Imperialism in Joseph Conrad’s
Hearth of Darkness

Publically defended
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Academic Year: 2014-2015
Dedication

“To the light of my life”
I dedicate this modest work to my beloved parents to their encouragement especially in my difficulties.

Specially to my Aunt Liza
To my grandfather
To my other Aunts and Uncles
To my dear sister and brothers.
To my fiancée.
To my dear families “Ghatas and Mahdjer”
To all dear friends without forgotten.
Specially “Sali”
To m teachers especially “Miss Bahri” TO her patient

My Allah protect them
Acknowledgements

In the Name of Allah, the most gracious, the most merciful

My first thanks and sincere deepest gratitude to my dear supervisor “Miss Bahri” with her patient, encouragement valuable supports and promotes feedback and helping.

I thank also the member of Jury for evaluating my thesis.

My deepest thanks also to “Dalila kbayli” for their helps
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Abstract
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General Introduction

Literature can be defined as the mirror of society’s views and believes. It reflects Social, Political, and Cultural value of any society. It reflects people’s views, convictions, and dreams in a very creative and imaginary way to show certain phenomena or to find out a solution to a specific dilemma, and this is what makes differences between literary works from one nation to another, or one period to another.

Modernism is a movement which pertains to all types of creative arts such as: poetry, fiction, drama and so on. It spreads in many parts in Europe, and America. It started in England from early twentieth century and lasted to the end of the Second World War. In literature, modernism made a revolution against the previous and established ways of writing (e.g. one narrative voice, close ended plots, no flashbacks or anticipations...) which were prevailing during the nineteenth century. It brought with it multiple narrators techniques, stream of consciousness, difference in treatment of time, ending with no resolution variety of language, style in one text, psychological symbolism and the interest in the inner side of characters as opposed to the physical manner, and so on.

These new techniques reflect the willingness of the writers to mirror the new changes in life due to the destructive effects of the war on people.

Joseph Conrad is among the most striking literary figure like, James Joyce, T.S Eliot, Ernest Hemingway, William Faulkner, D.H Lawrence, and others who represent “modernism”.

In the world history, no continent has possessed so many different forms of colonies and none has so in comparably, defined access to the world by mean of civilization mission. So, Imperialism emerged as the development and direct continuation of capitalism. Also, it deals as a phenomenon which spreads in different nations, from years ago till nowadays.

Imperialism at the turn of the 20th century is identified with a revived nationalism. It demands from the working classes to join forces in a war under patriotic slogans. The worst of all is that working class parties lined up to such a nationalist project bringing a shock to those on the Left that had believed in the Communist Manifesto slogan of “workers of the world unite”. Even more they turned their power against those on the Left that felt that there should be a break with such politics and turn the worst possible political situation into a
revolutionary one, as the Bolsheviks did in Russia, the Separatists in Germany, and other smaller groups elsewhere. (Eley, 2002)

Many reasons behind our choice of Conrad’s *Heart of Darkness*: First, the novel was written at the end of 19th century, but it carries some modernist traits. Conrad’s experiment in style and technique of writing exerted a major influence on the development of the modern novel. Second, we are going to show the different themes attributed to this novel which make it attractive and worth studying. It might be open to variety of themes such as, colonialist and imperialist experience, human greed for wealth and power, psychological matters among others. Third, our research study deals with analysis, the influence of Imperialism in *Heart of Darkness* novel and opens minds to the evil works of the Imperialism.

Yet, Imperialism is still alive, still running in Asia, Africa, and Latin America. Our research aim is to convey and interpret different aspects of Imperialism in man’s life. For instance, it is said to be about (Colonialism, Imperialism), man’s self control or man’s ability to choose between good and evil.

In this context, nowadays, Imperialism appears in different fields of human life such as: Economic, Social and Culture. Whereas, it may refer to the exploitation of strategic areas where they have important natural resources that contribute to the development of country and it controls property of a weak states. So, this research may open human mind to change this oppression and aggression which are perpetrated by Imperialism.

Literature has shown to reflect many social, culture and economic aspects in life. So, our research deals with answering various questions which rise in our mind which are:

1-To what extent does Imperialism impact in Joseph Conrad’s *Heart of Darkness*?
2-How does the narrator introduce various influential themes in *Heart of Darkness*?
3- In which grade does Marlow’s character reflect in *Heart of Darkness*?

Concerning this study, the following hypotheses attempt to find the appropriate answers to the questions which mentioned above:

1- Provide the idea of “*Heart of Darkness*” analysis to put our thoughts and assumptions in appropriate historical and psychological setting.
2- Inform reader’s assumptions to the various fields of Imperialism.
General Introduction

A methodology regards as a mainly part of the research which constructs the work. So, a research can be designed as gathering information concerning Imperialism and its correlation with Conrad’s *Heart of Darkness*. It will be carried through the descriptive qualitative study. Therefore the research paper will be divided into three chapters each one investigates a particular element of the study.

The first chapter will be concerned with the theoretical background or overview about Imperialism in which it includes definitions of Imperialism and Colonialism, Theories of Imperialism, Literature of Imperialism and Modernism and Imperialism, the second chapter will be devoted to study *Heart of Darkness* major characters, the themes, symbols and the context in *Heart of Darkness* and concerning the third chapter, we will attempt to provide different examples or quotes from *Heart of Darkness* which are significant.
Chapter One: Imperialism
Overview
Introduction

Imperialism represents a key concept which investigates by different writers. It appears for more than centuries to evaluate, examine and expand different purposes which deals with the study of each Imperialist his/her aims or in other word, how to look for it. So, this chapter deals with the Imperialism overview.

1.1 Definition of Imperialism and Colonialism

Imperialism and Colonialism have a same sense but each one has their features which describe what focus on. Both of them regard as a process or a system of a political field. Moreover, they characterize and improve from the historian era till nowadays.

1.1.1 Imperialism

Imperialism divided into different definitions by different writers each one gave his/her points of view to determine basic idea. So, Wolf, P (2009) mentioned it as:

“In the stricter Marxist-Leninist application, the word Imperialism dates from the end of nineteenth century and minimally connotes the use of state power to secure (or at least, to attempt to secure) economic monopolies for national companies. On this basis, Imperialism is not necessarily an extra national project, which would appear to distinguish it from colonialism. Moreover, the monopoly criterion excludes open-door policies, relegating" U.S. imperialism" and "cultural imperialism" to the realm of rhetoric but seeming to leave "Soviet imperialism" with at least a leg to stand on. Since the term "imperialism" has been so closely associated with Left opposition to U.S. foreign policy, it is apparent that later usage of the term has not been too respectful of Marxist technicalities.”

(Wolfe, P. 2009:388)

In what follows, according to Wolfe the term used to group together a somewhat disparate set of theories such as Marxism. Also, He attempted to characterize and
criticize some of the more influential contributions to this debate. It concerned to give a sense of the theoretical contexts to which authors have been responding.

Bukharin defined Imperialism as:

“A policy of finance capital’, at the same time specifying that ‘one may also speak of imperialism as an ideology” (Bukharin.1972:110)

Moreover, he said that, it is:

“The policy and ideology of imperialism are structural characteristics of modern capitalism imperialism is not only a system most intimately connected with modern capitalism, it is also the most essential element of the latter” (ibid: 139-40)

Bukharin introduced Imperialism as an ideology in which it is the policy of a strong nation expanding its territory by military conquest, political or economic domination, or colonization. Also, it has a main correlation to capitalism.

Galtung, J 2006 defines Imperialism by dividing it into two sections, so, he presents the following:

“Imperialism can be defined as one way in which the center nation has power over the periphery nation, so, as to bring about a condition of disharmony of interest between them. Concretely, imperialism is a relation between a center and periphery nation so that, (1) There is harmony of interest between the center in the center nation and the center in periphery nation, (2) There is more disharmony of interest within the periphery nation than within the center nation, and (3) There is disharmony of interest between periphery in the center nation and periphery in the periphery “(Galtung, J .2006: 83)
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Also, Smith .T 1981&Smith W 1982, defined Imperialism as:

“A Theory refers to very specific historical conjuncture, the period between 1880 and 1910. It attempts to provide answers to major and crucial political questions. The specific conceptual framework concerns the inter-imperialist rivalry. It provides an explanation as to why the inter-imperialist rivalry gained such a momentum as to become the primary motive of foreign policy of many competing states. Under nationalist slogans many nation states, all at the same time, look for geographical expansion and control of other areas, and participate in the “imperialist project”

(Smith, T.1981 & Smith 1982:101)

Actually, Imperialism has a relation to the historical moment and it regards the policy in which a stronger nation attempt to create an empire by dominating weaker nations Economically, Politically, Culturally, or Militarily, also it looks to geographical expansion.

1.1.2 Colonialism

According to what we have discussed above, Colonialism has a great correlation with Imperialism. So, Imperialism leads to the continuation of Colonialism. Horvath,R.J (2006) stated the following definition of Colonialism which:

“It seems generally, if not universally, agreed that colonialism is a form of domination, the control by individuals or group over the territory and/or behaviour of other individuals or groups. (colonialism has also been seen as a form of exploitation, which emphasis on economic variables, as in the Marxist-Leninist literature and as a culture-change process, as an anthropology; this various points of departures needs not conflict, however, and the choice of domination as a focus here will not exclude the culture-change dimension of
Concerning this passage, it deals with the extension or a practice by which powerful countries rules directly to control weaker countries, also, they use all their resources and various projects to increase their own power.

In other way, settler colonists, the native population and their cultures often are displaced or, sometimes eliminated. Colonizing nation generally control the natural resources.

The colonizing power also may attempt to impose Culture, Religion, and Language of the native people. Colonialism, then, is a system of the direct political, economic, and cultural control by a powerful country over a weaker one.

Also, Doyle, M. W described Colonialism and Imperialism as:

“Colonialism refers, generally to the practice of setting territories, while imperialism refers to the practices of empire. As he puts it, empire is relationship, formal or informal, in which one state controls the effective political sovereignty of another political society. It can achieve by force, by political collaboration, by economic, social or cultural dependence. Imperialism is simple the process or policy of maintaining an empire.” (Doyle, M. W.1986:45)

According to that, Doyle made a distinction between the two expressions (Colonialism & Imperialism) to show that each one complete the other. He treated and interpreted the Imperialists and Colonialists invasions.

1.2 Literature of Imperialism

According to Gouche, C. Leguin, L & Walton, L (1998) ,they described and emphasized the overlapping of Imperialism on Literature as a following:

In eighteenth and nineteenth-century Europe, the development of the novel accompanied the emergence of Nationalism, and Imperialism is likewise woven into the fabric of literary works like a glittering gold thread illuminating sources of wealth that supported the aristocratic social life portrayed in the works of such authors as Jane
Austen (1775–1817), the Bronte sisters, Charlotte (1816–1855) and Emily (1818–1848), and even Charles Dickens (1812–1870).

Also, European writer whose work is grounded in Imperialism is the Polish-born English writer, Joseph Conrad (1857–1924), the author of *Heart of Darkness* (1898–1899). As a young man, Conrad spent his life at sea, and the settings of his novels derive from his experiences in the South Seas, Central Africa, and Asia. (Gouche, C. Leguin, L & Walton, L. 1998)

Moreover, Conrad was deeply ambivalent about Imperialism and extremely adept at portraying the dark side of European exploitation of colonial lands and peoples and the attitudes Imperialism fostered among both exploiter and exploited. In *Heart of Darkness* Conrad exposed the dark underpinnings of the Imperialist venture in characters whose souls are blighted by their experiences. He probably based his characters on the actions and beliefs of real persons in the Congo. (ibid)

Imperialism knitted the world together as an extension of Europe, but Europe’s exposure to other peoples and cultures also contributed in important ways to the reconstruction of European identity in the twentieth century (Gouche, Leguin, & Walton. 1998). As the world has become technologically interconnected, the emerging global culture has been constantly and rapidly transformed, producing increasingly unstable, fragmented, and ambiguous cultural and social identities, but also bearing the imprint of a rich sense of possibility produced by the dynamic interaction of Cultures. (ibid)

1.3 The place of Imperialism in History

Lenin, VL (1999) describes Imperialism in History as a monopoly capitalism in which he sets the following:

“Imperialism is monopoly capitalism. This in itself determines its place in history, for monopoly that grows out of the soil of free competition, and precisely out of free competition, is the transition from the capitalist system to
a higher socioeconomic order. We must take special note of the four principal types of monopoly, or principal manifestations of monopoly capitalism, which are characteristic of the epoch we are examining.”

(Lenin, VL.1999: 34)

Firstly, Monopoly arose out of the concentration of production at a very high stage. This refers to the monopolist capitalist associations, cartels, syndicates, and trusts. We have seen the important part these play in present-day economic life. At the beginning of the twentieth century, monopolies had acquired complete supremacy in the advanced countries, and although the first steps towards the formation of the cartels were taken by countries enjoying the protection of high tariffs. (ibid)

Secondly, Monopolies have stimulated the seizure of the most important sources of raw materials, especially for the basic and most highly cartelised industries in capitalist society: the coal and iron industries (Lenin.1999). The monopoly of the most important sources of raw materials has enormously increased the power of big capital, and has sharpened the antagonism between cartelised and non-cartelised industry. (Ibid)

Thirdly, Monopoly has sprung from the banks. Some three to five of the biggest banks in each of the foremost capitalist countries have achieved the "personal link-up" between industrial and bank capital, and have concentrated in their hands the control of thousands upon thousands of millions which form the greater part of the capital and income of entire countries. (Lenin.1999)

Fourthly, Monopoly has grown out of colonial policy. To the numerous "old" motives of colonial policy, finance capital has added the struggle for the sources of raw materials, for the export of capital, for spheres of influence, concessions, and monopoly profits and so on, economic territory in general (Lenin.1999). When the colonies of the European powers, for instance, comprised only one-tenth of the

1 http://www.marxists.org/Lenin/works/pdf LENIN Imperialism-the highest-stage-of-capitalism.pdf
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territory of Africa, colonial policy was able to develop by methods other than those of monopoly by the "free grabbing" of territories. (Ibid)

The extent to which monopolist capital has intensified all the contradictions of capitalism is generally. It mentioned the high cost of living and the tyranny of the cartels (Lenin, 1999). This intensification of contradictions constitutes the most powerful driving force of the transitional period of history, which began from the time of the final victory of world finance capital. (Ibid)

On the whole, Capitalism is growing far more rapidly than before; but this growth is not only becoming more and more uneven in general, its unevenness also manifests itself, in particular, in the decay of the countries which are richest in capital. (Lenin, 1999)

1.4 Theories of Imperialism

1.4.1 Old theories of Imperialism

The old theories of Imperialism attempted to explain the phenomenon of the militarization of the industrial and economic nations and their conflict over colonies that led to World War I.

1.4.1.1 Marx

“Marx did not use the word ‘Imperialism’, nor is there anything in his work that corresponds at all exactly to the concepts of imperialism advanced by later Marxist writers. He did, of course, have a theory of capitalism, and of its development, and his work contains extensive, if rather scattered, coverage of the impact of capitalism on non-European societies. Unlike many of his successors, Marx saw the relative backwardness of the non-European world, and its subjection to European masters, as a transient stage in the formation of a wholly capitalist world economy. Marxist writers have drawn on various elements of Marx’s theory in their work on Imperialism. They have not, in general, based their analysis of Imperialism on Marx’s writings on Colonies.” (Brewer, A. 2001: 25-26)
Marx argued that Capitalism is principle exist and develop on its own, without need to expand into surrounding pre-capitalist societies. In fact, however, Capitalism emerged in a wider pre-capitalist world. According to, Marx’s Theory of Origins of Capitalism, and its expansion at the expense of other modes of production. (Brewer, 2001)

Marx did not have a generic term to describe the rule of a more advanced nation state over a more backward area. We have used the term Colonialism, which has been widely adopted since. When Marx himself used this term it was usually to refer to European settlement in areas from which the indigenous inhabitants had been expelled. (Ibid)

Marx observed that production is always social; Robinson Crusoe is a myth. Seen from a technical, physical point of view (the forces of production) or in terms of the actual activity of work (the labour process), production is the activity of human beings working in the natural environment to modify it to meet their needs (Brewer, 2001). As a social process, however, it also involves relations between people, the (social) relations of production, which govern access to the means of production and the use of the product. According to that, These relations are not a matter of deliberate choice; the organization of production in, say, Europe today is not the result of a conscious decision that wage labour in capitalist factories is a better system than the serfdom of the Middle Ages or the slave system of Antiquity (Ibid). It is the product of a long process of historical evolution. Marx argued that the analysis of society must start from the structure of social relations, not from individual choices or motivations as it stated by Marx (1976):

“In the social production of their existence, men enter into definite, necessary relations, which are independent of their will, namely relations of production corresponding to a determinate stage of development of their material forces of production. The totality of these relations of production constitutes the economic structure of society, the real foundation on which there arises a legal and political superstructure and to which there correspond definite forms of
social consciousness. The mode of production of material life conditions the social, political and intellectual life-process in general.” (Marx 1976:3)

Marx’s asserted that the economic foundation ultimately governs the ‘social, political and intellectual life-processes in general’ is one of the most controversial aspects of his work. (Brewer, 2001)

Marx insisted and based on the need for abstraction. Society is too complex to be grasped as a totality, an integrated whole, in a single step. Instead, we must isolate the simplest and most fundamental social relations and build up an abstract representation of how they work and how they fit together. Concepts developed in this way can then be used to construct an analysis of the real (or ‘concrete’) world. (Brewer, 2001)

1.4.1.2 Luxemburg

After Marx’s death in 1883, there was something opening the development of Marxist thought until the early twentieth century, when there was an explosion of Marxist writing. It will deal first with the work of Rosa Luxemburg, before describing the creation of what it shall call the ‘classical’ Marxist Theory of Imperialism, by Hilferding, Bukharin and Lenin. Luxemburg followed Marx much more closely than the other writers mentioned, who developed a distinctly new set of ideas. (Brewer, 2001)

“Luxemburg put forward two distinct arguments. First, she thought that she had detected a logical flaw in Marx’s analysis of expanded reproduction which made it impossible to realize (i.e. to sell) goods corresponding to that part of surplus value destined to be reinvested, without having ‘outside’ (non-capitalist) buyers. For this reason, she argued, capitalism cannot exist in a pure form, but only in conjunction with non-capitalist systems. I shall argue that she was simply wrong on this point. Second, she followed Marx in arguing that capitalism was, in fact, surrounded by pre-capitalist economic formations, and that competitive pressures drive capitalist firms and capitalist states to trade with
these ‘outside’ economies and ultimately to break them up. Accumulation contains a fair amount about the impact of capitalism on pre-capitalist societies which remains relevant despite the failure of her first argument, since its inclusion is justified by the second.” (Brewer, A.2001: 58)

So, in her picture of the world, capitalism existed modes of production, but expanded into its non-capitalist environment, ultimately swallowing it all up. Since she argued and defined that Capitalism needs this non-capitalist environment to survive, it follows that Capitalism’s triumph, the replacement of all pre-capitalist systems, must also be the signal for its collapse. (Brewer, 2001)

Capitalism is the first mode of economy with the weapon of propaganda, a mode which tends to engulf the whole globe and to stamp out all other economies, tolerating no rival at its side. Yet at the same time it is also the first mode of economy which is unable to exist by itself, which needs other economic systems as a medium and soil. (Brewer, 2001)

Finally, this regards to Luxemburg study of Imperialism who focuses in capitalism system.

1.4.1.3 Hobson

J. A. Hobson was not a Marxist, but his influence on later Marxist writers was so great that he cannot be ignored in a study of Marxist Theories. Lenin drew on Hobson’s ideas, and some writers even talk of a ‘Hobson–Lenin’ Theory of Imperialism, though that overstates the similarity between them. So, Baran and Sweezy followed Hobson much more closely than Lenin did, though the similarity between their work and Hobson’s has not been noted as frequently. (Brewer, 2001)

Also, Hobson defined Imperialism as:

“A movement towards conquer and as such was based on fresh ideological constructions. Imperialism took the form of an ideology. It had theoreticians, journalists, pamphleteers, a huge propaganda machine, it was part of the public debate, it was discussed in the parliaments and the royal courts.” (Hobson 2005, orig. 1902 cited in Stathakis, G: 108)
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Therefore, he presents in detail these ideological constructions and the political processes of mobilizing the people in favour of this new political project.

Hobson’s Theory of Imperialism is set out in his Imperialism. He introduced a line of argument in which the emergence of widespread monopoly is said to lead to underconsumption or over-saving, growing foreign investment, and Imperialist Expansion. (Brewer, 2001)

Hobson’s Imperialism was primarily a polemic. He based his case against Imperialism on a cost-benefit analysis, providing that the costs were high, and the alleged benefits either small or altogether illusory (Brewer, 2001). Imperialism, he said, is bad business, a line of argument which goes back to the Classical Economists. He backed the case up with other arguments; Imperialism was bad for democracy, bad for the peoples subjected to foreign rule which deals to whatever the claims of the Imperialists, and so on. (Ibid)

His explanation of Imperialism was a by-product, which has to be disentangled from the Anti-Imperialist polemic. As he stated:

“*The key chapter, ‘the economic taproot of imperialism’, is constructed as a reply to the argument that imperialism is necessary, or at least desirable, to provide an outlet for surplus capital or for surplus products. This idea, which was widely held at the time, has been called ‘the capitalist theory of capitalist imperialism’. It presented a particularly difficult challenge, because it had so much in common with Hobson’s own view.*”

*(Hobson, 1938: 46)*

Hobson’s Theory, then, can be divided into two distinct elements, introduced for rather different reasons. Firstly, Economic theory intended to explain high levels of foreign investment, and to show that it would be unnecessary if income were redistributed. (Brewer, 2001)

Secondly, Political Theory linked foreign investment to Imperialist policies. It is worth noting that these two aspects of the theory need not stand or fall together. It
could be that Hobson was right in his explanation of foreign investment but wrongly believed that it accounted for Imperialism, or that he was right to link imperialism to foreign investment but wrong in explaining the causes of capital export. (Ibid)

1.4.1.4 Hilferding

Between 1900 and 1920, the concept of Imperialism was introduced into Marxist Theory, and a definite theory of Imperialism was constructed, by three writers: Rudolf Hilferding, Nicolai Bukharin and Vladimir Ilyich Lenin. We shall call their theories the ‘classical Marxist theories of Imperialism’, since we use the term ‘classical Marxist’ to mean Marxist writers from Marx to Lenin and Trotsky. (Brewer, 2001)

It is not easy to separate the contributions of these three writers. Hilferding came first, and his focused on the massive Finance Capital contains almost every major point made by the others. It could therefore be argued that he deserves the real credit. He did not, however, put his arguments together into a definite concept of Imperialism (Brewer, 2001). Bukharin, in his Imperialism and World Economy transformed Hilferding’s picture of developments inside the advanced capitalist countries into a coherent theory of the transformation of the world economy. (Ibid)

It is easy to misunderstand the Classical Marxist Theories of Imperialism, since the very word has expanded and altered its meaning. Accordingly, the word ‘Imperialism’ generally refers to the dominance of more developed over less developed countries (Brewer, 2001). For the classical Marxists it meant, primarily, rivalry between major capitalist countries, rivalry expressed in conflict over territory, taking political and military as well as economic forms, and tending, ultimately, to Inter-Imperialist war. The dominance of stronger countries over weaker is certainly implicit in this conception, but the focus is on the struggle for dominance, a struggle between the strongest in which the less developed countries figure mainly as passive battlegrounds, not as active participants.(Ibid)

Hilferding wrote during the build up to the First World War, Bukharin and Lenin after the war had started. The socialist movement had to hammer out a policy towards the war. All three thought of socialist revolution in the advanced countries as the
necessory route towards socialism and the precondition for advance in less developed areas. (Brewer, 2001)

1.4.1.5 Bukharin and Lenin

Bukharin’s Imperialism and World Economy (Bukharin 1972) was written in 1915, though the manuscript was lost for a time, and it was only published after the success of the Russian revolution. Lenin wrote a laudatory preface to it, which was not rediscovered and published until 1927. In the meantime, Lenin himself had written on the same topic. His Imperialism, the Highest Stage of Capitalism (Lenin, VL. 1950) was written in early 1916, in other terms, shortly after the preface to Bukharin’s book, dated December 1915.

Lenin’s pamphlet had a slightly more successful passage through the hazards of underground activity and was published a few months earlier than Bukharin’s. The dating of Lenin’s preface, however, establishes as clearly as one can in such circumstances that Bukharin’s work came before Lenin’s (Brewer, 2001). We start with Bukharin, though it should be noted that Bukharin acknowledged a ‘debt of deep gratitude’ to Lenin, the context suggests that it may simply be for providing the introduction. We make these points not to disparage Lenin but to reclaim for Bukharin the credit that he deserves. Bukharin’s subsequent career was erratic, and he ended by being disgraced and executed in the climactic Stalinist purge. (Ibid)

Bukharin and Lenin used the term ‘Imperialism’ in rather different ways. Bukharin defined it as a policy:

“We speak of imperialism as of a policy of finance capital. However, one may also speak of imperialism as an ideology. In similar way liberalism is on the one hand a policy of industrial Capitalism (free trade, etc.) and on the other it denotes whole Ideology.”

(Bukharin, 1976:110)
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However, he insisted that a policy of conquest only counts as Imperialism if it is the policy of finance capital, and he also argued that it is followed by finance capital (Brewer, 2001). Furthermore, looked at on a world scale, what matters is not the fact that any one particular state follows an Imperialist policy but the rivalry between them; this comes out clearly in his chapter heading: 'Imperialism as the reproduction of capitalist competition on a larger scale’. His argument moves, therefore, from Imperialism as a policy and as an ideology, to Imperialism as a characteristic of the world economy at a particular stage of development. (Ibid)

Lenin took this further by treating Imperialism as a stage in the development of Capitalism. Policies which other writers had called Imperialist are part of the characteristics of this stage, but so are other phenomena including the rise of monopoly. All are subsumed under the single heading, Imperialism. (Arrighi, 1978)

Marxists described narrowly that Imperialism as the domination of one country over another and this has become the most common use of the term. Actually, it concerns as the indirect way of the exploitation.

To sum up, the Old Theories of Imperialism contains as the most interesting areas, which however, were discontinued. The theoretical ventures of Hilferding raised the question of money in Marxist Theory, Luxemburg opened up the space of under-consumption, and globalization in Bukharin gained new theoretical insights (Sathakis, G: ND). Lenin turned much of these theories into a political project of great practical use but that somehow undermined the continuation of the theoretical project itself. (Ibid)

So, each one work contains different issues to determine a basic conception.

1.4.2 New Theories of Imperialism

New theories of Imperialism emerged to discuss globalization and militarization from a different perspective. This work represented by three writers who continued the work of the old theories writers

1.4.2.1 Amin
Amin’s regards as a prominent writer of the dependency school. His recent work tries to update much of the previous arguments in the historical context of the post-1989 world, the American hegemony and globalization. In a major article and three recent books he develops his idea of “Collective Imperialism”. The common interest arises from a different perception of the new oligopolistic structures. (Sathakis, G: 114: N, D)

Amin sees that within the framework of “Collective Imperialism” the conflict among the Triad may become intense as he said.

“The U.S. as are weakening in economic terms may become even more aggressive. Europe, according to Amin, unlike the U.S., shares a different political tradition, giving more emphasis to social and political equality. In effect, I consider that Europe, Russia, China and the South have the option of moving their own way and forming a multi-centre world, leaving aside the American hegemony altogether.”

(Amin, 2006:114)

1.4.2.2 Harvey

Harvey’s work is of a completely different nature. He goes back to Luxemburg in order to indicate that Capitalism is in need to use non-capitalist formations. But, unlike Luxemburg and her under-consumption thesis, he turns into an over-accumulation thesis. In effect, Capitalism is presented as being in a permanent state of over-accumulation, in great need of finding space to expand, space dominated by pre-capitalist formations, which may be turned into capitalist.

In other sense, Harvey brings back the idea of “Primitive Accumulation”, as a permanent characteristic of capitalism, reproduced over and over again. His perception is even stronger than expected. He considers “Primitive Accumulation” as becoming the predominant theme of modern capitalism and the whole globalization project is viewed through this angle. (Harvey, 2003:149)

In other words, for Harvey everything has to do with the devaluation of various assets to be reused as profitable takeovers by over-accumulated capital.

In effect, Harvey identifies privatization and the inclusion of any new economic or geographical space into the market process as the real process of “Primitive
Accumulation” and considers that these two processes have become more important than the classical expanded reproduction process (Brewer, 2001). So, this strong argument leads to a perception of Imperialism as “a result of the rise on importance of accumulation by dispossession”. It symbolizes “the rise of international politics of neo-liberalism and privatization correlates with the visitation of periodic bouts of predatory devaluation of assets in one part of the world or another. And this seems the heart of what contemporary Imperialist practice is about”. (Harvey, 2003: 182)

Briefly, the New Theories of Imperialism, although they seem to make interesting points as to neoliberal era of world Capitalism, they tend to reproduce some of the main deficiencies of the older theories. They are inclined to economise (Harvey), with emphasis on a sense of crisis and with a very simplistic perception of capitalist dynamics. Amin’s approach remains very much within the dependency discourse, with again a rather poor comprehension of the economic and political processes involved, particularly with the rise of new economic powers from the periphery. (Sathakis, G)

1.5 Modernism and Imperialism:

According to Fredrik, J. 2001 defined that:

“Modernism was rethinking that historical phenomenon in new ways, which are not those we have inherited from the participants and the players, the advocates and the practitioners themselves. But this has also been a time, over perhaps an even longer span of years, in which the matter of what imperialism is and how it functions has been a subject of intense debate and discussion among the theorists, and not only the economists, the historians, and the political scientists”. (Fredrik, J:43)

A range of very complex theories and models indeed probably more incomprehensible than most forms of contemporary literary theory have come into being which any serious discussion of this issue has to acknowledge. Any discussion of the relationship of Modernism and Imperialism will therefore generally require (Fredrik, J.2001). It is, however, important to be clear in advance of what that topic is:
it will not, in the present case, involve what can be called the Literature of Imperialism, since that literature (Kipling, Rider Haggard, Verne, Wells) is by and large not modernist in any formal sense, and, emerging from sub-canonical genres like the adventure tale, remained "minor" or "marginal" during the hegemony of the modern and its ideology and values (even Conrad explicitly draws on more archaic story telling forms).(Ibid)

Concerning that, modernist representation emerges, and this is indeed in general the relationship of formal and cultural change to what we have called its social "determinants," which present a radically altered situation (new raw materials of a social, psychological, or physical type) to which a fresh and unprecedented aesthetic response is demanded, generally by way of formal, structural, and linguistic invention.

one's simplest first thought, faced with this problem of a global space that like the fourth dimension somehow constitutively escapes you, is no doubt to make a map: nor is Ulysses by any means the first, let alone the only, literary work of the Imperialist period that stakes its bet on the properties of maps (Fredrik, 2001). The very title of Conrad's Heart of Darkness, whatever other resonances it comes to have, is literally determined by the reference to cartography. But cartography is not the solution, but rather the problem, at least in its ideal epistemological form as social cognitive mapping on the global scale. The map, if there is to be one, must somehow emerge from the demands and constraints of the spatial perceptions of the individual; and since Britain is generally thought of as the quintessential Imperialist power.(Ibid)

**Conclusion**

Throughout this chapter, we explain the idea of Imperialism which has been or used in the history to mean different things depending on the historical context. Also, we show its movements and developments in various ways in order to its accomplishment to Colonialism. So, we deduce that Imperialism regards as a hegemony which affect in all fields. Moreover, the theories are the prominent which appears the structure of our study.
Chapter Two: Critical Review
Introduction

Conrad’s *Heart of Darkness* has received and continues to receive much of critical attentions for its individual, social and political implications. The literary critics see that it embodies various themes such as: Imperialism which is the most fixable theme, makes readers discovers different aspects, its depth and ways of this exploitation, colonialism, appearance and reality and good and evil.

When reading *Heart of Darkness* we notice that Conrad describes the novel in the indirect words which make readers depict and understand his aims. According to that, he focuses in different significant symbols which attract reader’s implications. So, we try to analyse *Heart of Darkness* in all its aspects.

2.1 The Context in *Heart of Darkness*

The context of *Heart of Darkness* provides us with more insights into the understanding of the novel and the techniques applied by the writer like the psychological background which shows Conrad’s interest in nature and behaviour of human kind which face variations according to the circumstances in which they are found.

In trying to analyze Heart of Darkness, Joicelyne Baines (1960) expressed her grave reservation concerning the possibility of elucidating Conrad’s intentions:

“...the power and fascination of Heart of Darkness rests upon the tale’s elusiveness and ambiguity ....one wonders Whether Conrad was always clear as to his intention and Whether one is justified in trying to unravel the story to the extent of imparting a coherent meaning to it”

(Baines, J cited in Mme. Mega: 47)

This is due to the writer’s thematic and stylistic complexities which lead the critic Baines to be reserving as far as the writer’s message is concerned.

In the context of literary criticism, it is important to situate the novel in its appropriate context of appearance: the historical, the ideological, the personal, and the psychological background.
2.2 Heart of Darkness Major Characters

2.2.1 Marlow

The narrator of the story, Charlie Marlow, along with Kurtz and the Russian adventurer, is the third character to have seen the 'Heart of Darkness'. Like Kurtz, but unlike the Russian adventurer, he is conscious of the darkness around him, its debilitating and demoralizing effects, however he has enough experience and innate strength to counteract it and being conscious of it he is able to describe it through the narration. (Shestopaloff, K .2003)

Marlow's words are in effect Conrad's words as the author did travel to the jungles and this trip did have a lasting effect on him. In addition to stating the core facts, Marlow's narrative is punctuated with comments that may be interpreted as sarcastic or somewhat nihilistic on first impression, however they are often too pithy and contain too many kernels of truth be classified as that (Shestopaloff, K .2003) . They serve to keep the reader aware of the actual situation and not let them fill in the blanks with prior conceptions as few have seen what is being described. Contrasting this with Kurtz's pamphlet on civilizing the natives that had 'no practical hints to interrupt the magic current of phrases', Marlow's narrative does the exact opposite, it always keeps the reader grounded, even if somewhat uncertain. (Ibid)

It is through Marlow's character that we learn when faced with a situation like the darkness. Firstly it should be noted that Marlow is also an adventurer, though he has kept to the more civilized parts of the world for most of his travels, his trip to the heart of the Congo certainly tested his qualities. He is a shrewd judge of character as can be seen by his comments about the other characters in the book. Likewise he carries with him the qualities of a civilized individual. Firstly, unlike the other Pilgrims at the station, he worked. He had a specific objective to fix the steamboat and he worked at that objective until it was achieved. (Shestopaloff, K .2003)

Similarly, during the trip he had to keep the steamboat going by fixing leaking pipes while making sure that he did not sink the boat on the trip upriver, a difficult task by his own admission. His actions are consistent with what he said in the
beginning about efficiency, he did his best to be efficient and do his job and although he may not have liked it, he still did it because he understood the alternative was degradation. Marlow can also react effectively when necessary, as demonstrated by his encounter with Kurtz, when the latter left the steamer to go back to his station. His actions were decisive and resolved the situation, again keeping in mind that decisiveness and solutions are scarce in the entire narrative. Thus, along with the Russian adventurer, Marlow is someone what successfully survived the *Heart of Darkness*.

His method however was different; because Marlow was conscious of the situation, he had to rally all his strength in order to counteract his surroundings. It should be noted that there are a number of interesting similarities between Marlow and the Russian adventurer. Both are civilized individuals at the core, neither deviated from the principles they brought with them to the jungle. Both are also monolithic at the core, neither bent their actions to make them suit the immediate situation or succumb to primitive impulse. They only differ in the dimensions of intellect and their commitments to adventure. (Shestopaloff, K .2003)

Though Marlow is clearly an adventurer, he does not have that absolute commitment to it; he did not strike out into the jungle alone with virtually nothing after arriving at some random trading station. On the other hand, while the Russian's mind is obviously sharp as he was able to survive the wilderness, Marlow is the superior intellect, as he was able to understand who Kurtz was. He was able to appreciate Kurtz's intellect and eloquence but was also able to look past that to see the empty core. Regardless of the differences though, Marlow had the necessary qualities to stand his ground against the darkness. (Ibid)

**2.2.2 Kurtz**

Kurtz is in many ways the goal the narration moves towards, but he is not its main subject. He is one of the main characters, but the interpretation of his actions is only useful when compared to those of other characters. On the surface Kurtz is the embodiment of civilization, whether it is his pamphlet on the natives or his discussions with the Russian adventurer about higher order material like love, justice and the conduct of life. He had both the intellect to understand these things and the eloquence to convey them in an effective manner (Shestopaloff, K .2003). It was never made
clear exactly what he did before coming to the Congo, but the consensus was that he would be or was successful in all of the things he chose to attempt, suggested occupations were writer, musician, artist or a leader of an extremist party.

In all of this the talents of Kurtz cannot be doubted and he was supposed to represent all of Europe as 'all Europe contributed to the making of Kurtz'. He was also supposedly embodied with all the best ideals of civilization. Thus equipped, in intellect, training and with the backing of the Company, he set out to the jungle not only to get ivory and make money, but also to bring light to the 'darkness'. He set out, and was destroyed. It is this defeat that emphasizes the qualities that are necessary, beyond what Kurtz had, to form a foundation for civilization. (Ibid)

Firstly, Kurtz was sent out with a mandate to not only get ivory, but to also spread civilization. He even wrote a very eloquent treatise concerning the latter, the one that Marlow read. He was very successful in the primary objective, he did obtain lots of ivory, which earned him the contempt of the other Pilgrims, but owing to his high position, none considered doing anything against him.

Kurtz decided to leave the Inner Station and return with a fleet of canoes carrying his ivory, but turned back about half-way. We see the internal conflict of Kurtz, on the one hand, he understands that staying in the jungle is not a good idea, but this reason is not enough to counteract the lure of remaining. In addition to being intelligent Kurtz is also an ambitious and power hungry individual and the jungle allows him to realize these qualities, to his own detriment. (Shestopaloff, K. 2003)

In the jungle, he could do anything he wanted. Once he was allowed to indulge himself, he was unable to stop. As Marlow notes, the jungle 'whispered to him things about himself which he did not know, things of which he had no conception of'. Thus it came to pass that the person sent with a mission to civilize instead ended up playing out his fantasies by subjugating several tribes and becoming a local king. The execution of 'rebels' and the taking of a shipment of ivory from the Russian 'because he could do whatever he wanted' and 'would not listen to reason' illustrate his changed outlook. (Ibid)
Kurtz participation in native rituals is a continuation of this assumptions. Once he started, he was unable to stop, as it was part of his nature to go with the flow, he was 'hollow at the core'. Thus the longer he stayed the less civilized he became and the more he descended into carnal pleasures and otherwise (Shestopaloff, K .2003). Unfortunately for Kurtz, he also understood what was happening to him but he was unable to reverse this. His demise was slow and painful. At first the understanding must have been intuitive, but at the end he was fully conscious of it, hence the last words to sum up his life's path: 'the horror! the horror!' That Kurtz was able to comment on his experiences, something that even Marlow was unable to do when he nearly died, indicates that he was conscious of his fall; the knowledge did come to him in the end.(Ibid)

2.2.3 General Manager

He owes his success to a hardly constitution that allows him to outlive all his competitors. He average in appearance and unremarkable in abilities, but he possesses a strange capacity to produce uneasiness in those around him, keeping everyone sufficiently unsettled for him to exert his control over them.

2.2.4 Brickmaker

The Brickmaker, whom Marlow meets at the central station, is a favourite of the manager and seems to be a kind of corporate spy. He never actually produces any bricks, as he is supposedly waiting for some essential element that is never delivered. He is petty and conniving and assumes that other people are too.

2.2.5 Chief accountant

An efficient worker with an incredible habit of dressing up in spotless whites and keeping himself absolutely tidy despite the squalor and heat of the Outer Station, were he lives and works. He is one of the few colonials who seem to have accomplished anything; he has trained a native woman to care for his wardrobe.

2.2.6 Pilgrims

They carry long wooden staves with them everywhere, reminding Marlow of traditional religious travellers. They all want to be appointed to a station so that they can trade for ivory and earn a commission, but none of them actually takes any effective steps toward achieving this goal. They are obsessed with keeping up a veneer
of civilization and proper conduct, and are motivated entirely by self-interest. They hate the natives and treat them like animals, although in their greed and ridiculousness they appear less than human themselves.

2.3 Themes

2.3.1 Imperialism

*Heart of Darkness* explores different surrounding imperialism in complicated ways. As Marlow travels from the Outer Station to the Central Station and finally up the river to the Inner Station, he encounters scenes of torture, cruelty, and near-slavery. At the very least, the incidental scenery of the book offers a harsh picture of colonial enterprise. The impetus behind Marlow’s adventures, too, has to do with the hypocrisy inherent in the rhetoric used to justify imperialism. The men who work for the Company describe what they do as “trade,” and their treatment of native Africans is part of a benevolent project of “civilization.” Kurtz, on the other hand, is open about the fact that he does not trade but rather takes ivory by force, and he describes his own treatment of the natives with the words “suppression” and “extermination”: he does not hide the fact that he rules through violence and intimidation. His perverse honesty leads to his downfall, as his success threatens to expose the evil practices behind European activity in Africa. However, for Marlow as much as for Kurtz or for the Company, Africans in this book are mostly objects: Marlow refers to his helmsman as a piece of machinery, and Kurtz’s African mistress is at best a piece of statuary.

*Heart of Darkness* participates in an oppression of nonwhites that is much more sinister and much harder to remedy than the open abuses of Kurtz or the Company’s men. Africans become for Marlow a mere backdrop, a human screen against which he can play out his philosophical and existential struggles. Their existence and their exoticism enable his self-contemplation. This kind of dehumanization is harder to identify than colonial violence or open racism. While *Heart of Darkness* offers a powerful condemnation of the hypocritical operations of imperialism, it also presents a set of issues surrounding race that is ultimately troubling.
2.3.2 Colonialism

Marlow's story in *Heart of Darkness* takes place in the Belgian Congo, the most notorious European colony in Africa for its greed and brutalization of the native people. In its depiction of the monstrous wastefulness and casual cruelty of the colonial agents toward the African natives, *Heart of Darkness* reveals the utter hypocrisy of the entire colonial effort. In Europe, colonization of Africa was justified on the grounds that not only would it bring wealth to Europe; it would also civilize and educate the "savage" African natives. *Heart of Darkness* shows that in practice the European colonizers used the high ideals of colonization as a cover to allow them to viciously rip whatever wealth they could from Africa.

Unlike most novels that focus on the evils of colonialism, *Heart of Darkness* pays more attention to the damage that colonization does to the souls of white colonizers than it does to the physical death and devastation unleashed on the black natives. Though this focus on the white colonizers makes the novella somewhat unbalanced, it does allow *Heart of Darkness* to extend its criticism of colonialism all the way back to its corrupt source, the "civilization" of Europe.

2.3.3 Racism

Critics alike often argue about whether *Heart of Darkness* is a racist book. Some argue that the book depicts Europeans as superior to Africans, while others believe the novel attacks colonialism and therefore is not racist. There is the evidence in the book that supports both sides of the argument, which is another way of saying that the book's actual stance on the relationship between blacks and whites is not itself black and white.

*Heart of Darkness* attacks colonialism as a deeply flawed enterprise run by corrupt and hollow white men who perpetrate mass destruction on the native population of Africa, and the novel seems to equate darkness with truth and whiteness with hollow trickery and lies. So *Heart of Darkness* argues that the Africans are less corrupt and in that sense superior to white people, but its argument for the superiority of Africans is based on a foundation of racism.
Marlow, and *Heart of Darkness*, take the rather patronizing view that the black natives are primitive and therefore innocent while the white colonizers are sophisticated and therefore corrupt. This take on colonization is certainly not "politically correct," and can be legitimately called racist because it treats the natives like objects rather than as thinking people.

### 2.3.4 The Absurdity of Evil

The novel is an exploration of ambiguity and moral confusion. It explodes the idea of the proverbial choice between the lesser of two evils. As the idealistic Marlow is forced to align himself with either the hypocritical and malicious colonial bureaucracy or the openly malevolent, rule-defying Kurtz, it becomes increasingly clear that to try to judge either alternative is an act of folly: how can moral standards or social values be relevant in judging evil? Is there such thing as insanity in a world that has already gone insane? The number of ridiculous situations Marlow witnesses act as reflections of the larger issue: at one station, for instance, he sees a man trying to carry water in a bucket with a large hole in it.

At the Outer Station, he watches native laborers blast away at a hillside with no particular goal in mind. The absurd involves both insignificant silliness and life-or-death issues, often simultaneously. That the serious and the mundane are treated similarly suggests a profound moral confusion and a tremendous hypocrisy: it is terrifying that Kurtz’s homicidal megalomania and a leaky bucket provoke essentially the same reaction from Marlow.

### 2.4 Symbols in Heart of Darkness

Indeed, Conrad’s use different symbols which he employed to transmit his message to readers. Since the function of literature is to express the universal through the particular, fog, woman, the river, ivory are considered as this particular symbols implying universal meanings, the fact that makes *Heart of Darkness* to be considered among the serious literary works:

“... *It (symbolism) is present in every work of fiction worthy of serious consideration, and indeed is the thing which makes fictional literature “serious”.*"
Concerning this definition Conrad’s used different symbols to receipt to reader his point of view such as:

2.4.1 Fog

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, meaning that he has no idea where he’s going and no idea whether peril or open water lies ahead.

2.4.2 Women

Both Kurtz’s Intended and his African mistress function as blank slates upon which the values and the wealth of their respective societies can be displayed. Marlow frequently claims that women are the keepers of naïve illusions; although this sounds condemnatory, such a role is in fact crucial, as these naïve illusions are at the root of the social fictions that justify economic enterprise and colonial expansion. In return, the women are the beneficiaries of much of the resulting wealth, and they become objects upon which men can display their own success and status.

2.4.3 The River

The Congo River is the key to Africa for Europeans. It allows them access to the center of the continent without having to physically cross it; in other words, it allows the white man to remain always separate or outside.

Africa is thus reduced to a series of two-dimensional scenes that flash by Marlow’s steamer as he travels upriver. The river also seems to want to expel Europeans from Africa altogether: its current makes travel upriver slow and difficult, but the flow of water makes travel downriver, back toward “civilization,” rapid and seemingly inevitable. Marlow’s struggles with the river as he travels upstream toward Kurtz reflect his struggles to understand the situation in which he has found himself.
Chapter Two

Heart of Darkness

The ease with which he journeys back downstream, on the other hand, mirrors his acquiescence to Kurtz and his “choice of nightmares.”

2.4.4 Ivory

Ivory is the physical symbol of the greed and runaway ambition of the Europeans. They are willing to do anything, include sacrifice their own humanity, in pursuit of this treasure.

Conclusion

To sum up, in this chapter we show the reflection of Imperialism in Conrad’s novel. Moreover, we would like to clarify its realities which make the Imperialists control these nations. What makes Conrad written this novel is his depth feelings, thoughts and influence on people.
Chapter Three: Investigating the theme of Imperialism in *Heart of Darkness*
Chapter Three

Introduction

In this chapter, we are going to introduce some quotes to illustrate this topic. Imperialism, Racism and Colonialism regard as main themes which appear in various parts of our study of novel “Heart of Darkness” by different fields. Also, Conrad’s novel has a strong relation with Civilization and Darkness.

3.1 Civilization and Darkness

Civilization defines as a method which examines how individuals coming from a civilized environment react to one that is diametrically opposite. So, this environment, “The Darkness” prevails in the jungle. Also, the “Heart of Darkness” predominates in the absolute depths of the jungle. According to actions, reactions and interactions chose to come to the jungle with their surrounding environment, they were products of civilization and they all came from societies (Shestopaloff, 2013). The concept of civilization as described in Heart of Darkness does not focus on the material aspects, but rather on the social and humanistic aspects that define civilized society. For example, the Company is a civilized presence, it has stations in the jungle, each station has a function and some agents assigned to it with the goal of keeping ivory shipments moving. The 'darkness' is the second amorphous entity in the novel. (Ibid)

It is never clearly defined what the darkness is but one gets the general impression that it is a mix of the emotional and the physical, a sort of presence. the ‘darkness’ doesn't bring anything good, they can't react in an organized manner as this has already failed them, so they react in the way that takes the least effort, on base instinct. There are many problems with doing this since these types of actions lack foresight and promote folly, things that Conrad cautions the reader about. This seems to be the general mechanic in which the 'darkness' operates. (Shestopaloff, 2013)

3.2 Heart of Darkness significant examples

3.2.1 Imperialism Vs Devil

Imperialism considers as crucial way which has correlation to the devil works of Imperialists. So, in this quote we can shows or illustrate these correlations.
“I have seen the devil of violence, and the devil of greed and the devil of hot desire; but, by all the starts! These were strong, lusty, red-eyed devil, that swayed and drove men—men, I tell you. But as I stood in this hillside, I foresaw that in the blinding sunshine of that land I would become acquainted with a flabby, pretending, weak-eyed devil of rapacious and pitiless folly”

(HD: 23)

Concerning, this quote the narrator introduced and described the evil works of this nation by using various concepts of “devil” item such as the use of nouns to emphasize the writer aims “violence, greed, hot desire and so on.

3.2.2 Imperialism Vs Racism

Also, Imperialism has a deeply connection to the racism field which regards as preliminary concept to the indirect ways to obsess the properties of this nation.

“Black shapes crouched, lay, sat between the trees leaning against the trunks, clinging to the earth, half coming out, out effaced within the dim light, in all the attitudes of pain, abandonment, and despair. Another mine on the cliff went off, followed by a slight shudder of the soil under my feet. The work was going on. The work! And this was the place where some of the helpers had withdrawn to die. They are dying slowly- it was very clear. They were not enemies, they were not criminals, and they were nothing earthly now, nothing but black shadows of disease and starvation, laying confusedly in the greenish gloom.”

(HD: 24)
This passage leads to the indirect ways which enemies when colonizing the native people by diffusing (circulating) everywhere to dominate everything.

### 3.2.3 Imperialism Vs Ivory

In this passage the word ivory leads as a source of the wealth which makes Imperialists settles this nation.

> “The word ‘ivory’ rang in the air, was whispered, was sighed. You would think they were praying to it. A taint of imbecile rapacity blew through it all, like a whiff from some corpse. By Jove! I’ve never seen anything so unreal in my life. And outside, the silent wilderness surrounding this cleared speck on the earth struck me as something great and invincible, like evil or truth, waiting patiently for the passing away of this fantastic invasion.”

(HD: 33)

In this quote, the word “ivory” has taken on a life of its own for the men who work for the Company. To them, it is far more than the tusk of an elephant; it represents economic freedom, social advancement, and an escape from a life of being an employee. The word has lost all connection to any physical reality and has itself become an object of worship. Marlow’s reference to a decaying corpse is both literal and figurative: elephants and native Africans both die as a result of the white man’s pursuit of ivory, and the entire enterprise is rotten at the core. The cruelties and the greed are both part of a greater, timeless evil, yet they are petty in the scheme of the greater order of the natural world.

### 3.2.4 Imperialism Vs Marlow’s thoughts
Actually, in *Heart of Darkness* Marlow’s character usually represents as faithful man who feels about his nation and people difficulties. Also, his strong personality which makes him fights these white men.

“In a few days the Eldorado Expedition went into the patient wilderness that closed upon it as the se closes over a diver. Long afterwards the news came that all the donkeys were dead. I know nothing as to the fate of the less valuable animals. They, no doubt, like the rest of us, found what they deserved. I did not inquire.”

(HD: 48)

The dry irony of this quote is characteristic of Marlow, who by this point has truly come to see white men as the “less valuable animals.” Although he chalks up the Expedition’s fate to some idea of destiny or just reward, Marlow has already come to distrust such moral formulations; this is why he does not seek further information about the Expedition. Again he mentions a “patient wilderness”; the Expedition’s fate is insignificant in the face of larger catastrophes and even less meaningful when considered in the scope of nature’s time frame.

### 3.2.5 Imperialism Vs Colonialism and inhumanity

This important quote deals to distinct the inhuman faces which Conrad stated in his novel.

“It was unearthly, and the men were—No, they were not inhuman. Well, you know, that was the worst of it—the 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. Yes, it was ugly enough; but if you were man enough you would admit to yourself that there was in you just the faintest trace of a response to the terrible frankness of that noise, a dim suspicion
As Marlow journeys up the river toward the Inner Station, he catches occasional glimpses of native villages along the riverbanks. More often, though, he simply hears things as drums, chants, howls. These engage his imagination, and the fact that they do so troubles him, because it suggests, as he says, a “kinship” with these men, whom he has so far been able to classify as “inhuman”. Moreover, Conrad illustrates his writing to show the inhumanity faces by using different verbs such as: howled, leaped, spun, and made horrid faces and so on. These moments allow for a reading of *Heart of Darkness* that is much more critical of Colonialism and much more Ironic.

### 3.2.6 Imperialism Vs the River

The River is a mainly way which facilitate Imperialists hegemony.

> “The brown current ran swiftly out of the heart of darkness, bearing us down towards the sea with twice the speed of our upward progress; and Kurtz’s life was running swiftly, too, ebbing, ebbing out of his heart into the sea of inexorable time. . . . I saw the time approaching when I would be left alone of the party of ‘unsound method.’”

(HD: 97)

This quote, which comes as the steamer begins its voyage back from the Inner Station with Kurtz and his ivory aboard, brings together the images of the river and the “*Heart of Darkness*” which it penetrates. The river is something that separates Marlow from the African interior.

Furthermore, despite its “brown current,” the river brings him back to white civilization. The first sentence of this quote suggests that Marlow and Kurtz have been
able to leave the “heart of darkness” behind, but Kurtz’s life seems to be receding along with the “darkness,” and Marlow, too, has been permanently scarred by it.

**Conclusion:**

This briefly analysis shows different attitudes of Imperialism in Conrad’s *Heart of Darkness* and defecates it’s mainly aspects. Also, the novel creates, devotes and interprets specific methods which make Imperialists control these nations.
General Conclusion
In this research work, we have tried to define briefly two major trends of analysis in order to oppose them and find out what relations, reasons and results hold them which are Imperialism and Conrad’s *Heart of Darkness*.

Our research divided into three chapters each one has a main aim, so the first chapter deals to define and open the light to all what is related to Imperialism, the second chapter lead to describe and analyse Conrad’s *Heart of Darkness* novel and the impact of various themes which are related to Imperialism such as: Colonialism and Racism, therefore, it makes us determines a basic ideas while the third chapter carries to exemplify different quotes to make us understand and illustrate what is a research about.

Indeed, this study presents major concepts that make a great deal of sense and explains much about how Imperialism system operated and influenced in Conrad’s modern work “*Heart of Darkness*”. It leads with description different issues which affect human beings; also the purpose of this study is to mention powerful nations and their efforts to capture the weak nation’s properties. Moreover, “Marlow” character is a heroic because of discovering colonizing nations. Also, “Kurtz” character which follows the devil works.

Concerning this study, it treats to deduce different thematic aspects which make Conrad’s express his thoughts to evaluate this prominent idea of *Heart of Darkness*. Also it attempt to interpret and provide the writer’s insights and aims. The study also explores Conrad’s paradigm of Imperialism, its content, intentions and, finally, its limitations.

Actually, Conrad seems as a prominent writer who expresses his feelings, emotions to allow and realize us to historical moments.

Finally, we can say that Conrad’s regards as mainly writer who examine and interpret the influence of the indirect ways of Imperialism and who treats all domains.
**General conclusion**

The study points of view tackles to solve difficulties which make students fail in analysing literary texts. So, we would suggest ways to make teachers follow them:

1- Teachers must allow students to understand ambiguous expressions.

2- They must allow them to express their opinions, achievements, thoughts, recognitions and rewards to literary texts.

3- Before analysing literary texts students should know about a historical era of the author and his aims, interpretations of his study.

4- Student must extract all the stylistic devices and its relations to literary texts
Appendix
General Overview about Conrad’s Heart of Darkness

According to Bradbury, M & Mcfarlane, J (1991) described Heart of Darkness novel to put readers point of view to understand it depth meaning.

Joseph Conrad is one of the most consistent and the major figure in Modern literature writers in English; from about 1897. Perhaps his most distinctive treatment of what has generally become a major theme in modern literature is his Heart of Darkness (1902): “the irreconcilable antagonism between egoism, the moving force of the world, and altruism, its essential morality”. Without Marlow, the special and contemplative narrator, the novel would probably be the most elaborate black and white picture in history literature.

On the one side we have Kurtz, the absolute idealistic (and absolute barbarian), the romantic egoist, the self-styled lord of the jungle, the monstrous product of Europe who by the awakening of forgotten and brutal instincts, by the memory of gratified and monstrous passion had been driven out to the edge of the forest, to the bush, towards the gleam of fires, the throb of drums, the drone of weird incantation, who had stretched his unlawful soul beyond the bounds of permitted aspirations, Kurtz, the extremist of charismatic attraction, “essentially a great musician”- one is reminded of Nietzsche’s view of music as a Dionysian art is a “voice speaking from beyond the threshold of an external darkness”, a titanic creature of sombre pride and ruthless power who lives and dies in the active knowledge of evil: “the horror! The horror!” on the other side we have the members of the Eldorado exploring expedition, sordid profiteers and reckless exploiters “the dead cats of civilization”. And we have European, “the dust-bin of progress”, the doomed culture whose knowledge of life and commonplace assurance of safety is no more than an irritating pretence. (Bradbury, M & Mcfarlane, J .1991)

But Marlow becomes the authoritative, if ambiguous, mediator between the two worlds. Whilst he is attracted by Kurtz, his originally vague interest in Africa turns into an active quest for Kurtz and what he presents- he does not lose his ability to see his hero as both an inspiration and warning. As Lawrence Graver puts it: “Just as all Europe contributed to making of Kurtz, so in another sense did it contribute to the
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making of Marlow, the man who comes to the wilderness protected by certain defences against the Darkness", these defences—courage, loyalty and pragmatism are tested and shown to be artificial props against a force that is clearly more natural. But Marlow accepts them as necessary and certainly preferable to no defences at all. (Ibid)

Conrad’s narrative provides an intriguing glimpse across the boundaries of conventional morality; it explores a territory beyond good and evil and points with unrestrained frankness to the ecstasy and danger of living.

Plot Summary

Heart of Darkness starts events by the famous Conrad’s major places who wrote his works “The Nellie” and centres around Marlow and his journey up the Congo River to meet Kurtz, considers being an idealistic man of great abilities. Marlow takes jobs as a riverboat captain with the company, a Belgian concern organized to trade in the Congo. As travels to Africa and then up the Congo, Marlow encounters widespread inefficiency and brutality in company’s stations. The native inhabitants of the region have been forced into the company’s service, and they suffer terribly from overwork and treatment at the hands of the company’s agents. The cruelty and squalor of imperial enterprise contrasts sharply with the impassive and majestic jungle that surrounds the white man’s settlements, making them appear to be tiny islands amidst a vast Darkness.

According to that, Marlow arrives at the central station, run by the general manager, an unwholesome, he finds that his steamship has been sunk and spends several months waiting for parts to repair it; his interest in Kurtz grows during this period. The manager and his favourite, the brickmaker, seem to fear Kurtz as a threat to their position. Kurtz rumoured to be ill.

Marlow eventually gets the parts he needs to repair his ship, and he and the manager set out with a few agents and crew cannibals on a long, difficult voyage up the river. The dense jungle and the oppressive silence make everyone aboard a little jumpy and occasional glimpse of native village or the sound of drums works the pilgrims into frenzy.

Marlow and his crew come across a hut with stacked firewood, together with a note saying that the wood is for them but that they should approach cautiously.
Shortly after the streamer has taken on the fire wood, it is surrounded by a dense fog. When the fog clears, the ship is attacked by an unseen band of native. Who fire arrows from the safety of the forest. The Africa helmsman is killed before Marlow frightens the native away with the ship’s stream whistle. Not long after, Marlow and his companions arrive at Kurtz’s inner station, expecting to find him dead, but a half crazed Russian trader, who meets them as they come ashore, assure them that everything is fine and informs them that he is one who left the wood. The Russian claims that Kurtz has emerged his mind and can not be subjected to the same moral judgement as normal people.

Apparently, Kurtz has established himself as a god with the natives and has gone on brutal raids in the surrounding territory in search of ivory. The collection of served heads adorning the fence posts around the station attests to his ‘methods’. The pilgrims bring Kurtz out of the station-house on a stretcher, and a large group of native warriors pours out of the forest and surrounds them. Kurtz speaks to them and the natives disappear into the woods.

The manager brings Kurtz, who is quite ill, aboard the streamer. A beautiful native woman, apparently Kurtz’s mistress, appears on the shore and stares out at ship. The Russian implies that she is somehow involved with Kurtz and has caused trouble before through her influence over him. The Russian reveals to Marlow, after swearing his to secrecy, that Kurtz had order that the attack on the steamer to make them believe he was dead in order that they might turn back and leave him to his plans. The Russian then leaves bye Canoe, fearing the displeasure of the manager. Kurtz disappears in the night, and Marlow goes out in search of him, finding him crawling on all fours toward the native camp. Marlow stops him and convinces to return to the ship. They set off down the river the next morning, but Kurtz’s health is failing fast.

Marlow listens to Kurtz talk while he pilots the ship, and Kurtz entrusts Marlow with packet of personal documents, including an eloquent pamphlet on civilizing the savages which ends with a scrawled message that says, “Exterminate all the brutes!” the streamer breaks down, and they have to stop for repairs.

Kurtz dies, uttering his last words “The horror! The horror! In the presence of the confuse Marlow. Marlow falls ill soon after and barely survives. Eventually, he returns
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to Europe and goes to see Kurtz’s intended (his fiancée). She is still in mourning, even though it has been over a year since Kurtz’s death, and she praises him as a paragon of virtue and achievement. She asks what his last words were, but Marlow can not bring himself to shatter her illusions with the truth, instead, he tells her that Kurtz’s last word was her name.
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Abstract

The present study deals with the theme of Imperialism in Conrad’s *Heart of Darkness* which traces the hypocrisy of Belgian Imperialists and how in the name of "Civilization", it also tried to accomplish this through selected criticism of journal articles, the study embodied many examples of hypocrisy or the Imperialists through their atrocities upon the innocent people of Congo. This research attempt to clarify and describes different categories of Imperialism which affects in *Heart of Darkness*, the study is divided into three main chapters. The first chapter contains a general overview of Imperialism which follows the Definition, Literature of Imperialism, Theories of Imperialism, The Place of Imperialism in History and Modernism and Imperialism. The second chapter treats to analyse *Heart of Darkness* novel. The third chapter focuses on the study of some examples which illustrates various aspects of Imperialism in *Heart of Darkness*.

**Keywords: Imperialism, Colonialism, Heart of Darkness, Racism, Ivory**

الملخص

تهدف هذه الدراسة إلى دراسة موضوع الإمبريالية في رواية قلب الظلم لجوزيف كونر، التي تتبع سياسة نفاق الإمبريالية البلجيكية و كما تسمى "الحضارة" و حاولنا أيضا تكملة دراسة انتقادات المقالات والجرائد. تجسدت أيضا الدراسة إبراز أمثلة عن النفاق أو الإمبريالية من خلال أعمالهم الوحشية على الأبرياء في الكونغو. ويشير البحث أيضا إلى توضيح و وصف مختلف أصناف الحكم الإمبريالي التي أثرت في رواية قلب الظلم. انقسمت هذه الدراسة إلى ثلاثة فصول، الفصل الأول تضمن وجهة نظر عن الحكم الإمبريالي و التي اتبع التعريف، الأدب، نظريات، مكانة الحكم الإمبريالي في التاريخ و الحداثة و الحكم الإمبريالي. أما الفصل الثاني فقد عالج تحليل رواية قلب الظلم. وفي الأخير ركز الفصل الثالث على دراسة بعض الأمثلة من الرواية التي تبين مختلف مظاهر الإمبريالية في الرواية.

الكلمات المفتاحية: الحكم الإمبريالي - الاستعمار - قلب الظلم - العنصرية - العاج