female depending on their chromosomes. Gender is commonly defined as the social identity, we can find gender inequalities in many cases; such as, education; women make up more than two-thirds of the world illiterate, girls may be kept out of school to get married, or to help in house holding ... etc. Many other examples of inequality between men and women occur in society, such as; political participation, freedom to marry and divorce, and violence ... etc. (afriqtalk.wordpress.com)

1.11. Conclusion

Racism and Dehumanization were and are still the main theme in many writer's novels, such as Joseph Conrad in his master piece "The Heart of Darkness", and this what we are going to present in the next chapter.

Chapter Two
“Heart of
Darkness” as a
Novella

Chapter Two the “Heart of Darkness” as a novella

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2.1. Introduction

Heart of Darkness deals with many recent human themes, it is considered among the finest novellas in the Nineteenth Century. It was published in 1902, and is based around Conrad's own diction, painful, and hard experiences in the Congo. This novella is preceded by many novellas in which many themes were treated. That is why; we are concerned to take a glance at historical and literary development of novella, then to get Heart of Darkness as a sample which involves a few suggested explained symbols. So, how did Heart of Darkness develop or progress through time?

2.2. Heart of Darkness Background

2.2.1. "Heart of Darkness" as a Suggested Novella

The novella is a prose fiction which is longer than a long story and shorter than a short novel. The essence of a novella is that it has a concentrated unity of purpose and design .i.e. Characters, incidents, themes, and language are all focused on contributing to a single issue which will be of a serious nature and universal significance, also in a novella there is a limited number of principal characters, and probably be centered on just one or two.

One of the famous novellas in literature is "Heart of Darkness" by Joseph Conrad¹, it is a tightly controlled novella which has assumed classic status as an account of late 19th century imperialism and colonial process, it tells the story of a mysterious "Kurtz", who has gone too far in his exploitation of Africans and Ivory trade. The reader goes deeper and deeper into the 'horrors' of what happened when Europeans invaded the Black Continent. This novella is regarded as a classic one, and a high point of the 20th literature. (mantex.co.uk)

2.4. Characters

The characters are distinguishable from the part of principle in which Conrad gave them a name unlike the secondary character that are dehumanized by giving them just titles to emphasize their social status.

2.4.1. The Major Characters

Marlow appeared in several of Conrad's works. He is protagonist of Heart of Darkness. He is a master story teller; he is moderate enough to allow the reader to identify with him. He is a complicated man; Marlow is in, any ways a traditional hero: honest, independent mind, a capable man, he was a seaman is spent his life at sea "the worst that could be said of him was that he did not represent his class. He was a seaman ..."(Conrad, 1994: 8). He is an exceptional man; he is a wise and sage. Marlow charts the region of Conrad's experiences, feeling and point of view. Marlow is ambitious; he likes discover all the blank spaces on the earth "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 "(Ibid: 36). The unnamed narrator describes him " he had sunken cheeks , a yellow complexion , a straight back , an ascetic aspect , and with his arms dropped , the palms of hands outward , resembles an idol " (Ibid: 36) he took a Buddha position to show that he acquired wisdom from the journey.

Kurtz was the chief of Inner station, as the accountant says "the chief of the inner station "(Ibid: 32) and he was the best agent "assuring Mr. Kurtz was the best agent "(Ibid: 32). Kurtz is a man of many talents, among other thing; he is a gifted musician, a journalist, and a painter. He was the most successful trader in ivory working for the Belgian government.

The chief of which are his character and his ability to lead man "he is very remarkable person ... an emissary pity and science and progress "(Ibid: 36) at the central station the Brick Maker calls him "with a mixture of hate and envy. A special being "(Ibid: 36). Although he remains an enigma even to Marlow, Kurtz clearly exert a powerful influence on the people in his life. Kurtz is the object of Marlow's quest.

2.4.2 The Minor Characters

The General Manager was the chief agent of the company in its African region; He owes his success to a hardy constitution that let him to outlast all his competitors. He is unlike Kurtz “no genius ... no learning, and no intelligence he was commonplace in complexion “(Ibid: 31). He is normal in appearance and unremarkable in abilities, but he possesses a strange capacity to produce discomfort in those around him keeping every one satisfactory worried for him to use his control over them.

Brick Maker whom Marlow also meets at central station, he is a favorite of The Manager, and seems to be a kind of corporate “the manager’s spy upon them “(Conrad, 1994. 34) He never actually produces any bricks, but he waiting at the station door a long time just for some essential elements. He is petty conniving and assumes that other peoples are the same.

Chief Accountant is the first man Marlow meets when he reaching the Congo, an efficient worker with an incredible habit of dressing un in spotless whites and keeping himself absolutely tidy ,although he squalor and heat of the Outer station , where he lives and works . He has trained native woman to care his wardrobe “apple – pie order “(Ibid: 26).

The Harlequin was a Russian sailor who has gone into the African interior and the trading representative of a Dutch company .His brightly patched cloths remind Marlow of a harlequin “I am a simple man “(Conrad, 1994. 76). He respected the natives “they are simple people “(Ibid: 76). He seduced by Kurtz, he is a devoted disciple of Kurtz.

Helmsman was a younger man from the coast trained the Marlow’s predecessors to pilot the steamer. He is a serviceable pilot, although Marlow never comes to view him as much more than a mechanical part of the boat . He is killed when the steamboat attacked by natives “Kurtz’s followers “because his losses his self control completely and became like “a tree by the wind “(Ibid: 73). He like a fireman improved a case.

Kurtz's African mistress was a beautiful woman. Like Kurtz, she was an enigma. She never speaks to Marlow, he sees her as "a wild and gorgeous apparition ... she was savage and superb, wild-eyed and magnificent ... like the wilderness itself" (Conrad, 1994. 48). She seems to exert an influence over both Kurtz and the natives around the station, and the Russian trader points him out as someone. She is the "tenebrous and passionate soul" (Ibid: 87) she has "an air of brooding over an inscrutable purpose" (Conrad, 1994. 87) Kurtz describes her as gorgeous, magnificent, superb.

Kurtz's Intended she was Kurtz's fiancée, whom Marlow goes to visit after Kurtz's death. Marlow praises "a nature capacity for fidelity, for belief, for suffering" (Ibid: 106). She stills in sadness, though it has been over a year since Kurtz's death. She is a problematic female figure like Marlow's aunt and Kurtz's intended that he would like to admit. Although what happened she still loved Kurtz "don't you understand I loved him – I loved him - I loved him."

Fresleven was Marlow's predecessor as captain of the steamer; he had a good-tempered, nonviolent man. He was killed in a dispute over some hens, apparently after a prominent village chief was killed in a scuffle by a native.

The Natives are of African origin, Marlow describes them when he sees them along the African coast "they had faces like grotesque masks ... but they had bone, muscle, a wild vitality, and an intense energy of movement that was as natural and true as the surf along their coast" (Conrad, 1994.20) they became unconditional followers of Kurtz. They are a simple people as the harlequin described them. (sparknotes.com)

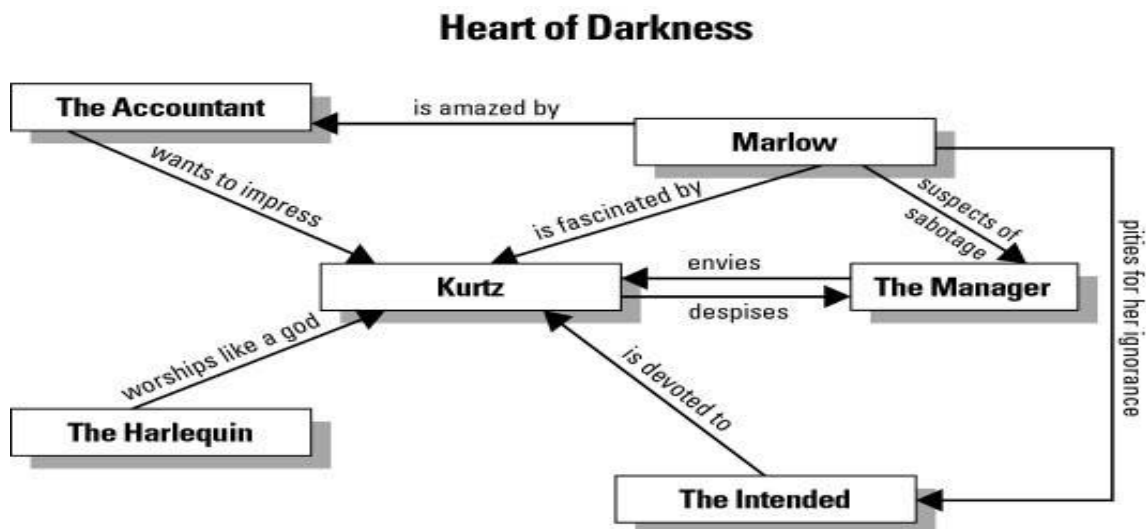


Image 2.1.Heart of Darkness Characters’ Map

2.5. The Thematic Analysis of Heart of Darkness

2.5.1. The First Part

The beginning is from “the Nellie, a cruising yawl ... would climb to the top after all and how he would set about his work when there “

A. Synopsis of the First Part

The beginning of the story takes place in the yacht called “Nellie “, which is cruising down the Thames River. The narrator is an unidentified guest aboard the ship. He describes the appearance of the Thames as an interminable waterway, and then he describes the inhabitants of the ship. The director of the Companies is both a Captain and host. The Lawyer has a good reputation in the company. The Accountant is toying with dominoes, trying to begin a game.

Then there is Marlow who appears with his sunken cheeks and a yellow complexion. They sit meditatively at the sunsets; then Marlow suddenly speaks “this also has been one of the dark places of the earth “(Conrad, 1994.7), but no one responds to the remark. Marlow continues to talk of olden times; when the Romans

arrived and brought light. He believes that those people were not colonists but conquerors, taking everything by brute force. Then, he switches into narration of a life experience: how he decided to be a fresh water sailor after coming into contact with colonization.

As a child, Marlow had a passion for maps, and he would lose himself in the blank spaces, which gradually turned into dark ones as they became peopled. He was fascinated by picture of a long, coiling river. Marlow looks for a ship, but he has hard luck finding a position. His aunt has connections in the Administration and writes to have him appointed a steamboat skipper. He crosses the Channel to sign the contract with his employers.

Marlow describes the office as “white’s sepulcher “(Conrad, 1994.14) the reception area is dimly lit. Two women were knitting black wool at the entrance. He signs unrest fully because of the way that the women look at him. Then there is a visit to the doctor. Marlow questions why he is not with the Company on its business. The doctor becomes cool and says he is no fool. Changes take place out there. He asks his patient whether there is madness in the family. With a clean bill of health and a long goodbye chat with his aunt , Marlow sets out on a French steamer, feeling like an “ impostor “.

Marlow wonders what is behind his charming sunset view. The ship picks up others along the way, mainly soldiers and clerks. After a month, Marlow arrives at the mouth of the big river and takes his passage on a little steamer. He is taken to his Company’s station. He walks through pieces of “decaying machinery “(Conrad, 1994.22) and observes a steamer of black people walking slowly, very thin and indifferent, and some who look like they are dying. Marlow went to the station he meets the Chief Accountant who was elegant and in perfect fashion. Frequently; he visits him and tells him that he will meet Mr. Kurtz, a distinguished man in charge of the trading post in the ivory country.

One evening, Marlow rests on the deck of his dilapidated steamer and over hears a connection between the Station Manager and her uncle, who is the leader of Eldora do

expedition, they are talking about Kurtz who he forget his mission in Africa, which is to spread European ideals and Christianity instead of getting much money by gathering a lot of ivory as much as he can. (eNotes.com)

B. Exploration of the first part

The way that Marlow was described indicated that he was not healthy, he had the opportunity to explore but obviously, the experience ruined him. This is Conrad's way of organization the general structure of the novella. The audience understands that this is to be a memory. The author also assumed the knowledge of colonialism. The annoyance of Marlow's recollection suggests Conrad's strong prejudice against colonialism, which he seems to be revealed to the reader by expressing Marlow's difficulties.

The imagery of light and dark clearly corresponds to the tension already evident between civilization and savagery. Marlow observes the piece of white string on a young man, and he is taken aback by how much the whiteness stands out against the darkness; thinking about the string's probable European origin. He cannot see to imagine of mixing black and white. Conrad portrays Marlow's experience of strangeness to such an extreme, and with such literary care, that it is hard to see Conrad simply expressing his own experience through Marlow, although Conrad likely was well aware of his own and others' impressions of such places and did have a choice in how to present them. Writing through Marlow's experience is a choice that leads us to look through Marlow's eyes at the darkness he sees.

It is not accidental that Marlow is the only person on the Thames boat who is named. He is a complex character while, even in England, the others are presented not so much as individuals as with titles that name their occupations. Marlow is distinct from them as well; he belongs to no category. His reaction to the African natives may not be responsive by modern principles, but he is more engaged than the other officers at the station; for example: The Chief Accountant dismisses the cries of a dying black man as merely irritating unlike Marlow's gesture of offering a biscuit to the younger boy with the white rating appears to be somewhat considerate. After that, he meets the

Chief Accountant, who is handsome. He refers to him as “amazing ... miracle
“(Conrad, 1994.25) we notice at this moment he distinctions between savagery and
civilization as perceived by Marlow. The diction demonstrates a type of hero worship
for this man. His starched collars and cuffs are achievements of character, and Marlow
respects him on this basis. The irony here is that those colonists are wearing a mask of
culture and development to hide the reality of being the most savage. Indeed, the
institution of colonialism is referred to as a “flabby, pretending, weak-eyed devil
“(Ibid: 23) everything it touches turns sour: the station is an administrative nightmare,
and decaying machinery lies everywhere.

The sense of time throughout the chapter is highly controlled. Conrad
purposely shifts over certain events while he examines others in minute detail. He does
this in order to build suspicion about the place to which has devoted him. Notice that
he meticulously describes predecessors events such as the doctor’s visit and all
conversations that involve the unless character Kurtz. Thus begins Marlow’s
consuming obsession with this man. Marlow is telling a story, his recollections have a
foggy, vague quality. The narrative is thus an examination of human spirit through his
perspective, which is quite subjective. Thus, we should question how trustworthy the
narrative speakers are. The outside narrator only refers to what Marlow says and does;
all others are ignored, and we understand their perspective only through Marlow’s
account of what they say and do. Marlow selects the facts. Readers interesting in this
topic should consider in particular Marlow’s opinion of the African environment,
which develops into the novella’s larger themes. As far as Kurtz is concerned there has
been unfinished communication. Marlow and the reader know him, but not much, yet.
He seems creepy; people discuss him is doubtful, suggesting that they are all terribly
concerned to stay on his good side. The portrait of the blind woman holding a torch ,
in the first agent’s room, suggests the weakness of Kurtz perhaps he has blindly
traveled into a situation and has become captivated in it, much as the woman is
absorbed into the darkness of the painting (despite the torch, she is painted in
insufficient). This anticipatory warning is useful to keep in mind as we consider
subsequent chapters. (Litcharts.com)

2.5.2 The Second Part

The beginning is from “one evening as I was lying flat ... with his little blue eyes that were perfectly round “

A. Synopsis of the Second Part

Marlow overhears a conversation between the Manager and his uncle. Whispers of talk indicate that the two are conferring about Kurtz. The Manager said that he was obligated to send him there. They say his influence is frightful, and they add that he is alone, having sent away all his assistants. The two men are wondering how all this ivory has arrived and why Kurtz did not return to the main station as he should have. Marlow believes that this condition allows him to see Kurtz for the first time. The Manager and his uncle say that either Kurtz or his assistant must be hanged as an example, so that they can get rid of unfair competition.

Over the next few days, the Expedition goes into the wilderness and loses all of their donkeys. To Marlow, traveling up the river is like going to the beginning of the world. The past comes back haunt him in this river. Marlow is afraid of what does the stillness hide; because it does not resemble peace. It is mysterious and watching Marlow. Sailing by station, they hear the word “*ivory* “resonating everywhere. The massive trees make Marlow feel very small. The earth appears “unearthly “. This scares Marlow greatly. He believes the mind of man is capable of anything. He describes his path as if they creeping towards Kurtz. The ship comes across a desert dwelling. Marlow finds a well-kept book about seaman ship. It had notes in a language he cannot understand. Beck on the boat, he pushes ahead. Eight miles from Kurtz’s station, the Manager decides they will stay put for the evening. Everyone fears an attack. One of the black crew members says that the attackers should be handed over to them and eaten. Marlow wonders why he and the other white crewmembers have not been eaten, for the cannibals could easily subdue them. The Manager insincerely worries that something might have happened to Kurtz. Some men go to investigate the shore. A pattering sound is audible: flying arrows! The helmsman on the ship panics

and does not steer properly. The crew fires rifles into the bushes. A black man is shot and lies at Marlow's feet. He tries to talk but dies before he can get any words out. Kurtz now has taken the position of devil of the land. Originally, he was well educated, but he has entirely native to Africa, participating rituals and rites.

Back in the battle, the helmsman passed away. After a simple funeral, the steamer continues moving miraculously they see Kurtz's station, which they had assumed to be the lost. They see the figure of a man whom Marlow identifies as a harlequin type. This man says that Kurtz is present, and he assures them that they need not fear the natives, who are simple people. He speaks with Marlow, introducing himself as a Russian. The book Marlow holds is actually his, and he is grateful to have it returned. (shmoop.com)

B. Exploration of the Second Part

Even in this chaotic jungle, there exists a cruel sense of morality. As the Manager and his uncle conspire against Kurtz, they are willing to do anything that will get him or his assistant the Russian hanged, so that the trading field might turn on their sides. They can consider this plan because "anything can be done in this country" (Conrad, 1994.46) they both still preserve a sense of law, but the basest components of their personalities control their intentions. For them, the civilized law of the European continents has been abandoned in favor of vigilante justice. The Congo had a metamorphic effect on the Europeans, at least in mind and perhaps also in body. Marlow describes the evil uncle:

"... extend his short flipper of an arm for a gesture ... that seemed to beckon with a dishonoring flourish before the sunlit face of the land a treacherous appeal to the lurk death, to the hidden evil, to the profound darkness of its heart." (Conrad, 1994.47)

This is one of the few instances in which a white man is animalized in this novella. The land is a living entity, one that has the potential to create evil, or to combine man back into nature. Marlow appears to be traveling deeply into his own mind. His extreme interest in the proper working of things is evident when he states that scraping a ship on the river bottom is "*sinful*". He uses religious language, which

in another context might be humorous. Marlow's identification of fireman on his ship as dog setting below him, it shows the inferiority of the natives and the lower physical position of the body correspond to a mental and social state. The enigma of Kurtz grows more and more in this chapter. The fact that trustworthy figures, such as the Manager, hatred for Kurtz makes the reader more approachable to him. Marlow and Kurtz are the only characters in the entire story who are named. Everyone else is titled, detached, and therefore dehumanized. This is an effective means of drawing a relationship or some kind of comparison between them. As soon as Marlow believes that Kurtz is dead, his attendance begins to dominate him more vividly, Marlow hears his voice, sees him in action. Kurtz is even stronger than death. (Litcharts.com)

2.5.3. The Third Part

The beginning is from "I looked at him ... seems to lead into the heart of an immense darkness"

A. Synopsis of the Third Part

Marlow is astonished at the Russian's words. He is gathering a clearer picture of Kurtz. Apparently, he has been alone with Kurtz for many months. His sense of adventure is pure, and glamour urges him onward. He has nursed this great man through illnesses and has accompanied him on explorations to villages. Kurtz has raided the country by securing the cooperation of the nearby tribe, whose members all adore him. The Russian disagrees that Kurtz is mad. Even when his mentor dismissed this bright-eyed adventure, he refused to go. Kurtz went down the river alone to make another ivory raid. His illness acted up, so the Russian joined him in order to take care of him. Presently, Kurtz lies in a hut surrounded by heads on stakes. Marlow is not very shocked at the sight. He takes this as an indication that Kurtz lacks self-control in the gratification of his lusts, a condition for which the wilderness is guilty. Marlow assumes that Kurtz was hollow inside and needed something to fill that lack. The Manager comes in to talk privately with Kurtz. Waiting on the boat with the Russian, Marlow sees the apparition of a gorgeous woman. She glitters with gold and paint, and she looks savage. She steps to the edge of the shore and eyes the steamer. She gestures

violently toward the sky, turns, and disappears into the wood. The harlequin man fears her. Marlow warns the Russian to escape before he can be hanged; he states that he will keep Kurtz's reputation safe. Kurtz ordered the attack on the steamer because he did not want to be taken away, Kurtz thus thought to fake his death.

He looks into the cabin that holds Kurtz and discovers that he is missing. Marlow sees his trail and goes after him. The two men face one another. Kurtz pleads that he has plans. He is able to bring Kurtz back to the cabin. The ship departs the next day amongst a crowd of natives. Kurtz is brought into the pilothouse of the ship. Marlow is in disfavor, lumped into the same category as Kurtz. The Manager is now content. Marlow listens endlessly to Kurtz's bedside talk. He accepts a packet of paper and a photograph that his friend gives him, in order to keep them out of the Manager's hands. A few evenings later, Kurtz dies, with one phrase on his lips: "the horror! The horror!" (Conrad, 1994.100), Marlow returns to Europe but is plagued by the memory of his friend. All that remains of Kurtz is his memory and the photo of his Intended. He visits the woman in the picture, who welcomes him. She has silently mourned for the past year, and she needs to profess her love and how she knew Kurtz better than anyone. Marlow perceives that the room darkens when she says this. She speaks of Kurtz's amazing ability to draw people in through his extraordinarily eloquent speech. Marlow states that they can always remember him. When the woman asks Marlow what Kurtz's final words were, he lies and says that Kurtz spoke her name. The woman weeps in triumph. Marlow states that to tell the truth would have been too dark. Back on the Thames River ship, a tranquil leads into the heart of darkness. (cliffsnotes.com)

B. Exploration of the Third Part

The author provides various clues that we must piece together in order to understand the character of Kurtz rather than describe him directly. Kurtz speaks in civil and savage tongues, his eloquence in his gift because it disguises his darkness from people like the Russian. The impressions of these two people however, strongly contrast with the opinion of people such as the Manager, who says that Kurtz was unethically gathering ivory by inciting locals to violence. Yet Marlow sees Kurtz as

good person considering his actions toward the natives because of his intentions. People such as the Manager truly care only about fulfilling an ivory promotion and becoming wealthy. While Conrad does not provide any evidence that Kurtz is concerned with the material aspects of ivory: his house and existence are extremely simple, despite all of the ivory he has recovered. If money and fame were only things important to him, he could have returned to England long ago. The image of Kurtz on his deathbed is of his opening his mouth wide, giving him voracious aspects as if he wants to absorb and swallow everything. His need to plan and consume, however, has consumed his mind and spirit. Curiosity that leads to exploration can also lead, tragically, to a loss of self. Here in lies a sociopolitical message, a caution against trying to control something that is not originally a part of you; for fear that, it controls you. Expressing oneself in a new environment can mean the loss of one's earlier self.

Marlow does not condemn Kurtz because he pities him, sympathizing with his tortured existence. The moment when Marlow stands between Kurtz and the horned, demonic-looking man is critical. This figure symbolizes the death and darkness of Kurtz, and he only turns away from complete desolation because Marlow is there to help him back. The devotion shown to him by the natives illustrates an almost reciprocal relationship between them. While it is most likely that they help Kurtz enjoys being a part of them as much as they enjoy having him there. Unfortunately, he loses himself and detaches from everything earthly. Kurtz's soul has broken forbidden boundaries because it only concentrated on itself.

Kurtz dies painfully both because his obsessive tasks were not complete and because his soul has been sold. The "horror" he pronounces on his deathbed is a judgment on how he has lived his life. We can definitely see Kurtz's fall as a possible end for Marlow if he had not left the Congo. As it was, the wilderness was already creeping and merging into his psyche, thoughts on Kurtz and his acceptance of his internal evil. Not only is he battling with right and wrong, he is fighting for life and death. Subconsciously, Marlow knows the decision he makes about Kurtz will determine his existence as an individual, and the confusion or fog Marlow encounters is also a brief moment of clarity because he knows the severity of his choice.

Since Marlow's arrival he has been confused and unsure - dealing from the treatment of the natives, cannibals and pilgrims - what originally seemed wrong, was now being justified as right; like his original perception of Kurtz. He believed him to be this awe-inspiring, self-creating legend, when in truth; he was insecure, insane, and immoral. The fog created was almost self-imposed because of Marlow's instability as a person. Had he been firm in his own beliefs and convictions on right and wrong he would not have faced such a conflicting situation with Kurtz, but because of this, he was able to become stronger and better for it.

(Litcharts.com)

2.5. The Significance of the Title “Heart of Darkness”

The title of “Heart of Darkness” refers to the physical location inside Africa, and also another hidden meaning which is the consequences of imperialism in the black continent. When the European world takes over during the 15th century through the 20th century, the African jungle called “dark”, because there is no much light there. Heart of Darkness is the inner most region of the territory, when people there led the nomadic and primitive way of living. Africa at that time was not fully explored, for that Africa called “Heart of Darkness”. In addition the major and significant events of the novella take place in the Dark Continent, and then the beginning and the end of the story take place outside the continent. The central character “Kurtz” comes under the influence of the “savages” and become one of them in the dark place “Congo”, in fact Kurtz and the savages refer to the “Heart of Darkness”.

Darkness in Africa refers to the unknown, it is the sub-conscious and the moral darkness of the characters mentioned in the novella. (bachelorandmaster.com)

2.6. Symbolism in Heart of Darkness

2.6.1. The Symbol of “Fog” in the Novella

Fog is a sort of corollary to darkness. Fog not only obscures but distorts: it gives one just enough information to begin making decisions but no way to judge the accuracy of that information, which often ends up being wrong. Marlow's steamer is

caught in the fog, he's meaning that he has no idea where going and no idea whether peril or open water lies ahead.

When Marlow is on the steamer, he encounters endless amounts of fog, fog that entraps the men and the steamer. Marlow and the crewmen are surrounded by the fog, unable to make out anything or decipher friend from foe. The fog represented Marlow's mental state, and his inability to make a decisive decision regarding Kurtz. The fog allowed him to make judgments about situations; however, it was too blinding to reveal the right answer. The path to take was unclear, similar to how he was unable to determine if he was guiding the steamer into open water or danger.

Fog generally symbolizes confusion, and Marlow fall victim to this. Since Marlow's arrival he has been confused and unsure - dealing from the treatment of the natives, cannibals and pilgrims - what originally seemed wrong, was now being justified as right; like his original perception of Kurtz. He believed him to be this awe-inspiring, self-creating legend, when in truth; he was insecure, insane, and immoral.

The fog created was almost self-imposed because of Marlow's instability as a person. Had he been firm in his own beliefs and convictions on right and wrong he would not have faced such a conflicting situation with Kurtz, but because of this, he was able to become stronger and better for it. (sparknotes.com)

2.6.2. The Symbol of “Ivory “in the Novella

In Joseph Conrad's novel, “*Heart of Darkness*” ivory is an ironic symbol.

Marlow is the main character and the narrator of the story. He has been hired by the Company to go deep into the territory that was then known as the Congo in order to retrieve Kurtz, an agent for the organization that has not been out of the jungle for over a year.

The Company is becoming richer and richer in this new "empire," where they ship natural resources out of Africa back to Europe especially ivory which is used to make things like fans, piano keys and billiard (pool) balls. Ivory is owned by the well-to-do, and there is a great demand for it.

While the civilized and wealthy enjoy the presence of ivory in their daily lives, the cost of obtaining the ivory is enormous most especially in terms of human life. Marlow sees terrible things on his journey. He sees blatant destruction at the Lower

Station, where men are blasting dynamite for no apparent purpose. Machinery is discarded all over, rusting in the grass. Worst of all, the natives are enslaved by the Company: they are shackled; starving and sorely mistreated they appear to Marlow like walking death. These men are treated like animals, and the death of a native is barely noticed all for the sake of the ivory.

When Marlow finally arrives at the Inner Station, and catches up with the brilliant, admired and successful Kurtz who has collected and shipped more ivory than all of the other agents combined Marlow is appalled at what he finds. Outside of Kurtz's living and working quarters are poles that Marlow first thinks are wooden decorations. Marlow discovers that the natives worship Kurtz like a god. There is evidence of human sacrifice, and Kurtz himself is mad. He is also unwell, and dies not long after Marlow forcibly removes him from the station.

Ivory is white, which is a color, ironically, symbolic of purity. Ivory had many elegant uses and was highly prized by those wealthy enough to own objects made of it. It is an ironic symbol because as much as it symbolizes wealth and success, it also symbolizes "moral corruption," madness and death. While it served to build one empire, it was also destroying the land, culture and people of the Congo. (shmoop.com)

2.7. Writing Style in “*Heart of Darkness*”

Joseph Conrad in his novel uses long sentences (specially the last one) may be because he is expressing complex ideas, and he chooses to tell this story as a frame story, and he adopts the common third person omniscient narrative mode. Conrad stops telling the story for a moment and is offering us his opinion. He suddenly becomes what is called an “intrusive narrator” at this point, he intervenes in his own narrative to comment on the story and offer his philosophic reflections on life in general. In fact, Conrad uses a difficult language while telling the story; he uses a number of terms which will cause people to think “what exactly does he mean by that?”, this is almost the language of philosophy, also he writes using a number of literary devices more commonly found in poetry; Alliteration, Repetition, and Balanced clauses. (mantex.co.uk)

2.8. Conclusion

“Heart of Darkness” was considered one of the greatest novellas in the English language. That’s why we had devoted an entire chapter to it as well; we tried in this chapter to recapitulate as much as we could information about this novella among all sides, taking into account diversity of themes that are scattered in the story.

But the theme that we are interested in is “The Notion of Racism and Dehumanization in “Heart of Darkness”, which will be well explained in the finale chapter.

Chapter Three

The Notion of Dehumanization and Racism in “the Heart of Darkness”

Chapter Three the Notion of Dehumanization and Racism in “Heart of Darkness”

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3.1. Introduction

Racism is a belief that a particular race is superior or inferior to another, while dehumanization is to treat someone as an animal. These two concepts have been tackled by many novelists throughout history. One of those writers was “Joseph Conrad” in his master piece “Heart of Darkness”, this book made a big mess in literature at that time; some critics said that Joseph Conrad is a racist. So, is “Heart of Darkness” a racist novella?

3.2. Dehumanization in “Heart of Darkness”

Many critics argue that “Heart of Darkness” depicts Europeans as superior to Africans. The theme of “dehumanization” in the novel appears in the way of describing the Natives, they seen as less than human, “... they were not criminals, they were nothing earthly now-nothing but black shadows ...”(Conrad), they also forced into labor by Europeans, they degraded into slave workers (machines), and depicted with animalistic qualities; “... deathlike indifference of unhappy savages ...” (Conrad).

The character of “Kurtz” is one example of how dehumanization affected the main characters. Kurtz when first came to the Congo, simply wanted to collect Ivory, but he ended up becoming a monster that treated the Natives less than humans. Marlow when he enters Africa thinks that it will be just nice Europeans collecting Ivory from the Africans, but he realizes that the Natives are treated as animals by the Europeans who forced them to work like machines. Marlow hears the Natives described by the Whites as “enemies” and “criminals”, but he sees men who have been enslaved, they walk like they are zombies, even though, their bodies live, their spirits dead. (Customwriting.pro)

3.3. Dehumanization as a Notion Developed in the Novel

“... They were dying slowly- it was very clear. 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...” (Conrad, part I).

Marlow describes the Natives as “greenish gloom” instead of another color, because it emphasizes the connotation of disease and sickness. He also notices that the Natives “were dying slowly”, because he saw them chained together like animals, they were treated inhumanely, given no food, care, or medicine. Marlow views the Natives as being hardly considered dangerous enemies.

“... It was very simple, and at the end of that moving appeal to every altruistic sentiment it blazed at you, luminous and terrifying like a flash of lightning in a serene sky: Exterminate all the brutes...” (Conrad, Part II).

Kurtz thinks himself a king and believes himself worthy enough to “exterminate” the savages, this adds to the dark and evil characterization attributes to him. He also tries to bring some sort of law or government to this uncivilized place by punishing the savages for rebelling. (heartofdarknessproject.wordpress.com)

3.4. Racism in “Heart of Darkness”

Racism and discrimination played a huge part in Conrad’s “Heart of Darkness”, we saw this through Conrad’s comments, and his different uses of terms to describe people of color, also we can see how racist the Europeans were toward blacks, they think that the Africans are not equal to them and they made them as their slaves. Joseph Conrad makes some remarks about blacks that are very disturbing and racist, one example of this; is when he says: “... The thought of their humanity-like yours ... Ugly”, the thought of a black man’s humanity being compared to Conrad’s was just plain “Ugly” to him.

Another example is the first time Conrad saw a black man he said: “a certain enormous black buck nigger encountered in Haiti fixed many conception of blind, furious, unreasoning rage, as manifested in the human animal to the end of my days. Of the nigger I used to dream for years afterwards”.

Here, Conrad describing the black man as a “nigger” more than once in the novel.

There are many examples of discrimination towards women in this story, women were looked down and they were considered to be worthless than men. There is no place in

this book in which a woman has a job of equality to a man, we can see also that men do not treat women very well or with any respect throughout this novel. For example; Kurtz had a mistress and she is described as a “savage”: “... She was savage and superb, wild-eyed, and magnificent...” (Conrad, Part II). (slideshare.net)

3.5. Quotations about Racism

In Heart of Darkness there are many examples of racism, because before there was the idea of Europeans superiority, which began by the rise of the West, and essentially from the Enlightenment and the Industrial Revolution, there refers to Africans as animals, slaves, criminals...etc.

“... He was an improved specimen; he could fire up a vertical bolier. He was there below me, and upon my word, to look at him was as edifying as seeing a dog in a parody of breeches and a feather hat, walking on his hind-legs” (Conrad, Part II, P.4).

In this passage Marlow is describing a Native; this is another example of racism, because Marlow is comparing the Native with a “dog wearing feathers”, describing him as an animal.

“... He [Kurtz] began with the argument that 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’” (Conrad, Part II, P.13).

This passage describes Kurtz’s idea of what natives saw in the Europeans, an example of imperialism and racism because it is describing how Europeans are superior to Africans, and should help them develops.

“... In front of the first rank, along the river, three men, plastered with bright red earth from head to foot, [...] when we came abreast again, they faced the river, stamped their feet, nodded their horned heads, swayed their scarlet bodies; [...] they shouted periodically together strings of amazing words that resembles no sounds of human language; and the deep murmurs of the crowd, interrupted suddenly, were like the responses of some satanic litany”. (Conrad, Part II, P.18).

In this passage Marlow is describing the Natives' language as non-human noises, and as a satanic litany. This is an example of racism. (shmoop.com)

3.6. Critics of the Novel

Throughout its history, "Heart of Darkness" had been tackled as a racist novella by many critics. The most famous accusation that Conrad is a racist comes from the Nigerian novelist "Chinua Achebe" in his essay "An Image of Africa". Achebe wrote: "Clearly Conrad has a problem with niggers... his inordinate love of that word itself should be of interest to psychoanalysts". A non-African critic, "Cedric Watts" argue that "Heart of Darkness" is written with a guiding black irony: those who appear civilized are not really civilized at all.

Albert Guerard a psychoanalysis asserts that "Heart of Darkness isn't really about Africa, it's a metaphor for a psychological exploration to the heart of human nature and the animal selves that lurk beneath our civilized veneer", it means that he saw that Heart of Darkness isn't a racist novella and isn't really about African people. (landing.athabasca.ca)

In Edward Said's essay "Two Visions in Heart of Darkness", he teats the novel as one of the most exemplary imperialist text, he said: "...In Conrad's time, freedom was for the Whites, while oppression and a lack of independence was for those considered inferior" (Said, Two Visions in Heart of Darkness), Said argues that Conrad's novel epitomize the imperialist aesthetic and also Conrad's style reflects his political philosophy. He said also; "Conrad lived in the time of wide spread imperialism, he can only imagine the world ruined by a few European powers"; it means that, for Said, Joseph Conrad is not a racist.

In sum, the madness² and insanity explored in Conrad's work is profoundly intricate, showing how human beings removed from the places they are used to and put where they do not belong eventually go mad, but also how greed plays a role in making people go mad by keeping them in sad places. (gzmarslan.blogpost.com)

² Madness: a complex and very subjective mechanism that is often misconstrued as an objective entity of simplicity; a black and white line between normality and abnormality.

3.7. “Heart of Darkness” as a Post-Colonial Novella

Post colonialism is a type of literary criticism that reads the stories in light of the political, socio-economic, and psychological consequences left over from European colonization.

Joseph Conrad’s novella “Heart of Darkness” can be considered as a post-colonial text. Frances B. Singh in his essay “The Colonialistic Bias of ‘Heart of Darkness’” terms the novel as one of the most powerful indictments of colonialism ever written. The novella depicts how Native Inhabitants are treated when other countries come in to colonize; these Inhabitants are exploited and forced into servitude. Given that post-colonial literature is meant to speak against colonization, the treatment of the Natives shows both Marlow’s and Conrad’s views on what happen when some locations are colonized.

All most of all postcolonial critiques regard “Heart of Darkness” as a great piece of literary works where others call it unbiased. Some critics state that Conrad’s creation of Marlow symbolically presents the author’s own-self. Marlow at the end finds a piece of writing that terms the Africans as “brutes”, but it indicate that Kurtz who stayed in Africa for a long time became a “brute” himself. There are mixed interpretations of the term where some critics see it as Conrad’s approach towards calling the colonizers “brutes”, because of their violent acts, whereas others see it as an insult on the black people. But, the majority of the critics agree that “Heart of Darkness” is a rich novella with many elements of post colonialism with Conrad’s ideas of colonialism in his work. (greenzblog.com)

3.8. Colonialism and Imperialism in “Heart of Darkness”

The word ‘imperialism’ means the period of colonization of African and Asian countries by European states, the USA, and Japan in the 19th century. The novella “Heart of Darkness” by Joseph Conrad is not a critique of European colonialism and imperialism in the post-colonial term. It begins and ends in London; on the Nellie on

the Thames. Conrad portrays the British imperialism in the naïve character Marlow, who makes a journey into “Heart of Darkness” to see Conrad’s treatment of colonization in Africa.

Imperialism was not just the practice of the European acts of colonization of other lands and people; imperialism was a philosophy that assumed the superiority of European civilization and there for the moral responsibility to bring their enlightened ways to the uncivilized people of the world. This idealistic view of imperialism was presented by Marlow, but through the disillusionment of Marlow the novelist shows the false basis of this imperialistic philosophy. Conrad shows the real picture of colonialism through Marlow, who believe that European men truly present the good of imperialism, but the truth is just the opposite. The reality of European imperialism in Africa is total greed and evil. Thus the novel represented as the first major work on colonialism and a bitter experience of it, and Conrad in his novella attacks colonialism and tells the horrors of it, directly through the book. (Literary-articles.com)

3.9. Conclusion

Heart of Darkness is a great work by an intelligent writer who could make a mess in literature, but it considered as a racist novella by many critics, whom till now could not confirm if really Joseph Conrad is a racist or not.

GENERAL CONCLUSION

GENERAL CONCLUSION

There is glorious consideration that has been made for both writers and authors, who devoted all their lifetime and efforts to serve increasingly their societies through spreading consciousness. Likewise those writers used to translate excitingly what happened socially, psychologically, and historically.

Sometimes, the writer finds difficulties and holdbacks which are seemingly linked to political affairs. Undoubtedly these holdbacks are able to break the writer's pen and his message. This is true that Joseph Conrad had a great mission to show what is hidden beyond "Heart of Darkness", and to achieve his aim that includes the real image of the Whites and the imperialism. So, racism and dehumanization are one of his indices for writing.

As it has been mentioned before, the novel attracts the world's view to the black continent, which sharply suffered a lot from capitalism and imperialism, whose slogan is "the man is a foe of the man". What is more is that Joseph Conrad reveals the real image of the western, which acted like devils and spoke like saints in the twentieth century. But the good thing is that Conrad includes new methods and techniques as well as pedagogical strategies so that students will better appreciate a foreign literary works, also the use of symbolism which reflects social issues that face people in their daily life. Therefore, the special target behind this literary device is to show the reader few points which stand for something that the reader should know and which have a link with what the writer wants in his subject matter just like Conrad in "Heart of Darkness".

As we have been mentioned in the beginning the history of racism and dehumanization, then "Heart of Darkness" as a novella, and finally, dehumanization and racism within the novel.

We think we have now, by God's help, discharged our obligation in writing this work. Let those who think we have said too little, or those who think we have said too much

forgive us and let those who think we have said just enough join us in giving thanks to God.

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APPENDICES

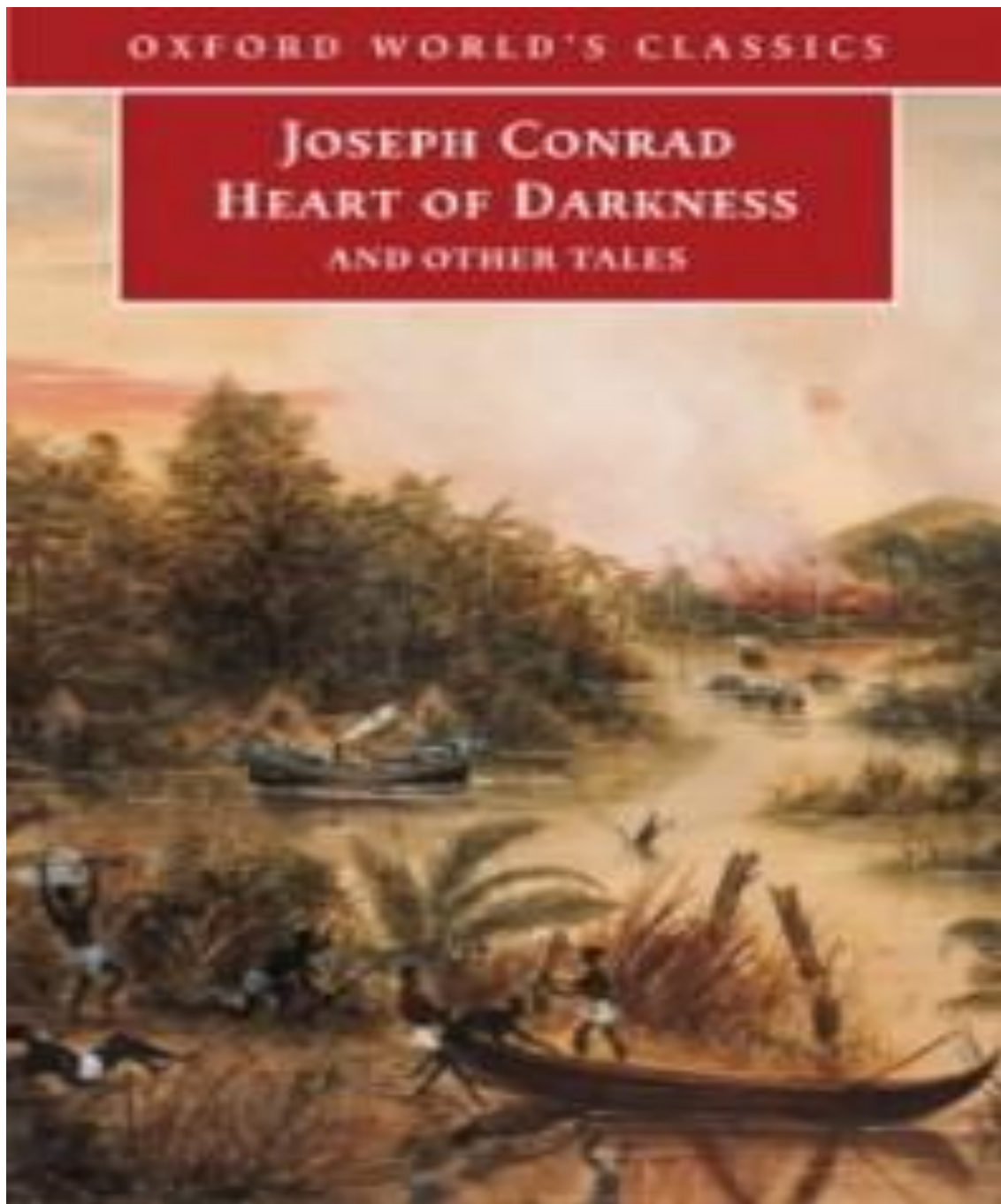


Figure 01: Novella of Heart of Darkness



Figure 02: *Joseph Conrad* (1857-1924)



Figure 03: Dehumanization of Africans.



Figure 05: Imperialism in Africa.