

**PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH
UNIVERSITY OF MOHAMED BOUDIAF - M'SILA**

*FACULTY OF LETTERS AND FOREIGN LANGUAGES
DEPARTEMENT OF ENGLISH
N°:.....*



*DOMAIN: FOREIGN LANGUAGES
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OPTION: LITERATURE & CIVILIZATION*

**Colonial Discourse in Joseph Conrad's
*Heart of Darkness***

**Thesis Submitted to the Department of English in Partial Fulfillment of the
Requirements for the Master Degree**

Prepared by: Imane HAMICHE / Nawel ROUABAH

Academic Year: 2016 /2017

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Declaration

We hereby, declare that the thesis entitled “Colonial Discourse in *Heart of Darkness*” is our own work and that all the sources we have quoted have been acknowledged by means of references.

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Date : 07/05/2017

Imane HAMICHE

Dedication

It is my pleasure to dedicate this work to my source of strength, my lovely family, namely my *parents*, whose prayers gave me strength to complete this work. I dedicate it also to my brothers: *Abd Elkarime*, *Nacer*, *Yacine*, and *Mounir*. To my sisters: *Hadjira*, *Sihem*, *Kheira*, and *Sarah*. To all my nieces and nephews, my source of happiness.

Additionally, I dedicate it to all my friends namely *Amina*, *Halima*, *Salima*, *Abir*, *Zayeneb*, *Amel*, *Nawel*, *Dalila*, and *Imane*.

Imane.

I dedicate this work to:

My beloved parents *Fadila* and *Abed Elmalek*

To my sister *Samah*

To my brothers: *Mohammed*, *Ahmad*, *Yakoub*, and *Adam Seliman*

To my fiancé *Nacer Eddine*

To all my friends and Family

Nawel.

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Abstract

This study aims at examining the Colonial Discourse in *Heart of Darkness* written by the Polish-British writer Joseph Conrad. This novel is considered as one of the main English classics that contributes in creating a modern British literature. *Heart of Darkness* is based on Conrad's journey to the Congo River. The novel tackles the imperial expansion during the nineteenth century through the experience of Charles Marlow's in the Congo River who tries to meet Mr. Kurtz, the ivory trader, and relieves him. This thesis attempts to shed light on the main historical events that surrounded the novella; mainly the Scramble of Africa and the Belgian colonialism in the Congo River. In addition to the emergence of modernism as a literary movement with a special focus on Conrad as "an Avant Gard" of this era. Therefore, this study aims to discuss *Heart of Darkness* from a postcolonial perspective though the examination of the image of Africa in addition to Conrad's views to the European imperialism. Moreover, it illustrates a number of critical responses toward *Heart of Darkness* including Chinua Achebe, Cedric Watt , and Edward Said.

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General Introduction

Joseph Conrad is one of the greatest British novelists. He is considered the one who opens the door wide to the new era of modernism. Although English remains his third language, he writes a series of novels and short stories. *Almayer's Folly*, *Lord Jim*, *Nostromo* and the *Niger of Narcissus* are his best writings. He is famous for *Heart of Darkness* which remains his unforgettable work. His career as a sea man inspires him to write. Hence, the sea has become his preferable setting of almost his novels and short stories. Conrad is highly affected by the political and the social circumstances of the era of imperialism during the nineteenth century.

The nineteenth century marked a turning point in the history of humanity; it was the age of industrialization and development in almost all the domains of life: art, architecture, social organization, and daily life. It was the time of the Industrial Revolution which provoked the European countries to colonize almost every part of the world and expand their power. Belgium was one of these countries since it colonized Congo from 1885 until 1904 under the leadership of king Leopold II. Joseph Conrad is the one who talked about this specific era in his master piece *Heart of Darkness*.

Heart of Darkness is considered one of the most complex paradoxical novels that depicts the evils of imperialism in the Belgium Congo under the control of King Leopold II. It is based upon Conrad's own experience when he was working in the Congo River as a steamer in 1890 after years of the establishment of King Leopold II to the Congo Free State.

Heart of Darkness was published in 1898 in Black Wood Magazine. The story is considered fictional tale and an early modernist novel. It reflects Conrad's view about the world as a theatre for the struggle between goodness and evil (Miller, 10).

General Introduction

Heart of Darkness tells a story of a British sailor named Marlow who recounts his journey to the Congo River in the heart of Africa. During his journey inside Africa, Marlow finds himself with the horrors of imperialism. In fact, he has a mission to rescue Mr. Kurtz who works with an ivory trade company. The story presents the differences between the colonizers and the native Africans by depicting the first as civilized and the last as savage. Furthermore, it casts light on the Europeans' misrepresentation of natives and how they cover their real aim behind colonizing the Congo River, by the "mission of civilization". This thesis focuses on the colonial discourse that is used in *Heart of Darkness* by figuring out how the Africans were misrepresented.

The present study attempts to focus on the colonial discourse in Conrad's masterpiece "*Heart of Darkness*", which has a great impact on many modern British writers. The novella opens the door to the emergence of a new era and inspires many writers around the world. This study sheds light on Conrad's colonial discourse through sorting out its important elements. Since the story of *Heart of Darkness* treats a journey up to the Congo River. In addition, it intends to demonstrate how the Europeans see themselves and others. Also to explore how the Europeans misrepresented the native Africans. It tackles the way in which the colonizers justify their imperialism by the mission of civilization.

In fact, Joseph Conrad uses multiple stylistic and thematic techniques in portraying Marlow's journey to the heart of the African continent. According to many theorists and critics among them Terry Eagleton, Cedric Watt; *Heart of Darkness* is celebrated for its detailed examination of European values and conduct. Conrad's colonial discourse has been the important element that many researchers have tried to study and analyze.

The complexity of the discourse and style pertinent to Conrad's School is in itself a problem that baffled writers to stop and muse about. As amateur researchers, we thought this problem in a complex issue that can be a good topic to research. Therefore, *Heart of Darkness*

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tackles many issues due to the complexity and the richness of the narrative discourse. The colonial Discourse that covers *Heart of Darkness* enables this study to formulate this question that gives birth to: How does Joseph Conrad used the colonial discourse in *Heart of Darkness*?

The present study will equally deal with the following sub-questions: What are the elements of colonial discourse in *Heart of Darkness*? How does colonial discourse make Conrad's style unique? How does the colonial discourse in *Heart of Darkness* misrepresent the native Africans?

The present study will use the descriptive research method in terms of the richness of vocabulary, the flow of Conrad's ideas as the flowing of River Congo and the complexity of style reflecting the jungles he penetrated. It also uses the analytical research method; we will analyze Conrad's style in *Heart of darkness* and the different elements of colonial discourse he used.

Moreover, it tries to apply a postcolonial literary theory; since this work is received and tackled by a number of postcolonial critiques and theorists.

Heart of Darkness is Joseph Conrad's masterpiece. Because of its language, it remains one of the most popular novels of all time. A fact that made many researchers show interest to this novella.

A number of postcolonial criticisms tried to explore and to examine Conrad's colonial discourse as well as his view towards imperialism and colonialism. Which are presented in the international conference about Joseph Conrad in Maria Curie-Sklodowska University, Lublin, Poland in September 1996. It talks about colonial and post-colonial discourse and its relation to English literature. This paper tries to prove that Conrad's *Heart of Darkness* reflects colonialism in the process of subjugating the other; thus, Conrad cannot get rid of his colonial mentality.

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In this work “An image of Africa” by the Nigerian critic Chinua Achebe is one of the significant articles in which Achebe criticized Joseph Conrad for being racist in his novella. This article talks about how Conrad depicts Africa as the other world -an antithesis of Europe and civilization.

Samet GÜVEN’s study to “Post-Colonial Analysis of Joseph Conrad’s *Heart of Darkness*” (2013) is concerned with explaining to the readers how Africa and Africans experienced the bad treatment and pain caused by European imperialism and civilization. All these issues are depicted through the study of postcolonial analysis of the novella.

This present thesis is significant in terms of dealing with Joseph Conrad’s *Heart of Darkness* from a profound viewpoints. All the previous works and many others, in a way or another appreciate *Heart of Darkness* as a model of early modernism with its unique style and language.

However, each study and critic analyzes the novella through different perspectives taking into consideration the era of imperialism when the novella was written. Those studies and critics did not focus too much on the colonial discourse which plays a major role in creating the ambiguity in “*Heart of Darkness*”.

Stereotyping and the ambivalent view towards imperialism and Africa reflect the presence of the colonial discourse in *Heart of Darkness*. Moreover, it shows the binary oppositions that reveals the gap between the colonial power and the colonized people. This study depicts the colonial discourse for that reason; a postcolonial criticism is made to analyze the European view towards the Dark Continent.

Structurally speaking, this work is divided into two main chapters. The first chapter entitled “Historical and Literary Background of *Heart of Darkness*” focuses on the historical and the literary context of the novella. It is divided into two parts; the first one is the

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historical background describes the important historical events of the novella. The first subtitle is the Scramble of Africa; it provides an overview about the European presence in Africa mainly the Belgian presence in the Congo River. The second subtitle is king Leopold II plan and the emergence of imperialism; it gives a sight about the plan of king Leopold to control the Congo River that lasted from 1879 to 1884. The third subtitle is Berlin conference, it attempts to prove that this conference divided Africa as a cake and it marks the beginning of the new imperialism. The second part is *the literary background*. The first title is late Victorian Age and modernism which highlights the transformation from the Victorian traditions to modernist ones with a special focus on Joseph Conrad's "*Heart of Darkness*". The second title is Conrad's literary context it is divided into two subtitles. The first one is from a mariner to a writer- it gives a brief overview about Conrad's life and his career as a seaman, then as a writer. The second subtitle is Conrad's *Heart of Darkness* and the Congo River; it sheds light on his journey which inspired him to write *Heart of Darkness*. The third title is Colonial Discourse definitions which is the main focus of this study. It is divided into two subtitles the first one is colonialism, it provides a short definition of colonialism and its influences on literature of the era. The second subtitle attempts to explore the origin of this theory by giving an extensive explanation and its development into a post colonial literary theory. The fourth title is binary opposition, which is about the differences between the colonizer and the colonized. The fifth title is Homi Bhabha and the colonial discourse it focuses his theory with specific focus on ambivalence as a major colonial discourse

The second chapter of this study is divided into two parts. The first part entitled *Colonial Discourse in Heart of Darkness* discusses its important elements. The first title is stereotyping, it presents how the Europeans misrepresent the native Africans during the era of imperialism. In addition, the second title is otherness which sheds light on another process of Colonial Discourse in which the Africans are described as cannibals, inferior, and exotic others, their

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language and physical appearance also illustrate the idea of otherness. The third title deals with the ambivalence as a colonial discourse particularly, the image of Africa and the African's as well as the European imperialism. Furthermore, the fourth title of this chapter explores the Binary Oppositions of light/dark, self/other as dualisms used by Europeans to differentiate between them and Africans. The second part of this chapter deals with the postcolonial responses to *Conrad's Heart of Darkness*. There are several critics who defended Conrad and others opposed him. Starting with the Nigerian critic Chinua Achebe who declares Conrad as "a bloody racist; in his famous article "An Image of Africa". Another critic Cedric Watts attacks Achebe and defends Conrad, this is in a hand. In another hand Edward Sad's "Two visions in *Heart of Darkness*" states that Conrad has two imperial views.

The general conclusion of this study stands as a result of the important findings of this research. This part of this study offers a concise and brief summary of the main results that were analyzed throughout the whole work.

CHAPTER ONE: HISTORICAL AND LITERARY BACKGROUND OF HEART OF DARKNESS

Introduction

The spread of the European imperialism in the African continent during the nineteenth century, led to the emergence of a new literary movement, which is modernism. In British literature the leader of this movement was Joseph Conrad who is considered as an “Avant gardist” through his unforgettable literary work *Heart of Darkness*; a story that needs to be researched and investigated. Hence, this chapter aims to explore the historical scene of this novel as well as its role in creating a modern British literature. The chapter also focuses on the meaning of the colonial discourse and its relationship with postcolonial literary theory.

Part One: Historical Background

1.1. The Scramble of Africa

The nineteenth century was the age when almost all the African continent was under the European control. The scramble of Africa lasted from 1881 to the outbreak of the First World War. It was called so because it happened in a short period of time; when the European countries started to expand in Africa during the late 18th century to the late 20th century. It was supported by the Industrial Revolution as well as the great depression 1873. The European presence in Africa started with the Portuguese and the slave trade triangle that lasted from 1500 to 1850. (Vandervort 29)

The technological development played a major role in the spread of colonialism as well as the scramble of Africa. New communication means like telegraph facilitated the communication, adding to that the invention of the iron steamboat that represented a revolution in the history of transportation at that time. (Vandervort 29)

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The scramble of Africa created a kind of competition between the European countries. As a result, they started to colonize Africa in order to gain more raw materials like palm oil, rubber which was used to make the bicycle tire, but the main treasure was ivory which was so expensive and used to create many things like the piano keys, billiard balls ...etc. (Graseck5)

In 1885, the leaders of European countries met to divide Africa; almost each one of them got a piece. Bruce Vandervort and Edward said report that by the year 1914, almost every part of the African continent was under the European control except for Ethiopia and Liberia. About 85percent of the earth was in a form of colonies, protectorates, dominions and commonwealths.

1.1.1. King Leopold II Plan and the Emergence of Imperialism

European countries wanted to establish trading posts along the east and West African coasts. Adding to that they wanted to spread their culture and religion through the establishment of Christian missionaries'. They believed that it was their mission to civilize the people of Africa because they thought that they were savage. (Vandervort 26)

One of those courtiers was Belgium that was under the leadership of king Leopold II who had an interest in central Africa particularly Congo. The third largest county in Africa with 1, 5 million square miles, and the gate to the whole continent. Leopold II aimed at establishing a Belgian colony there. In order to do so, he arranged a conference in 1876 in which he invited an elite of explorers and geographers. Leopold II claimed that the main purpose of this conference was to civilize Africa as he said:

[Our goal is]...to open to civilization the only part of the globe where it has yet to penetrate.... It is, I dare to say, a crusade worthy of this

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century of progress.... In bringing you to Brussels I was in no way motivated by selfish designs.(qtd in Susan Graseck,9)

The conference ended with the establishment of the International African Association. It was an organization meant to coordinate the remaining exploration of Central Africa and to help conquer the interior of Africa with the aim of trade with Europe (Graseck 1).

King Leopold's sympathy toward Africa impressed most of the conference members. In fact, the real goal was to get a part of Africa as he said, "I do not want to miss a good chance of getting us a slice of this magnificent African cake." (9)

In fact, Congo River stretches for nearly 3,000 miles long; it contains the largest African rainforest. It passes through central Africa and it drains into the Atlantic Ocean. Some small rivers fall in the Congo River forming the huge Congo Basin -a place considered the home for many species of animals and plants. This strategic area was full of natural resources such as palm oil, rubber, diamond, gold and mainly ivory. The richness of this region was interesting for all European countries and mainly Belgium (2)

King Leopold II sent Henry Morton Stanley an American explorer in a secret mission to explore the Congo River; this mission lasted from 1879 till 1884 (Hodge, 13). The main aim of this journey was to dominate this vital region. Stanley signed treaties with the local chiefs of tribes to grant a full trading right to Belgium. Stanley used deceptive and violent methods to do so at the end he succeeded to sign over than 450 treaties that enable Belgium to control the Congo free state for twenty-three years (10). The latter made the other powerful European countries envious and this marked the beginning of the scramble of Africa and the new imperialism.

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New imperialism is a policy of extending a country's power and influence through colonization by using military subjugation and political domination. It was used as a concept of humiliating; it was not only about power and influence (Jonson, 23)

1.1.2. Berlin Conference

Berlin conference arranged from November 15, 1884 to February 26, 1885 to congregate fourteen countries including the United States. Its major aim was to decrease the possibility of war between those powerful countries: England, France and Germany (Wagner 26).

This conference organized by German Chancellor Otto von Bismarck in order to improve the proposition of his country in Europe; through organizing the European expansion in Africa and who would gain control over the two critical regions: the Congo delta and the Niger River

Bismarck delivered a speech in which he set the aims of this conference. The first, one was to guarantee free trade for all the nations in the Congo. Second, one was to establish free navigation in the Niger River, which was under the British control of West Africa. Third one was, to spread Christianity and civilization and the fourth one, was to legislate a set of rules to organize the European expansion in Africa. "Here is Russia and here is France, with Germany in the middle. That is my map of Africa." Chancellor Otto von Bismarck gave his support to France because he wanted to establish a good relationship with her in contrast to the British Empire and her enemy Russia (Graseck 10)

The International African Association was not invited to the conference, since it was formed by king Leopold II. Henry Morton Stanley Leopold's employee and friend attended the conference to survey him with news. After much debate they divided Africa like a cake, each

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European country took a piece; this led to the deviation of many ethnic groups. King Leopold became the sovereign of the Congo Free State on June 1, 1885. (Graseck 11)

King Leopold II never set a foot on Congo like all the European leaders of his time because they were afraid about their health. In fact, he was the only individual man in history who ruled this vast area by himself. All his promises to civilize Africa vanished; he started exploiting the natural resources of Congo (11)

The Berlin conference changed the fate of the African continent, stood as turning point in the history of the world, and led to the deviation of many tribes and countries. The European expansion during the 18th century in Africa, and the technological development coincided with the emergence of modernism as a new literary movement. All the previous events influenced the literary production of the era.

1.2. Late Victorian Age and Modernism

Queen Victoria died in 1901, but most of the Victorian literary tradition had vanished before this time. This era marked a turning point in the history of English literature when the best English fiction novels has been published. The novelist of this era created new techniques and stylistic methods like frame narrator, covered plot, words from other language....etc (Carter and McRae 363).

Those techniques made their writing more innovative and unique. They focused on the inner life of the character, no more moral lessons or social issues. The main themes that were discussed by the writers of the late Victorian era were isolation and loneliness (Carter and McRae 393). It was the beginning of new literary movement called Modernism.

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Modernism, a literary movement started from the last quarter of the 19TH century to the Second World War began first in France than spread all over Europe. It was characterized by fragmentation, doubt and uncertainty that allowed for multiple interpretation of artistic and historical significance. Moreover, it is based on ambiguity and meaningless (Miline 495)

British modernism started from 1890 with the publication of new literary works that broke up with all the previous forms and conventions (Drabble 682) .This period can be considered as a series of many movements in music and art; particularly in painting like impressionism, cubism, symbolism ...etc. Philosophers and thinkers of that era like Freud, Darwin, influenced the modernist writers. Among those writers Virginia Woolf (1882–1941) and T.S Eliot

Joseph Conrad was one of those writers who contributed in creating a modern English literature. The sea was the setting for most of his short stories and novels “He brought to his novels experience and attitude, which were unusual for writers of his time”. Joseph Conrad focused on themes like trust, betrayal, ignorance and self-knowledge. His style was unique and different from all the previous forms. He was “the master of complex narratives techniques such as time shifting and flashback, which prevent the reader from adopting too simplistic interpretations of events” (Carter and McRae 408)

Conrad was highly influenced by the social and the political circumstances of the era, like imperialism. He is considered as a modernist writer since he tackled sensitive issues during this time. Conrad used new techniques to do so like the frame narrator, the latter represents a revolution in the history of the English novella.

Unlike the modernist writers who focused on the new economic and social state after the European expansion; Conrad spotlight on the aesthetic side of the novel in order to develop it. Adding to that, he focuses on the other world history. His novels became a reference for

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critics who were interested in the colonial and postcolonial literature since it is presented from a European perspective (Collits 43). A French André Gide “French readers” responded to this Conrad more readily recognized him as a perfect man. In a memorial note for *La Nouvelle Revue Française* on the occasion of Conrad’s death, André Gide called him the ‘perfect example of an uprooted man’ (*ce parfait déraciné qu’il était*).”(Qtd .in terry Collits 54)

1.3. Joseph Conrad’s *Literary Context*

1.3.1. From a Mariner to a Writer

Josef Teodore konrad Nalecz Korzeniowski was both Polish and English writer, seaman and artist. He was born in Ukraine, 3 December 1857. His parents were political activists. They struggled for the polish independence from the Russian imperialism, but they were banished. After a tough childhood, Conrad grew to be a seaman and he settled in England. Although he knew only a few words in English, he became an employee in a British merchant marine. When he entered the service, he started learning English through listening and speaking to his crew. In 1886, Conrad became a British citizen. (Eagleton 161)

In fact, from his early childhood, Conrad dreamed to be a sailor, and his career as seaman appeared in almost all his literary works particularly in *Heart of Darkness*. The Dark Continent had been a dream for Conrad. Almost all his novels are in a form of a journey to a particular place and take the sea as its major setting.

It was in 1868, when I was nine years old or thereabouts, that while looking at a map of Africa of the time and putting my finger on the blank space then representing the unsolved mystery of the continent, I said to myself with absolute assurance and amazing audacity which are no longer in my character now: “When I grow up I shall go there. (Qtd in Mawuena Kossi Logan 137)

Unlike other sailors, for Conrad “the appeal of the sailing ship goes far beyond her inner grace and beauty; the ship is the sailor’s most intimate friend and partner”. In fact, his career

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as a seaman inspired him to write many unforgettable literary works: *Almayer's Folly*, *Nostramo*, *Lord Jim*, *the Nigger of Narcissus*, *the Secret Sharer*, and *Typhoon ...etc.* He was famous for his masterpiece *Heart of Darkness* that was published in 1898 in the Black Wood Magazine.

1.3.2. Conrad's "Heart of Darkness" and the Congo River

Conrad's *Heart of Darkness* was based on his journey to Congo River; when he became a sailor on "*Roi des Belges*". Conrad lived there for six months from (12 June to 4 December 1890), but this latter undermined his health and he was obliged to go back to England (Alexander 315). *Heart of darkness* made Conrad the master of the fiction stories with his brilliant, ambiguous style which, characterize by Conrad's use of multiple narrators. The novel described Marlow's journey to the Congo in a mission to meet Mr. Kurtz. It reflects Conrad's view about the world as a theatre for the struggle between goodness and evil (Miller10)

The story contrasts western civilization in Europe with what that civilization has done to Africa." (Carter and McRae 408). *Heart of Darkness* depicted the evil of imperialism in Africa through Marlow's journey to the Congo River. Moreover, it portrayed the struggle between the traditional Whig, the defender of liberal values as the image or a model of the English people on one hand, and on the other hand the development of a universalistic, international democracy on the other hand (Lewis 21)

According to Cedric watt *Heart of Darkness* is masterpiece, which combines different paradoxical issues at the same time. This was not an easy task to achieve Conrad's *Heart of Darkness* is a rich, vivid, layered, paradoxical, and problematic novella or long tale; a mixture of oblique autobiography, traveler's yarn, adventure story, psychological odyssey, political

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satire, symbolic prose poem, black comedy, spiritual melodrama, and skeptical meditation.”

(Bloom 19)

Many critics among them Edward Said and the Nigerian critic Chinua Achebe have theorized this novella. There were many debates concerning this novella; whether it supported or denied imperialism and colonialism.

1.4. Colonialism and Colonial Discourse

1.4.1. Colonialism

Colonialism made by the European countries to find markets in Asia, Africa and South America. First, they established trade relations with some countries and kingdoms and after that; they started exploiting the resources of these regions and dominating those lands by establishing administrative, political and social systems. Second, they started to spread Christianity since they considered themselves in a mission to enlighten those dark places. Third, the development of the communication means; telegraph railroads ...etc has facilitated spread of colonialism the latter resulted in the foundation of many empires (Nayar 2)

Colonialism is the practice by which a powerful country controls another country or other countries it is always associated with European countries and their invasion to the African continent from the late 15th century. Frantz Fanon defined colonialism in the *Wretched of the Earth* as the following:

Colonialism is not simply content to impose its rule upon the present and the future of a dominated country. Colonialism is not satisfied merely with holding a people in its grip and emptying the native's brain of all form and content. By a kind of perverted logic, it turns to the past of the oppressed people, and distorts, disfigures and destroys it. (149)

This means that colonialism destroys both the past and the future of a nation; it also encompasses the brain of the native.

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When the Europeans started to spread in Asia, Africa and South America, they started writing documentations and information about those places whose people were treated as an object. This representation is considered as a colonial discourse. (Nayar 3). Colonialism led to the emergence of a new genre known as postcolonial literature; which focused on the impact of colonialism upon the society as well as the individual.

1.4.2. Colonial Discourse

1.4.2.1. The Origins of The Colonial Discourse

The origins of the word discourse went back to the sixteenth century; it used to describe any form of speaking. It was used by linguists to describe units of speech that are longer than a sentence. Discourse, as Foucault defined it

“Is a system of statements within which the world can be known. It is the system by which dominant groups in society constitute the field of truth by imposing specific knowledge, disciplines and values upon dominated groups”. (Bill Ashcroft et al 62)

Discourse is a set of conversations, representations, and ideas about any topic, people, or race. Discourse is “the context in which meaning itself is produced” (Nayar 3). Colonial Discourse centered on conceptions of race which started to spread by the incredibly arrival of European imperialism. Because of such differences, colonial discourse came to characterize the colonized, no matter what the description of their cultural histories and social structures as “primitive” and the colonizer as “civilized”. It was the compound symbols and performances which arranged social reproduction and social existence inside colonial relationship.

Colonial discourse is a set of statement that describes the relationship between the colonizers and the colonized people. Generally, colonial discourse focuses on the developed civilized colonizers who tried to enlighten the primitive, barbaric and savage natives. It neglects the expressions of exploitations. (Bill Ashcroft et al 63)

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According to Pramond K Nayar, the discourse is not a simple expression but it aims to create an image in the mind of the listener, viewer, and reader about a certain place or people that one cannot know how to get rid of this representation.

Thus, Colonial discourse gradually created a previous image for the Europeans about Asia, Africa and South America. They used specific textual forms as follow: Africa depicted as the “Dark Continent”, “Australia and Canada” as the empty places “El Dorado” refers to South America, the decadent “India”.

Australia was treated as an “empty” space into which the white settler arrived. India, on the other hand, was already a renowned civilization by the time the first Englishmen arrived in the sixteenth century and hence could not be treated as terra nullius (“empty land”). Africa was treated as a savage, “dark” country with its mysterious tribal and gorgeous, if untamed, wilds (Nayar 7)

In general, the famous Palestinian critic Edward said generated the concept of Colonial discourse. It was also known as postcolonial criticism. It turns to be a literary theory that used by researchers to analyze postcolonial novels (Bill Ashcroft et al 36).

Edward Said was interested in the literature of empire period; particularly the representation of the non-European people. He sheds light on the colonial discourse that is used to describe the native people. Stereotypes was among the colonial discourse that was used by the European to describe the colonized countries as well as their people (Nayar 3).

1.5. Binary Oppositions

Binary oppositions are an extreme form of difference which combine two contrasted elements like black /white, sun /moon ...etc ; it also represents a cornerstone in the post colonial literature since many writers used it in their writings like Joseph Conrad in *Heart of Darkness*.

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Binary oppositions are related to the western thoughts and westerners used it to differentiate between the colonizer and the colonized. The colonizer is described as white, civilized, beautiful who is in a mission to conquer or to enlighten the black, primitive, ugly colonized. (Ashcroft et al 25)

1.6. Postcolonial Theory

Post colonialism is the era after the end of colonialism; it refers to the analysis of legacies of colonialism after its dissolution.

“Postcolonialism can be seen as a theoretical resistance to the mystifying amnesia of the colonial aftermath. It is a disciplinary project devoted to the academic task of revisiting, remembering and, crucially, interrogating the colonial past. The process of returning to the colonial scene discloses a relationship of reciprocal antagonism and desire between coloniser and colonised.”(Gandhi 1998: 4)

Post-colonial Literature came from the previous British colonies in Africa, India and the Caribbean. Almost all the writers of the post-colonial literature write in English and focused on specific themes as national identity, independence and emigration. (Johnson 39)

Postcolonial theory is a literary theory or critical approach, which deals with literature made in countries that are now, or were previously, colonies of other powerful countries. Indeed, this theory draws European colonialism of various areas all over the world. Important leading figures are Homi Bhabha, Gayatri Spivak, Frantz Fanon and many others. Edward Said the Palestinian American, academic and lecturer was the leader of this theory and the one who put the basis of this theory. (39)

The theory of post colonialism for Said “ is mainly based on what he considers the false image of the Orient or the East that has been fabricated by western explorers, poets, novelists, philosophers, political theorists, economists, and imperial administrators since Napoleon's occupation of Egypt in 1798”. For Said, these have all the time exposed the Orient as the

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uncivilized ,primitive "other", in an effort to produce it as the difference to the higher and civilized West (40) .In fact, Non-Western traditions and forms of cultural life and expression were excluded and marginalized by post colonialist theories.

According to Dane Kennedy, post-colonial theory facilitates in knowing the result of imperialism, how tribe and race turned to be the main significant in the groups' identification, the inter relations of the metropolis and the margin, and the manner that ideas and language formed British colonial policies. For her, post-colonial theory 'raises provocative and fundamental questions about the epistemological structures of power and the cultural foundations of resistance' - it is a positive power on imperial history. (98)

1.6.1. Orientalism:

Before talking about Orientalism, the Orient refers to the west and is mainly a European creation; it is the most important term that in many ways helped in defining Europe. Furthermore, this term refers to Europe's richest and oldest colonies place, also its languages and civilizations. "It is an integral part of European material civilization and culture", that is to say; that part is represented culturally as a way of discourse with helping colonial styles, institutions, doctrines...etc. (Said 2, 3).

Orientalism as a style of thought that made a distinction between "Orient and Occident" , helped many novelists as well as political theorists and philosophers to accept the East and West distinction in order to develop their novels, political accounts, theories...etc.

Twenty-five years after its publication, Orientalism once again raises the question of whether modern imperialism ever ended, or whether it has continued in the Orient since Napoleon's entry into Egypt two centuries ago.(Said 7)

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Indeed, "Orientalism is a style of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time)"the Occident". Said considered that this discourse used both in preparation toward military operations and colonialism in opposition to the Orient, or as an explanation for the occupations and terrors that attended them. (Said 3)

Furthermore, Edward said goes in believing that it is rather confusing to believe that such terrors come up to a last part with the end of colonialism. In contrast, he considers that the results of colonialism are continuing in the form of civil wars, rebellions, violence and corruption. They spread through several nations, chiefly due to the remains of colonization. For him the colonizers imposed their culture and language upon the colonized people, that is why they are stereotyped by the orient since they considered them non-civilized, savage and their culture and history were not important. In that case, their mission was to humanize and civilize them but in fact, their real aim was to exploit their natural recourses and wealth. (Johnson 40)

According to Said, all over Western past times, Europe represented the Oriental like the 'Other' the exact opposite of the assets of the west. Furthermore, the form of advancement and renovation of the western was said to be the lone course of development, which directed to hypotheses that the Orient was 'backward' (97)

The orient or the other represented as the opposite of the European. Otherness is a basic concept in postcolonial literature; many critics among them Edward said, Gayatri Spivak and Jacques Derrida, discussed it. Otherness can be considered as a colonial discourse since the European consider themselves as the civilized and the primitive savage "Other" (Ashcroft et al 155)

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1.7. Homi Bhabha and colonial discourse

Homi Bhabha played a major role in the development of the colonial discourse theory; he claimed that the main feature of colonial discourse is fixity or its dependence on the ideology of otherness. By fixity, he meant the cultural, historical and racial differences between the colonizer and colonized. (Bhabha, 66)

According to Bhabha, colonial discourse is a set of expressions that shed light on the differences and discriminations between the colonizers and colonized. The main aim of colonial discourse is to justify the spread of colonialism as a mission to conquer the other through the establishment of administrations and the legislation of different laws. (70)

Bhabha points out different concepts that characterize the relationship between the colonizer and the colonized, among those concepts Ambivalence. Bhabha adopts this complex concept in colonial discourse, which characterizes the relationship between the colonizer and the colonized. He states that the relationship between them is ambivalent; that is a paradoxical relation; positive and negative at the same time. "...Exploitative and nurturing" (Bill Ashcroft et al 10)

Bhabha contrasted with the idea that the previous colonies are completely free from colonization they are still related to their colonizers; both the colonizer and colonized are involved in the ambivalence of colonial discourse (Bill Ashcroft et al, 11)

Another concept in Homi Bhabha theory is mimicry; this term used to describe the colonial discourse that provokes the colonized to adopt the colonizer culture, values...etc

"Mimicry is, thus, the sign of a double articulation; a complex strategy of reform, regulation, and discipline, which "appropriates" the other as it visualizes power. Mimicry is also the sign of the inappropriate; however, a difference or recalcitrance which coheres the dominant strategic function of colonial power, intensifies

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surveillance, and poses an imminent threat to both "normalized" knowledge and disciplinary powers.”(Bhabha 127)

Mimicry results in a copy of the colonizer that can be dangerous. Through time, those changes in the traditions and the beliefs of the colonized become normal and part of the colonized life (Bhabha 126).It resulted in another concept which is hybridism - a major characteristic of colonial discourse.

Conclusion

After pointing out the historical and the literary events that surrounded *Heart of Darkness*, and the emergence of the colonial discourse till its development into postcolonial literary theory. The second chapter aims at highlighting the colonial discourse in *Heart of Darkness*. The first part includes stereotyping, otherness, ambivalence and binary opposition as a colonial discourse in *Heart of Darkness*.

The second part includes the critics of Joseph Conrad; Chinua Achebe, Cedric watt and Edward said and Ngugi, waThiong’o.

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Introduction

After highlighting the historical and literary context of Josef Conrad's *Heart of Darkness*, this chapter attempts to deal with the European Colonial Discourse inside the story. Also it aims at pointing out the important postcolonial criticism. It is divided into two parts.

The first part presents the main elements of Colonial Discourse. It begins with stereotyping that is a major colonial discourse; it explores how the Europeans misrepresent the native Africans during the era of imperialism. Besides, this chapter sheds light on another process of colonial discourse which is 'otherness' in which the language and physical appearance also illustrate the idea of otherness. This chapter deals with the ambivalence of colonial discourse through Conrad's paradoxical view toward Africa and Africans as well as the European imperialism. Furthermore, the chapter examines the light/dark, self/other as binary oppositions used by Europeans to spread the gap between them and Africans.

The second part of this chapter deals with the postcolonial responses to Conrad's *Heart of Darkness*. It attempts to shed light on the main postcolonial critics. Chinua Achebe who declares that Conrad is a "bloody racist", Cedric Watt defends Conrad and opposes Achebe and Edward Said declares that *Heart of Darkness* has two visions.

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Part one: Colonial discourse in *Heart of Darkness*:

During the era of the empire, the European writers used specific diction to refer to the colonized in Asia, Africa and South America. They used hierarchy within the human species to categorize the non-European or non-white to establish the notions of the other. Colonial discourse focused on the representation of the other through the writers' narrative style. (Mustafa 25, 26)

Stereotypes, Otherness, , ambivalence and binary oppositions are a major colonial discourses in post -colonial literature .The first part of this chapter examines the colonial discourses in *Heart of Darkness*

2.1.1. Stereotyping as a colonial discourse in *Heart of Darkness*

It is this process or ambivalence, central to the stereotype that my essay explores as it constructs a theory of colonial discourse.”(Bhabha 18)

Joseph Conrad's *Heart of Darkness* showed the impact of stereotyping as a colonial discourse, through the character of Marlow (Carroll 2). Marlow starts to recount his childhood dream to visit the blank spaces in Asia and Africa. As a boy Marlow was influenced by the image or the representation of Africa as a “the dark continent”, Australia as “empty place” and Eldorado South America. (Nayar 5)

“Now when I was a little chap I had a passion for maps. I would look for hours at South America, or Africa, or Australia, and lose myself in all the glories of exploration. At that time there were many blank spaces on the earth” (HD 12)¹

Heart of Darkness depicts the dark side of the European imperialism in Belgian Congo in a form of a journey to deepest part of the Congo River. Stereotyping appears as a colonial discourse in this novel through the image of Africa and the Africans. In fact, the image of the African as uncivilized, primitive, pagan ...etc started with the Atlantic slave trade. (Logan18). This dark somber African image in the European mind from the beginning of the 15TH century

¹ Heart of Darkness.

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from the age of Henry VII and the era navigation and geographical exploration, thus this image existed before the imperial era (Carroll 1).

In *Heart of Darkness* Marlow resembles his journey to the Congo River to the earliest beginning of the world “Going up that river was like travelling back to the earliest beginnings of the world” (HD54).

According to David Carroll, Conrad has used the stereotype in *Heart of Darkness* to the maximum degree in the description of Africa and the Africans to insure the “white men’s burden” (2).

Another colonial stereotype in *Heart of Darkness* is the image of the Africans; they were reported as black, savage and barbaric thus the European superiority (Acheraïou154). In *Heart of Darkness* Conrad questioned the humanity of the Africans through the character of Marlow, since they had a different physical appearance; he also doubted whether they were a real human being or not:

“...We are accustomed to look upon the shackled form of a conquered monster, but there— there you could look at a thing monstrous and free. It was unearthly, and the men were—No, they were not inhuman. Well, you know, that was the worst of it— this suspicion of their not being inhuman. It would come slowly to one. (HD, 72)

2.1.2. Otherness as a colonial discourse

In “*Heart of Darkness*” Europeans misrepresented the African people as others. It is said that “Conrad's *Heart of Darkness* has been considered as one of his most famous and valuable works with reference to the specific phenomenon of “othering” (Azizi Fatima et al 40). They claimed that “*Heart of Darkness*” presented the Africans as “Others”, marginalized, primitive, voiceless and barbaric. In that way, Europeans considered not only the natives as the other but almost ever thing related to that Africa. Africa is shown as the other world with bestiality contrasting the intelligence and refinement of Europe (Achebe3).

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The "Other" is given no space or very little at all to speak according to the perspective of western depiction of the cultures of non-European. As an example, in Conrad's *Heart of Darkness*, Marlow presents speech to the African natives only on two times: first, when a servant comes out to declare the death of Kurtz: "Mistah Kurtz—he dead," and second, when one of the African Natives is represented as a beast showing an ugly coerce for cannibalism: (Ezzaher 91)

"Catch'im,"he snapped with a bloodshot widening of his eyes and a flash of sharp teeth—"catch 'im. Give 'im to us." "To you, eh?"I asked;"what would you do with them?" "Eat'im!"he said curtly....(HD42)

In this quotation Europeans consider the natives as others since this kind of speech is not clear and ambiguous indicates that the native language is not understandable. In fact this view justifies the idea of describing them as cannibals. Indeed, the colonizers present the African natives as savages and cannibals by putting several words indicate savagery and cannibalism on their speech. This is a good example of otherness; it is a kind of dehumanization that is used by colonial discourse.

Moreover, the Africans are described as savages with wild eyes and they use an unrefined language consisting of short phrases and grunts sounding like a cruel babble (Achebe 127). In addition to that, the Africans are deprived of expressed expression and they are represented just as others since they used unclear words which have no sounds. As Ezzaher (2003) stated; this is the power that Kurtz has over them and by which he rules them:

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.(HD66)

The act of cannibalism appears in the river when a group of men save Marlow. Those people have no names they are simply called cannibals by Europeans. Even though Marlow

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does not mention any real kind of cannibalism “they did not eat before my face”, but since it is a common belief he fears them as he says “I might be eaten by them” (HD 67).

Furthermore, the Africans that are presented in Conrad's novella are only "a mass of naked, breathing, quivering, bronze bodies"(HD66).Marlow describes the natives in very negative ways that when one comes to understand this description; he thinks that those are not as human being. When Marlow talks about the headman, he says:

Their headman, a young, broad-chest like black, severely draped in dark-blue fringed cloths, with fierce nostrils and his hair all done up artfully in oily ringlets, stood near me. ‘Aha!’ I said, just for good fellowship’s sake.(HOD 50)

In addition to that kind of description, the natives are represented as “streams of human beings-of naked human beings-with spears in their hands, with bows, with shields, with Wild glances and savage movements” (HD 85).In fact this show how the colonizers see the natives only as others. “This Clearly, the natives, i.e. the other, are often subject to a dehumanized or non-individualized group depiction” (Hevešiová 44)

Indeed, “*Heart of Darkness*” portrays the African natives as exotic others (Azizi Fatima 41). They are presented as an exotic other since none of them have proper names. Adding to that as Lahcen E, Ezzaher (2003) explains; Marlow’s image of the Congo river as "an immense snake uncoiled, with its head in the sea, its body at rest curving afar over a vast country and its tail lost in the depths of the land " (HD12), mirrors the little boy's imaginary depiction of African continent on the map. For Ezzaher “this was a dominant view of an exotic Orient or a mysterious and charming Africa in the minds of Europeans”.(95)

Marlow when he comes to describe Kurtz African women he says: “She was savage and superb, wild-eyed and magnificent; there was something ominous and stately in her deliberate progress” (HD 135) it means that even she is beautiful but she is savage; it is a kind of exotic

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other. This what Spivak argues for that since the structure of cultural identity of English is indivisible from othering the native like its element, the native female necessarily was excluded (Ashcroft 38).

Moreover, the novella represents the Africans as inferior and weak. In his work *Orientalism* (1978), Said states that the concept of “other” is for the colonized people who were inferior so they deserve to be ruled. Since the news which said that a captain was killed by the natives as he hit an African chief because of two hens. According to Ezzaher (2003) for his purpose, the way in which the narrative builds this incident, setting a comic constituent in it, obviously illustrates the arrogant attitude that Europeans assumed toward the African people by presenting them as inferior as well as others as Marlow tells that:

[The captain] whacked the old nigger mercilessly while a big crowd watched him, thunderstruck, till some man—I was told the chief's son—in desperation at hearing the old chap yell, made a tentative jab with a spear at the white man—and of course it went quite easy between the shoulder-blades.(HD12-13)

Just after that incident which represents how the colonizers insult the natives and do whatever they want, because they believe that those natives are not more than others. Marlow provides extraordinary descriptive features illustrating how the natives escaped from their homes, because of their fears, Marlow says:

The village was deserted, the huts gaped black, rotting all askew with the fallen enclosures... The people had vanished. Mad terror had scattered them, men, women, children, through the bush and they had never returned.(HD13)

The natives here try in a way or in another one to do any form of rebellion against the colonizers, but the result is seemed to be a tragedy for them. Here the power is at the hands of the colonizers.

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Whereas “the natives, especially the “bad” Ones, those who contest European rule in one way or another, are ruthlessly subjected to all forms of abuse and humiliation”. The relationship of power between the natives and settlers is clearly reflected by this comic tone which the narrative obtains in the account of such a grave event. (Ezzaher 97)

Black natives appear to contain no value, no existence, no quality and no character. They are niggers and they have no names. Mushtaq, H. (2010) “says that the Othering makes the innocent people seem horrified, humiliated and depressed”. (qtd in , Azizi Fatima 41). Otherness can be considered as a colonial discourse since the European consider themselves as the civilized and the primitive savage as “Other” (Ashcroft 155).

2.1.3. The Ambivalence of colonial discourse in *Heart of Darkness*

In *Heart of Darkness* Conrad neither supports the superiority of the westerner’s culture over the colonized nations, nor biases to the dominance of the European colonization in the African continent. In fact, his view toward colonialism as well as imperialism is contradicted and influenced by his traumatic childhood since he witnessed the Russian imperialism in Poland. According to Acheraïou Marlow’s ambivalence reflected Conrad’s own opposition. Moreover he stated that Conrad himself embodied the colonized and the colonizer in the same time; first a colonized because he suffered from the Russian imperialism and exile. second, a colonizer since he became a British citizen. (Acheraïou 154). Another British theorist Terry Eagleton proposes that Conrad neither supported the cultural superiority of westerners nor opposed colonialism

“Conrad neither believes in the cultural superiority of the colonialist nations, nor rejects colonialism outright. The ‘message’ of *Heart of Darkness* is that Western civilization is at base as barbarous as African society—a viewpoint which disturbs imperialist assumptions to the precise degree that it reinforces them.” (Eagleton 135)

2.1.3.1. The Ambivalence toward Africa and the Africans

Heart of Darkness represents a perfect example for the ambivalence of colonial discourse that it defends and condemns both the Africans and the European at the same time. (Said 25)

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In *Heart of Darkness* Marlow tried to transmit a message that both the Africans and Europeans should stay in their place where they belong; the Africans in the jungle and the European in their countries. This message contrasted with the European ideology of progress in Africa that based on a moral justification or the mission to civilize the savage. (Collits 100)

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. What redeems it is the idea only. An idea at the back of it; not a sentimental pretence but an idea; and an unselfish belief in the idea— something you can set up, and bow down before, and offer a sacrifice to... (HD10)

Conrad's ambivalent view concerning Africa and Africans is transmitted through the frame narrator Marlow. He represents his journey as an adventure to the centre of the earth at the beginning of the novella but later his view

I felt as though, instead of going to the centre of a continent, I were about to set off for the centre of the earth (HD 22)

Going up that river was like traveling back to the earliest beginnings of the world (HD 67)

This incompatible view is similar to Albert Schweitzer who described the African as his “*junior brother*” (Qtd in an image of Africa 8).

In 1903, Joseph Conrad sent a letter to the Irish Roger Casement in which he supported the establishment of the African Association: “it is an extraordinary thing that the conscience of Europe which seventy years ago ...puts down the slave trade on humanitarian grounds tolerates state today” .(Brantlinger 363)

Conrad's sympathies toward the Belgian colonialism in this letter contrast with his ideas in *Heart of Darkness*, and reflect his ambivalence toward imperialism (Brantlinger 365). In another letter to Roger Casement, Conrad claim that the black man shares with the white man the awareness about the earth:

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“The black man shares with us the consciousness of the universe in which we live no small burden. Barbarism per se is no crime deserving of a heavy visitation; and the Belgians are worse than the seven plagues of Egypt” (watt 52)

Conrad also sympathies with the miserable state of the Africans because they were enslaved, and showed the impact of the slave trade upon the Africans. *Heart of Darkness* also reflected the misrepresentation of the African as criminals, outraged law...etc despite the fact that it was written by a European writer.

It was the same kind of ominous voice; but these men could by no stretch of imagination be called enemies. They were called criminals, and the outraged law, like the bursting shells, had come to them, an insoluble mystery from the sea. All their meager breasts panted together, the violently dilated nostrils quivered, the eyes stared stonily uphill. They passed me within six inches, without a glance, with that complete, deathlike indifference of unhappy savages. (HD 29)

2.1.3.2. Conrad ambivalence toward the European imperialism

Conrad's views the European imperialism in a very complex and ambivalent way. In *Heart of Darkness* England represents both the ideal of efficient, liberal imperialism through the character of Kurtz “gang of virtue” (HD49) and the English exceptional desire through Marlow's audience.(Bloom 52) This paradoxical view makes the reader confused to distinguish Conrad's point of view concerning the European imperialism .

According to Edward Said *Heart of Darkness* has two visions. The first vision is expansion of the European imperialism, which is considered by Conrad as a part of the western plan. The second vision is the image of the natives under the European which is considered by said as “less objectionable” since Conrad sees the European presence in Africa as a gift.

One argument allows the old imperial enterprise full scope to play itself out conventionally, to render the world as official European or Western imperialism saw it, and to consolidate itself after World War Two (...) Conrad does not give us the sense that he could imagine a fully realized alternative to imperialism: the natives he wrote about in Africa, Asia, or America were

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incapable of independence, and because he seemed to imagine that "European tutelage was a given (Said 25)

Conrad's narrative style in *Heart of Darkness* played a major role in creating his ambivalent view concerning the European imperialism in Africa; since the story is not told by Conrad himself but by a frame narrator "Marlow". According to Frances B Singh, *Heart of Darkness* is neither a colonialist novel nor as an ironic one. "It is neither colonialist enough to be damnable nor ironic enough to be completely untainted by colonialist bias" (qtd in, Miller171)

According to Benita Parry, *Heart of Darkness* is an anti imperialist novel that reflects a public disapproval of the European imperial expansion. Conrad's used a frame narrator Marlow to transmit two different point of view concerning imperialism the first one, is a sarcastic that recognizes imperialism as a gradual decline of the western morals .The second view ,sees imperialism as a mission and an apocalyptic ambition

In *Heart of Darkness* Joseph Conrad, reports the inability of the Belgian rule in the Congo and the exploitation of the row materials through the ironic tone of his frame narrator Marlow.

Once a white man in an unbuttoned uniform, camping on the path with an armed escort of lank Zanzibaris, very hospitable and festive— not to say drunk. Was looking after the upkeep of the road, he declared. Can't say I saw any road or any upkeep, unless the body of a middle-aged negro, with a bullet-hole in the forehead, upon which I absolutely stumbled three miles farther on, may be considered as a permanent improvement(HD38)

2.1.4. Binary Oppositions:

Joseph Conrad's *Heart of Darkness* is one of the most complex paradoxical novels that depicts the evil of European imperialism; particularly the Belgian presence in the Congo River. Binary oppositions are related to the western thoughts and beliefs; they are used in order to differentiate between the colonizers and the colonized people (Ashcroft 25).The self/other, dark/light dichotomous are better presented in Conrad's novella.

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2.1.4.1. Light vs. Dark

Conrad's *Heart of Darkness* uses light and dark binaries in order to symbolize the two faces of the world; civilized and uncivilized. Light is mainly about the civilized side of humanity while dark is about the savage and uncivilized side, as many historians and critics claim; Marlow's tale of the Congo is where light and darkness is used to represent the civilized and uncivilized.

In "Light and Dark Symbols in *Heart of Darkness*" Caie Qu presents that in general, during the whole story, Marlow; the narrator portrays Europeans and Europe with expressions of white and light, connecting them with civilization and knowledge. In the opposite, he describes the native Africans and their land with expressions of blackness and darkness, connecting them with obscurity and savagery(85). Also as the story is set in dark and mysterious jungles, it refers to the darkness of the African past and African history"(Azizi Fatima et al41).

Indeed, Conrad develops the oppositions of "light" and "dark", "black" and "white" in different ways. Darkness is the unknown, night, primitive and evil. White or light is mainly ivory, "the beautiful luxury of civilized man which is the root of all evil in the darkness"(Nofal,79). In Bloom's *Guides* "Light has not metaphorically been what it seems" and the darkness of Africa has been hidden by "blinding sunlight," to some extent like "the pale skin" of the white men, which has hidden the darkness that they have within them.(p,26). This justifies that not every light means something good as not every dark means something bad.

One good example of the light and white terms that indicate the civilizing mission of Europe is the expression "Whited Sepulcher". In fact "Whited Sepulcher" is a metaphorical

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characterization and description of an unnamed imperial European town which is Brussels (Bloom 26). Its origins come from the biblical Book of Matthew,

“For you are like white washed tombs, which on the outside look beautiful, but inside they are full of the bones of the dead and of all kinds of filth. So you also on the outside look righteous to others, but inside you are full of hypocrisy and lawlessness.” (qtd in Caie Qu 85).

This passage means that this “Whited Sepulcher” city is like something that contains horrors, evils and mystery inside it, but in the outside it looks so beautiful. As in *Heart of Darkness* the company’s mission seems like it works for civilizing and enlightening the native peoples, but in reality its purpose is to take ivory; it is for its benefits not for something else. In fact this is a colonial discourse in which the civilized people create goodness to cover the real truth that they do not want to see. Moreover, the word darkness still keeps “its traditional meaning of evil and dead” (Nofal 82) but the color of the skin is another application. Darkness is for the Africans, it is always mentioned as Marlow describes them as “A lot of people, mostly black and naked, moving about like ants” (HD17). Indeed there is no differentiation between dark people “Africans” and dark animals. In addition, Marlow’s repeated emphasis on darkness and blackness, death and disease points out that what the “white Europeans” brought with them to this dark Africa is not light and civilization as they want to prove, but in fact extreme of darkness as well as their greediness. Cedric Watts argues that the title of the story is not only about the heart of ‘darkest Africa’ but in fact is about Kurtz’s greediness and corruption, and is about numerous types of obscurity either moral or physical. (Bloom 21)

Light and dark are only one of the main binaries used in the story. For Mushtaq, H. (2010) *Heart of Darkness* reveals very vivid binaries of the colonized and colonizer, and the other and the self. (qtd in Azizi Fatima 41)

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2.1.4.2. Self vs. Other

Many historians and scholars claim that Binary oppositions between the colonizers and colonized are formed In “Heart of Darkness”. West is represented as the “Self” whereas the East is represented as the “other”.

From the post-colonial point of view, In *Culture and Imperialism* (1994) Edward Said explains the relationship between the ‘Other’ and the ‘Self’ in Western literature. For him the differences between cultures produced the gap between ‘them’ as Orientals and ‘us’ as colonials:

“ In European writing on Africa, India, Far East, Australia and the Caribbean, one can always come across the descriptions of ‘the mysterious East’, the stereotypes about ‘the African, Indian, Chinese mind, the notions about bringing civilization to primitive or barbaric peoples’. ‘They’ were not like ‘us’ and ‘for that reason deserved to be rule’”. (Said ,xi)

In *Heart of Darkness* the colonial people considered themselves superior than the natives, since they believe that they came with their civilizing mission to those uneducated people. The self and the other are better depicted in this passage:

The earth seemed unearthly. We are accustomed to look upon the shackled form of a conquered monster, but there—there you could look at a thing monstrous and free. It was unearthly, and the men were—No, they were not inhuman. Well, you know, that was the worst of it—this suspicion of their not being inhuman. It would come slowly to one. They howled and leaped, and spun, and made horrid faces; but what thrilled you was just the thought of their humanity—like yours—the thought of your remote kinship with this wild and passionate uproar. Ugly. (HD51)

The colonizers represented the natives as the other the very different subject of them; the “self”. Simona Hevešiová said about this description of those natives “They are presented as silent subjects as if excluded from humanity completely”.(6) They were not inhuman but their behaviors and ugly faces seemed to threat the colonial people just when they think that those

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are really human being like them. This is a very good example of the other-self binaries. In the perspective of postcolonial discourse, alike a depiction of the colonized people involves a noticeable detachment and contrast of Europe's civilization from this existence and only emphasizes the "traditional self-other dichotomy". (Hevešiová 6)

Furthermore, Ashcroft et al (2004) argued that "when described the natives as the other, the colonized subject was frequently characterized as "radically different from the self" which, in another way, as a result authenticate the leading position of the self". (102)

A number of critics come into a debate about Joseph Conrad's *Heart of Darkness*; Conrad's *Heart of Darkness* has been criticized by many critics who discussed his paradoxical view among them: Chinua Achebe, Edward Said and Cedric watt.

Part two: Conrad's Criticism

2.2. 1. Chinua Achebe:

The Nigerian Chinua Achebe is one of the main critics of *Heart of Darkness*; on 18 february 1975. Achebe delivers a lecture in the University of Massachusetts entitled *An image of Africa: Racism in Conrad's Heart of Darkness*. Achebe criticizes Conrad for the misrepresentation of Africa and the Africans. Moreover, he describes Conrad as a "bloody racist" (Watts 198)

The question is whether a novel, which celebrates this dehumanization, which depersonalizes a portion of the human race, cannot be called a great work of art. My answer is: No, it cannot. I would not call that man an artist (An image of Africa 9)

Achebe accused Conrad for representing Africa as the antithesis of Europe and civilization; his arguments based on Conrad' comparison between the Congo River and the Thames River. Because Conrad begins his novel with a scene from the Thames river; when the sky and the sea are related to each other without a "joint", with a calm and peaceful atmosphere-

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The sea-reach of the Thames stretched before us like the beginning of an interminable waterway. In the offing the sea and the sky were welded together without a joint, and in the luminous space the tanned sails of the barges drifting up with the tide seemed to stand still in red clusters of canvas sharply peaked, with gleams of varnished sprits. A haze rested on the low shores that ran out to sea in vanishing flatness (HD2)

On the other hand, The Congo River was depicted as a prehistorically, unearthly, dark place-an unknown planet. Achebe supposes that Conrad gives a picture that the Thames River is good and the Congo River is bad. “Going up that river was like travelling back to the earliest beginnings of the world” (Achebe 1)

Achebe also criticizes Conrad for the image of the Africans; he supports his argument with two passages from the novel in which Conrad described the Africans as black shadows, savage, ugly and inhuman. “Ugly. Yes, it was ugly enough”, “it was unearthly, and the men were-No, they were not human”...etc. adding to that Achebe refers to Marlow’s description of the African mistress, he considers it as an irony since Marlow assimilates her to the wilderness

“She was savage and superb, wild eyed and magnificent She stood looking at us without a stir and like the wilderness itself, with an air of brooding over an inscrutable purpose” (6).

In an image of Africa Achebe claims that Conrad is a “bloody racist” and “the white racism against the Africa becomes a normal way of thinking” he goes further to propose that a novel like *Heart of Darkness* can’t be considered as a literary work since it celebrates dehumanization and racism (9)

“White racism against Africa is such a normal way of thinking (...) whether a novel which celebrates this dehumanization, which depersonalizes a portion of the human race, can be called a great work of art.”(9)

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In 1964 Achebe published a novel entitled “*Arrow of god*” that tackled the British colonization in Nigeria and the spread of the Christian missionaries; it shed light on the African traditions. According to Terry Collits Achebe’s novel had the same “mode of representation” particularly when Achebe depicted the life of the British district officer that it seems contradicted with the unspeakable rites that Kurtz contribute in it in *Heart of Darkness*.

“He would wonder what unspeakable rites went on in the forest at night, or was it the heart-beat of the African darkness? Then one night he was terrified when it suddenly occurred to him that no matter where he lay awake at night in Nigeria the beating of the drums came with the same constancy and from the same elusive distance. Could it be that the throbbing came from his own heat-Conrad in the postcolonial world stricken brain? He attempted to smile it off but the skin on his face felt too tight. This dear old land of waking nightmares!
“(Achebe 29)

The critic of Chinua Achebe led to multiple reactions; some agree with Achebe that Conrad is a bloody racist, others refused it, take the example of Cedric Watt who wrote an essay entitled *A Bloody Racist about Achebe's View of Conrad*

2.2.2 Cedric Watt:

Watt considers *Heart of Darkness* as “a greatest work of fiction” and a gateway to the modern British literature (Watt 196)

According to Cedric watt Achebe neglected the historical scene of the novel, which written during the peak of the European imperialism, when Queen Victoria was enthroned. Adding to that Watt refused Achebe’s claim that Conrad is a “bloody racist”, and recognized the depiction of the blacks as a non-racist one by contrast to Achebe who referred to it as a kind of dehumanization (Watts 198).

...yet it is precisely against such dehumanization that the tale amply protests. Of all the people described, by far the happiest, healthiest, and most vital are the group of blacks seen paddling their canoe through the surf of the coast (Cedric watts 198).

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Concerning the description of the African mistress Watt founds it fair since both were affected by the death of Mr. Kurtz. He claimed that Conrad's style enables the reader to see differences as well as the similarities. (201)

2.2.3. Edward Said:

The Palestinian Edward Said is one of the main critics of Joseph Conrad. He attacked Conrad and described him as an employee of the imperial system. Adding to that Said asserted that Conrad used the character of Marlow to express the world view about imperialism; the development, science, liberty and rule for the white, the weak and lesser for the primitive. Despite the fact that Conrad revealed the difference between the Belgian and the British colonial plan he believed in the superiority of the westerners. (Said 23, 24)

However; Edward Said appreciated Conrad's narrative style in *Heart of Darkness*, but he considered it as a reference to the "mission civilisatrice" that aimed to civilize the African continent. Both Kurtz and Marlow embodied the European imperial dominance in the Dark Continent; Kurtz is the depiction of the white man who crossed the wilderness and Marlow as a frame narrator while the "other" is neglected "unthinkable" and the exploitation of the African ivory (Said 29, 30).

In this passage "Independence was for whites and Europeans; the lesser or subject peoples were to be ruled; science, learning, history emanated from the West" Said mentioned that Conrad only depicted the "imperialistic world-view" and he did not present other things as Chinua Achebe said by describe him as a "bloody racist" since for him he misrepresented both Africa and Africans. According to Said at this time when *Heart of Darkness* was written, Conrad made Marlow as a limited person in Africa since his comments goes to the narrative which brings to us. He further comments on how the narrative gives us a view that there is nothing else just the past power and spread of imperialism (24).

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Said states that “It is impossible to convey the life-sensation of any given epoch of one's existence – that which makes its truth, its meaning-its subtle and penetrating essence.....We live, as we dream – alone” (23).He talks about how *Heart of Darkness* is detained with the attitudes of imperialism. For him Marlow would like to recognize that Kurt's beneficial adventure, the narrative discourse and Marlow's journey are in relation together. They are all in an employment the same as the display of Europeans' works of “imperial mastery” in Africa (24).

Conclusion

Throughout the analysis of the colonial discourse in *Heart of Darkness*, all what is discussed is to present the imperial strategy in dealing with native Africans. The main point of this analysis shows the colonial views toward the Africans and how they view themselves. Furthermore, all what the colonizers have done in the Congo River is covered by their mission of civilizing the savage people of Africa.

The processes of stereotyping, otherness, ambivalence and binary oppositions support the Europeans' attitude of dehumanizing the Africans as well as exploiting their natural resources. In fact, the postcolonial criticisms give the study of Conrad's *Heart of Darkness* a multiple representations of its colonial discourse, attitudes and views.

General Conclusion

Heart of Darkness remains the great work forever. It is written by an outstanding writer whose reputation made many writers crave for his style and his way of writing. Thanks to the complexity of his narrative way, his coldness of description, his fascinating varied discourse, he astonished writers and inspired them for imitation.

In this study we have explored the Colonial Discourse in Joseph Conrad's *Heart of Darkness*. Conrad's own experiences in the Congo River; when it was under the control of the Belgium's King Leopold II, inspired him to write such complex piece of writing.

Through the previous analysis of the topic, we may conclude that the colonial discourse is used in the story in a form of a process that covers all the European strategies, attitudes and views toward the native Africans. Thus, the language that the colonizers use indicates their power over the primitive savage people of Africa.

However, stereotyping is one of the elements of colonial discourse, in which Europeans still have the traditional beliefs in viewing the natives. Seeing the African natives just as cannibals, savage, exotic others and by insulting their physical appearance as well as their language, the process of 'otherness' keeps its meaning as an element of colonial discourse used to subjugate the other.

In addition, ambivalence is another element of colonial discourse used in *Heart of Darkness* in order to mention Marlow's ambivalence view toward Africa, Africans and imperialism. The binary opposition of dark/light, self/other in a way or in another one justifies the idea of superiority and the civilizing mission for the colonizers. All these elements are used in the story as a colonial discourse in order to manipulate and control the native Africans and justify the idea of imperialism.

General Conclusion

Joseph Conrad, though of Polish nationality, he proved a giant writer who faces an adventurous world of colonial power to denunciate the evils of the modern time termed imperialism that pretentiously comes to civilize humanity through destructive means. Thus, the colonial discourse of the novella makes Conrad style unique since he figures out the real world of imperialism.

In short, the colonial discourse in *Heart of Darkness* misrepresents the native Africans. In fact, the colonial power present the native Africans as savages and cannibals; the belief that they did not want to change, by putting several expressions indicate savagery and cannibalistic behavior in their speech. This view of misrepresentation makes the Europeans as if dehumanizing and excluding those black natives from humanity at all.

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ملخص

تهدف هذه الأطروحة إلى البحث عن الحوار الاستعماري في رواية قلب الظلام للكاتب البولندي البريطاني جوزيف كونراد والتي تعد من أهم الروايات الكلاسيكية التي ساهمت في صناعة الأدب البريطاني الحديث. الرواية مستوحاة من رحلة كونراد إلى نهر الكونغو. قلب الظلام تتمحور حول التوسع الاستعماري الامبريالي في القرن التاسع عشر من خلال تجربة تشارلز مارلو الذي يذهب في رحلة إلى نهر الكونغو للبحث عن تاجر العاج السيد كورتز ومحاولة إنقاذه. تسلط هذه الدراسة الضوء على أهم الأحداث التاريخية التي تزامنت مع كتابة الرواية أهمها الزحف نحو إفريقيا والاستعمار البلجيكي في نهر الكونغو بالإضافة إلى ظهور الحداثة كحركة أدبية و دور كونراد الطبيعي في هذه الفترة. من خلال دراسة صورة إفريقيا و الإفريقيين و نظرة كونراد إلى الامبريالية الأوروبية. وزيادة على ذلك تحتوي هذه الدراسة جملة من نقاد رواية قلب الظلام مثل شينوا أشيبي ؛ سيدريك وات و ادوارد سعيد