

MOTIF AND COLONIALISM IN THE HEART OF DARKNESS BY JOSEPH CONRAD

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ABSTRACT

The novella *Heart of Darkness*, written in 1899 by Joseph Conrad, explores the idea of self-discovery and can be considered as a story of initiation. Marlow, the protagonist of the novella, undertakes a boat ride up the Congo River in search of Kurtz, the chief of the Inner Station. However this journey, which can be seen as a journey into the self, one's 'inner spirit'. Conrad uses the journey both in its literal and figurative meanings. Most obvious is Marlow's journey to discover Africa, and the effects of imperialism. On a deeper level, it seems as if Conrad uses the journey to cloak Marlow's true journey into himself. Through the use of the physical journey in *Heart of Darkness*, the reader can see the inner journey that the characters in the novella undertake and the effects that their unconscious has on their thoughts and actions. Marlow's journey from Europe, to the Outer Station and then to the Central Station also tests his ability to distinguish between good and evil since he witnesses such proceedings that draw out a moral judgement from him.

KEY WORDS: motif, colonialism, Imperialism, unconscious

INTRODUCTION

The Journey in *Heart of Darkness* passes not only through the capricious waters that spanning the physical world, but also the paradoxical ocean which exists in the heart of man and all of mankind. Through Marlow's somewhat fanatical eyes one views the enigma that is humanity, and the blurred line between light and dark. It is a voyage into the deepest recesses of the human heart and mind leading to epiphany, enlightenment, and finally spiraling downwards into the crevices of a hell existing within each and every one of us, which is represented by the character of Kurtz. Although through Marlow Conrad depicts a journey into the Congo, his use of symbolism and wordplay divulge that it is something much more profound.

Almost every action, object, and character in Conrad's *Heart of Darkness* has a deeper, more relevant meaning behind it, serving to bring us ever closer to the conclusion that the voyage is indeed an inward one. The first major indication of this is the posture of Marlow as he recounts his journey into the Congo. According to the narrator, "he had the pose of a

Buddha preaching in European clothes and without a lotus-flower”[39]. This lotus position is one typically used for meditation, which is in fact defined as a spiritual journey promoted by a lucidity of thought. Successful meditation leads to a more discerning understanding of human nature and allows one to contemplate the innermost workings of the mind. Therefore Marlow’s stance capitalizes on his true destination, insinuation from the very first pages that his journey is actually within himself.

From the start of Marlow’s tale there are a myriad/symbols relating to the uncharted places of the subconscious, and the journey intended to discover them. For instance, Marlow is lead to a room by two silent women spinning black wool who represent the Fates of Greek mythology, who spin a skein of wool which symbolizes a person’s life. The fact that these women’s thread is black creates an ominous sense of foreboding. There, his attention is drawn to a map and he finds himself enthralled by a large river coursing through the heart of Africa. He notices that the river resembled a snake, and that it was “fascinating”. For some odd reason, this long, sinuous river tempted him, despite its reptilian connotations, which already alerts the reader to danger ahead. The river is akin to the serpent in the biblical story of Adam and Eve, offering the unwitting pair a forbidden fruit-wisdom, and a dark knowledge of oneself.

Throughout the journey, there are repeated references to both life and death. Uncannily, these two are always intertwined. For example, there is a theme of bones which is constantly recurring in Marlow’s story. The Swede mentions a man who died, and whose skeleton was left sprawled on the ground until the grasses began to grow up through his ribcage. The grass represents life, and of course, the skeleton represents death. These two are woven together. Further, there is Kurtz’s obsession with ivory, and according to Marlow he has the appearance of the object of his fixation. From Marlow’s description, Kurtz bears a skeletal resemblance even when he is alive. Conrad’s frequent symbolic combinations of life and death is probably one of his numerous parallels to light and dark, echoing the fact that the two must exist simultaneously-there cannot be one without the other. Conrad’s book is based on the presence of light and dark within everyone, and in Marlow’s journey the question is often posed of which is predominant. There are times when darkness usurps the light, others when it is the opposite. However, the darkness usually tends to prevail.

Conrad is implying that a sense of evil resides in the core of every human, and therefore reigns at the centre of humanity, however veiled by morals, civilization and refinement. This is one of the main facts Marlow ascertains on his journey, for he sees darkness everywhere, even when there is light. Just as the line between light and dark is indistinct, the barrier segregating civilization from savagery is equally obscure. In Africa, Marlow repeatedly encounters natives, and his crew is comprised of twenty cannibals. As they progress deeper into the heart of the forest, one can take note that black people are dehumanized. They are perpetually referred to in animalistic terms, and are treated as such. However, it is these “savages” who survive and thrive in the heart of darkness, and whose ways eventually engulf Kurtz. There is also the indication here that technology, civilization, and refinement have been rendered useless.

Every character thought to be at the pinnacle of cultivation and etiquette either dies or becomes corrupted by his surroundings. It is apparent that civilization is utterly futile in such surroundings. Kurtz serves as a prime example of a civilized gentleman who capitulates to his barbaric side due to his environment. Regardless of the respect and admiration showered upon him by his peers, not to mention the jealousy, he was at heart a hollow man, consumed by his greed for ivory. This is probably why he gave in so readily to his primitive instincts, partaking in the horrendous rituals of the natives, and letting his dark essence become the hub of his actions.

Kurtz is also symbolic of the evil within our society, for people saw him as the “emissary of science and progress”. He represents the person found deep within the recesses of our subconscious, the core of darkness ever-present beneath the gauzy layers of refinement and civility. “one evening coming in with a candle I was startled to hear him say a little tremulously, “I am lying here in the dark waiting for death”[41]. In this quote one can see that, symbolically, Kurtz is so overcome by darkness that he is blind to light. This is also embodied in an oil painting done by Kurtz, depicting a blind folded woman surrounded by darkness but carrying a torch which casts a sinister light over her face. The woman can be taken as a common Western symbol of justice and liberty, things that man has created to differentiate himself from the beasts and savages. The fact that the woman is enshrouded in darkness with only insufficient torchlight to guide her says a lot about the nature of our society.

The culmination of Marlow’s journey leads into the heart of darkness, or in a more worldly sense, Hell. *Heart of Darkness* fosters the allusion that hell is within us, that it is the evil existing deep inside our souls. Marlow visits this place when he finally encounters Kurtz, and his innocent morals are challenged. He views firsthand the inhumanity man is capable of, and the journey begins to take on all the properties of a nightmare. When Kurtz himself is lying on his deathbed, he sees into his own heart, looks his personal hell in full view, and utters things which give Marlow a grim revelation as to what lies within that black abyss. Kurtz’s final words, as he ends his voyage into his bitter core, are “The horror, the horror”! referring to what he sees inside himself.

The journey Marlow undertakes is seemingly in our own world, something which we reside in yet know so little about. One deludes ourselves into believing that one can tame and subdue it, and that it will readily succumb and be moulded to our good intentions. However, just as trying to harness the dark and primal nature within ourselves is impossible, this is an equally unattainable fantasy. Conrad’s world is an embodiment of humanity, its ocean is its heart, and its impenetrable forest is its mind. Through Marlow’s epiphany it is revealed that at the mouth of every river, at the core of every grove, subsists a perpetual darkness encased in light.

Thus, what makes *Heart of Darkness* more than an interesting travelogue and shocking account of horrors is the way that it details-in subtle ways-Marlow’s gradual understanding of what is happening in this far-off region of the world. Like many Europeans-including his creator Marlow longed for adventure and devoured accounts such as those offered by Stanley. But once he arrives in the Congo and sees the terrible “work” taking

place, he can no longer hide under the cover of his comfortable civilization. Instead, all the horrors perpetrated by European traders and agents-typified by Kurtz force him to look into his own soul and find what darkness lies there. In the first half of the novel, Marlow states, “The essentials of this affair lay deep under the surface, beyond my reach”-but by the end of his journey, he will have peeked beneath “the surface” and discovered the inhumanity of which even men such as the once-upstanding Kurtz are capable.

In 1899, eleven years earlier than “*The Secret Sharer*,” Conrad published *Heart of Darkness*, the tale that delineates the archetypal pattern he continued to refine through his career. In this obscure story Conrad wants to communicate his great conviction that, “The long-lived popularity of this book over that last one hundred years rest on “its plot of adventure, its humour, and its plain narrative manner-each incidentally averting the audience’s attention from racist and misogynist undertones” (Scheick, 45).

Marlow is a thirty-two-year-old sailor who has always lived at sea. The novel’s narrator presents Marlow as “a meditating Buddha” because his experiences in the Congo have made him introspective and to a certain degree philosophic and wise. As a young man, Marlow wished to explore the “blank places” on the map because he longed for adventure. His journey up the Congo, however, proves to be much more than a thrilling episode. Instead, his experiences there teach Marlow about the “heart of darkness” found in all men. Many suppress these evil urges, while others succumb to them.

Marlow’s chief qualities are his curiosity and skepticism. Never easily satisfied with others’ seemingly innocent remarks such as those made by the Manager and Brickmaker, Marlow constantly attempts to sift through the obscurities of what others tell him. However, Marlow is no crusader for Truth. He lies to Kurtz’s Intended to save her from a broken heart and ultimately returns to Europe and his home, despite his having been convinced by the Company and Kurtz that civilization is, ultimately, a lie and an institution humans have created to channel their desires for power.

One of the most enigmatic characters in twentieth-century literature, Kurtz, is a petty tyrant, a dying god, an embodiment of Europe, and an assault on European values. These contradictory elements combine to make Kurtz so fascinating to Marlow and so threatening to the Company. Like Marlow, Kurtz also wished to travel to Africa in search of adventure-specifically, to complete great acts of “humanizing, improving, instructing”. Once he tasted the power that could be his in the jungle, Kurtz abandoned his philanthropic ideals and set himself up as a god to the natives at the Inner Station. While he used to worry about the best ways to bring the “light” of civilization to the Congo, he dies as a man believing that the Company should simply “exterminate all the brutes!”.

Kurtz is a dangerous man because he gives the lie to the Company’s “humanistic” intentions in the Congo. He returns more ivory than all the other stations put together, and does so through the use of absolute force. This frightens men like the Manager, who complains of Kurtz “unsound method” although Kurtz is only doing what the Company as a whole is doing without hiding his actions behind a façade of good intentions. Marlow remarks that “All Europe contributed to the making of Kurtz,” and Kurtz’s very existence

proves this to be true. Like the Europeans involved in enterprises such as the Company, he epitomizes the greed and lust running wild that Marlow observes in the Congo. However, unlike the Company, Kurtz is not interested in his image or how he is perceived by “noxious fools” such as the Manager. While Brussels is a “whited sepulcher” of hypocrisy, Kurtz is completely open about his lusts. He tells the Manager he is “not so sick as you’d like to believe”. But this statement is applicable to all Europeans involved in imperialistic empire-building. While labeling Kurtz a morally “sick” man might seem comforting, he is actually an exaggeration of the impulses harbored in the hearts of men everywhere.

The narrator begins speaking as the day is drawing to a close and his descriptions of the sky and weather suggest both beauty and mystery. While his descriptions contribute to the atmosphere aboard the *Nellie*, they also reflect the moral “haze” and “mist” in which Marlow finds himself as he journeys closer and closer to Kurtz. The afternoon is thus like the tale that Marlow will tell: ambiguous, brooding, and, above all, “dark”. The narrator remarks that for Marlow, “the meaning of an episode was not inside like a kernel but outside, enveloping the talk which brought it out only as a glow brings out a haze”[22]. *Heart of Darkness* is as much “about” a man’s witnessing horror as much as it concerns the same man’s struggle to put his experiences into words. The way that Marlow tells his tale, therefore, is as much a part of the novel as the tale itself. Sentences such as this description of the jungle “It was the stillness of an implacable force brooding over an inscrutable intention” and this one about Kurtz’s Report to the Society for the Suppression of Savage Customs-“It gave me the notion of an exotic Immensity ruled by an august Benevolence” thus demonstrate Marlow’s inability to fully articulate the exact meaning of what he saw in the Congo. Like the sky above the *Nellie*, Marlow’s language sometimes becomes “hazy” and fails to illuminate the very subjects that his language is presumably trying to clarify.

Such a contrast between the narrator and Marlow’s attitudes is more readily seen in the way the narrator speaks of what he sees as England’s glorious past. According to him, the Thames is a river that has served the nation in efforts of both trade and exploration. The narrator finds glory and pride in his nation’s past, assured in his knowledge that “knight-errants” of the sea have brought “sparks from the sacred fire” of civilization to the most remote corners of the earth. While these “knights” may have resorted to the “sword”, they have also passed the “torch”, and, in doing so, made the world a more prosperous and civilized place. The narrator knows the men and their ships and speaks of them in a reverential tone. Europe’s past is the history of brave adventures of men conquering the unknown, and, in the process, transforming “the dreams of men” into “the seeds of commonwealths” and “the germs of empires”.

The narrator controlled the Congo until his death in 1908. The Congo was emancipated from Belgium on June 30, 1960. The Belgians did not bring wealth to the colony, and the native Congolese were hoping to enjoy their own economic prosperity. They had been through conquest from foreign countries, the depression, horrible colonial rule, World War I and World War II. The Congolese were ready for independence. The problems of racism, the treatment of the native population as second-class, and the lasting effects of

World War II helped other countries side with the Congolese people in their fight for independence.

Conrad's main purpose in *Heart of Darkness* is to convey a vision of Africa rather than to give a description of its geography or socio-economic state. Africans in *Heart of Darkness* are seen as primitives, savages and inhuman. Savagery and primitiveness are present in every part of the story. Conrad respects savages clapping their hands, stamping their feet, and maintaining their own cultural values and costumes. Marlowe's role in the story is not only an observer of truth, but also the one who sees the attack of the Congo by King Leopold. *Heart of Darkness* projects the image of Africa as the paradox of Europe and therefore of civilization, a place where man's vaunted intelligence and refinement are finally mocked by triumphant bestiality. Conrad spent half a year or more in Leopold II's "Congo Free State" as English speakers tended to call it. His chief focus is on the conflicts and moral ambiguities of Europeans' explorations and development of their colonial empires.

Imperialism is the ideology of empire and submits to its maintenance. Imperialism is based on setting up the control of supplies and goods in weaker countries. During imperialism, some countries have tried to bring civilization and Christianity to savages all over the world. *Heart of Darkness* is derived from Conrad's experiences of his visit to the Congo during the imperialistic region of King Leopold II of Belgium. It is a story about a man's journey in to the center of Africa where he encounters the evils of imperialism and the darkness that pierces the hearts of people. In this fiction, Europe does not present itself as the primary force of progress as proposed by imperialist. It is apparent that the title of *Heart of Darkness* signifies not only a geographical place, but also moral and ethical immorality and addresses itself to Europe's exploration of Africa in the 19th Century. The imperialist imagination that perceived a world of materialistic morality inappropriate social modes and aggressive values has registered in this fiction. The Domino pieces, the keyboard, the Belgian woman wearing a white dress and knitting black wool, dark eyes in a place face, shrunken black heads with teeth signify the imperialistic mentality.

Conrad had imperialistic views on the differences between cultures of the Europeans and the Africans. He described Europeans as being of a higher race than Africans are. He described European's with colour skin, hard working, and upper class citizens who dedicate themselves to establishing imperialism in the Congo. He portrayed the chief accountant as a white person who is a hard working upper-class citizen. In *Heart of Darkness*, Kurtz is an imperialist who recommends bringing enlightenment and improvement to Africa. But when he reached the country, his greed induced him to go after wealth and power. Kurtz himself is aware of the two different intentions in inner self, when he writes; "Each station should be like a beacon on the road towards better things, a center for trade of course, but also for humanizing, improving, instructing"[44]. Marlow hates his colleagues' behaviour and their greed. Consequently, it is annoying for him to see black slaves chained together. As he goes through the station, he detects how the slaves are unhealthy and skinny and some of them are waiting to die. He gives a biscuit to the boy and the boy describes the biscuit as black bones. Marlow is considered to be in a situation where his standards are compromised and his beliefs remain faithful, while Kurtz is in the pursuit of imperialistic ambitions. Kurtz is a

musician, poet, artist and colonial agent and because of this he may be a representative of Western culture.

The manager is the epitome of the negative effects of Imperialism. He is a self-centered, corrupt and an arrogant man. He represents the egotism of the Europeans. His good health symbolizes the ability of Europeans who invaded Africa. He is also the real symbol of the evil and cold-heartedness of imperialists. Overall Kurtz symbolizes Europe as it is moving towards the end of imperialism when the Europeans recognize their harmful actions. Throughout *Heart of Darkness*, Conrad is challenging to convey the message to his readers that imperialism is immoral. Most likely Conrad does not oppose imperialism, but he indicates that the white man is too money-oriented to understand how spiritually motivated the natives are. Conrad's main message is that man's greatest sin is his violence against the weak.

Marlow argues that the minority of the Europeans are critical about the idea of colonialism in spite of the fact that they get benefit from it. That is, they do not approve immoral acts of their citizens, since it is not appropriate to give harm to the other people for the sake of monetary issues. The violence is indispensable part of colonialism for the Europeans and it constantly occurs throughout the novel.

This event is just an example of European violence against the Africans. Besides, it shows the subversion of the novel, since Conrad introduces their own cruelty to English people through an English man. The European chooses to beat the Africans to prevent probable "conflagrations" as stated in the novel:

Heart of Darkness exposes categorically the cruelties of imperialistic exploitation. The natives get the most inhuman treatment at the hands of their white exploiters. The novel tells about the deceit, fraud, robberies, murder, arson and slave trading of the Belgian in Congo. The novel is full of sights of the wretchedness and misery of the natives of the Congo, and the sheer futility of the white man's seemingly useful work. Marlow sees a lot of black people, mostly naked moving like ants. Later, he sees half a dozen men chained to one another and each wearing an iron collar on his neck. These men are criminals, who have violated the laws and are being punished with hard labour under the orders of the white rulers of the country. Marlow feels deeply upset at this sight. Going further he sees black figures crouching under the trees, leaning against the trunks and clinging to the earth. These men were dying slowly. These men were not enemies; they were not criminals.

They were only black figures representing disease and starvation, and lying in a state of confusion in the gloom of the trees. Marlow feels as if he has entered into the gloomy circle of some inferno. Marlow, here, emphasizes the fact that the negroes of Africa are human beings like the white men of Europe. These wretched natives have the right to be treated as human beings by the white Europeans. As Leo Gurko observes: "Throughout, Marlow pronounces the kinship between the howling, screaming Congolese and the rest of humanity, climaxed by the look given him by the dying Negro helmsman, a look creating a 'subtle bond' between them".[29]

Marlow feels pity for the natives unlike the majority of colonizers. Through the end of the novel, the African "others" are presented as the dark side of Europe. Their situation is

shown as the consequence of historical distance. This explanation may seem to strengthen the concept of the Europeans “as civilized, enlightened, at a more advanced state of intelligence and ability than the African” (Brannigan 146). However, there is no distance between Europe and Africa contrary to various scholars as Conrad attempts to deconstruct this common belief in *Heart of Darkness*.

In addition, the natives are even addressed as black shapes or shadows to dehumanize them in some parts of the novel, in that; none of the natives has proper names. The real purpose of Conrad is that he wants to remind the inadequate attention his citizens pay for the natives, since they are no more than a creature or a cannibal for the Europeans. The prospect of cannibalism appears when a group of men save Marlow on the river. These people are called cannibals by the Europeans rather than by their names. Marlow does not know whether they are cannibals or not since he has not witnessed any instance of humans being eaten in Congo. Although there is no act of cannibalism, it is a common belief that it exists. Marlow expresses his fear in the novel:

Marlow’s relationships to imperialism are just devices with which to work more effectively in the interests of imperialist power. Edward Said says that *Heart of Darkness* works so effectively because its politics and aesthetics are, so to speak, imperialist, which in the closing years of the nineteenth century seemed to be at the same time an aesthetic, politics and even epistemology inevitable an unavoidable” (24). Said implies that colonialism is inevitable through the end of the nineteenth century.

Heart of Darkness reveals the violence and brutality through Kurtz who is the chief of Inner Station. Interestingly, Kurtz has a lot of abilities from art to music although he is a cruel man. Marlow says that, “[...] Kurtz was a remarkable man. He had something to say. He said it. Since I had peeped over the edge myself, I understand better the meaning of his stare, that could not see the flame of the candle, but was wide enough to embrace the whole universe, piercing enough to penetrate all the hearts that beat in the darkness” (91). Kurtz as a European thinks that he has the right to control all the natives. Marlow is critical about his meaningless authority over black people, since he does not approve of European violence brought about by European colonialism.

Kurtz is a strong symbol of order because of the fact that he is the most influential medium of European colonization. He is sure that the ivory trade which he is responsible for is more productive there than in any other region. However, his methods are brutal. For example, his hut is surrounded by the skulls of men who do not obey him. He deliberately turns the faces of these skulls to the house since he wants his power to be recognized by the natives. When Marlow sees them for the first time, he cannot understand what they are. He explains this confusion as “Now I had suddenly a nearer view, and its first result was to make me throw my head back as if before a blow. Then I went carefully from post to post with my glass, and I saw my mistake. These round knobs were not ornamental but symbolic” (74). Later on, he finds out that they are human skulls. Kurtz uses these skulls to threaten the others and this shows his brutality against the natives.

On the contrary, Marlow hates the cruel treatment of the natives and he respects them as humans. Marlow is highly affected by the cruel treatments imposed by Kurtz on the

natives that he cannot forget what he experiences when he comes back. Marlow clearly describes Kurtz's mistreatments and greediness through his physical appearance;

Additionally, Kurtz sees himself responsible for education of the natives besides exploiting them and says that "Each station should be like a beacon on the road towards better things, a center for trade of course, but also for humanizing, improving, instructing" (40). However, Kurtz tortures them rather than educating and Conrad shows this reversal in his novel. Kurtz imposes imperialism on natives to gain more; however, his greediness and cruelty lead to his death. About Kurtz's horrifying character, Marlow states "I had to deal with a being to which I could not appeal in the name of anything high or low. I had, even like the niggers, to invoke himself-his own exalted and incredible degradation. There was nothing either above or below him, and I knew it. He had kicked himself loose of the earth. Confound the man!" (85). Kurtz does whatever he wants because there is nothing to restrict him. He also prefers to spend his time in the jungle and thus forgets his civilized life in order to earn more. Kurtz is so much corrupted in ivory trade that he even loses his connections with Europe.

Conrad criticizes the cruel treatment against the natives and imperialism through Kurtz. Kurtz has led a horrible life due to his passion for ivory trade. He treats the natives so violently that he regrets what he has done and cries twice as "The Horror! The Horror" before he dies. These words reflect his feelings of remorse despite the fact that he writes "Exterminates all the brutes" (63) in his report about the future guidance of the natives. Conrad has chosen these words on purpose to criticize colonialism implicitly. Booker expresses that "Conrad hated imperialism in central Africa because of its savageness, selfishness and devastation. Kurtz's final words, 'the horror' 'the horror', are about how a civilized man can change to savagery when there is no restriction" (127). In fact, the horror does not stem from the savagery of the natives. Therefore, Kurtz can be considered as corruption brought to Africa from Europe. Marlow supports this idea by stating that "I saw him open his mouth wide-it gave him a weirdly voracious aspect, as though he had wanted to swallow all the air, all the earth, all the men before him" (77). Kurtz's image of savage, greedy colonizer can be regarded as the subversion of European colonialism, and his death proves that colonialism gives harm both to the colonized and the colonizer.

Heart of Darkness meets Europe with Africa, in that, Marlow talks about the futility of European colonialism. Said puts forward that "the whole point of what Kurtz and Marlow talk about is in fact imperial mastery, white European over black Africans, and their ivory, civilization over the primitive dark continent" (29). The natives' views and pains are represented in a European book. For example, the worth of European modes of representation is obvious when Marlow finds a book, *An Inquiry into Some Points of Seamanship*, in a deserted hut. He says,

This implies that the Europeans dominate the natives' lands and the book stands for European discourse. The natives are seen as inferior when compared to the Europeans and there cannot be any other truth for them. However, Conrad implies that this is unacceptable throughout the novel since his own experiences in Africa contradict with the common belief about colonialism in England.

Conrad chooses Marlow to explain the realities of European colonialism. The situation of natives is narrated through Marlow who is also a European. In other words, he prefers a fictional character to reveal the truth rather than himself. Booker states that “Conrad’s Charlie Marlow is openly critical of much of the European activity that he observes in Africa, especially of the brutal treatment of many of the Africans by their European masters” (219). Conrad writes with English readers in mind and does not let the natives speak. However, their silence can be interpreted as silent defiance against the European colonialism since Marlow does not regard the natives as savage unlike traditional colonizers and on the contrary, he is angry with Kurtz due to his mistreatments against the natives.

Furthermore, the title of the book is open to various interpretations. At the beginning of the novel, Marlow calls Africa as “one of the dark places of the earth” (3). In fact, it can be said that the real darkness is in Europe rather than Africa due to European’s mistreatment against the natives. Conrad gets benefits from metaphors such as “When the sun rose there was a white fog, very warm and clammy, and more blinding than the night”. (49) He indicates the real darkness is in Europe rather than in Africa since the Europeans close their eyes to the suffering of the natives. Both Kurtz and Marlow refer to this darkness, “the former as he is dying, and the latter as he reflects retrospectively on the meaning of Kurtz’s final words”. It is clear that Conrad regards colonialism and imperialism different from that of his citizens since he witnesses what the Europeans do in Congo during his journey. This is the reason why; it is possible to call *Heart of Darkness* as subversion of European colonial discourse. Obviously, Conrad writes this novel so that the Europeans can see the reality since colonialism is just like a robbery or a murder for him. That is, he condemns the evil of colonial exploitation.

CONCLUSION

It can be said that *Heart of Darkness* is different from traditional Victorian novel since the novel leads the readers to think realistically and reflects the truth of colonialism imposed by England in Africa. In consequence, a post-colonial analysis of *Heart of Darkness* shows the readers Africa’s suffering and pain caused by European colonization. The novel generally focuses on the moral conflicts of European exploration of Africa. Brannigan summarizes that the analysis of *Heart of Darkness* “enables to locate the novel in the complex system of power relations and cultural representations which form the discourse of colonialism” (153). Conrad also shows how a civilized man turns into a savage when the profits are taken into consideration. His novel reflects the realities of the world in the nineteenth century. The Europeans regard Africans as primitive and immature to colonize them. Briefly, it can be easily claimed that *Heart of Darkness* is one of the best examples of the subversion of European colonialism since it clearly shows the brutal relationship between the Europeans and the natives. “Conrad’s craftsmanship” describes in detail the narrative style of Conrad’s novels. It highlights the author’s use of the life-like narrator, Marlow and other literary devices.

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