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Faculté de Lettre et sciences sociales
Département d'anglais

THESE DE MAGISTERE

Spécialité : Littérature et civilisation

***The Ambivalence of 19th Century Imperial
Discourse with Special Reference to Heart
of Darkness and Nostromo***

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Blida, Juin 2012

Abstract

The present thesis studies the ambivalence of the imperial discourse as expressed in two of Conrad's novels: *Heart of Darkness* and *Nostromo*. Joseph Conrad stands as a reference writer whose tackling of imperialism still attracts scholars and researchers. In order to study the imperial discourse in Conrad's two novels, postcolonial criticism, mainly Edward Said's and Homi Bahabha's writings on Imperialism, are fostered to share interesting ideas in connection with the imperial discourse and its ambivalence.

The core of this study examines the discourse of representing the 'Other' in *Nostromo* and *Heart of Darkness*. This representation comes as the result of an imperial discourse that was dominant during the nineteenth century when large territories were colonized. This discourse encompasses the demarcation of the other, the ambivalence of views and the use of different stereotypes about non-European characters.

In *Heart of Darkness*, Marlow and Kurtz can easily be considered as agents of Empire in the African Congo. Marlow tells his story and keeps the reader yearning for meeting Kurtz 'the remarkable man'. However, he is skeptical about the intention of Empire and the discrepancy of its discourse. His attitudes and descriptions of Africans are a continuation of the previous colonial perceptions of the colonized who are also represented as a source of labor and threat.

In *Nostromo*, Conrad deals with a neo-colonial context where the imperial discourse is perpetuated taking different and new forms. Material interest and the love of power are main reasons for instability in 'Sulaco' and 'Costaguana' which are epitome towns of Latin America. The Indian native is represented in a way to suggest backwardness and naivety. Although its setting is Latin America, *Nostromo* is more a European novel than a Latin American since most of the active characters are Europeans. The prevalence of the European characters such as Italian, French, German and British demarcates the modest presence of Indians. Ambivalently, Indians are a source of purity as well as evil.

ملخص

هذه الرسالة عبارة عن دراسة للخطاب الامبريالي في الأدب الانجليزي وخاصة في كتابي الكاتب البريطاني جوزيف كونرد "في قلب الظلام" و "نوسترومو".

يعتبر جوزف كونراد من أهم الكتاب الذين تطرقوا في كتاباتهم إلى مواضيع الاستعمار الخارجي والامبريالية. فمن خلال روايته استطاع أن يكشف الكثير عن آليات الخطاب الامبريالي التي يستعملها المركز في محاولاته للسيطرة على دول الهامش.

من اجل دراسة هاتين الروايتين فقد تم اتباع منهج ما بعد الاستعمار و خاصة دراسات ادوارد سعيد و هومي بهابها.

تعرج الدراسة أيضا إلى التطرق إلى موضوع تمثيل الآخر والتمثل في الهنود و الأفارقة. فرؤية المركز للأخر تظهر أن هناك مجموعة من الأفكار المسبقة التي ورثت في المركز من اجل رسم صورة عن الآخر خاصة في الأدب الانجليزي. ففي "قلب الظلام" يتطرق جوزيف كونرد إلى الإنسان الإفريقي و كيف تم تمثيله على انه مصدر للخوف و الظلام. كذلك ارض إفريقيا مثلت لكونرد أرضا للشر و الخوف. من جانب آخر وعلى عكس الصورة النمطية الأولى فان الأفارقة يمثلون عنصرا مهما من اجل البناء والعمل لان لهم أجسادا قوية. وكذلك افريقية تمثل أرضا ذات موارد طبيعية كبيرة. لقد تم التطرق في هذه الدراسة إلى هذا التباين في الرؤى ومحاوله فهم أسبابها.

أما في رواية نوسترومو فان جوزيف كونرد تطرق إلى أمريكا اللاتينية أين قام بتمثيل الإنسان الهندي على انه متخلف و بشع المنظر و كذلك أمريكا اللاتينية صورها على أنها ارض الفراغ و الخوف. إلا انه وفي نفس الوقت يروي جوزيف كونرد أن الإنسان الهندي مصدر للنقاء و الصفاء الروحي الذي يفتقده الغرب و أن أرضه ارض الخيرات والغنى.

فكان من أهم ما تطرقنا إليه هو محاولة إظهار أسباب هذا الاختلاف والتباين في التمثيل و الرواية وإيعازه إلى الخطاب الامبريالي العام.

This work is dedicated to my parents, wife, friends and to all those who taught me.

*I hereby declare that the substance of
dissertation is entirely the result of my
investigation and that due reference or
acknowledgement is made, whenever
necessary, to the work of other researchers.*

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INTRODUCTION

Imperialism has been a subject of great concern to English writers given that they belong to Great Britain, one of the most important imperial nations in history. The nineteenth and the beginning of the twentieth century marked the heyday of British imperialism which was reflected in literary production in general and in novels in particular. The attitudes of novelists ranged from a celebration of its victories, to an exposure of its deficiencies and atrocities, to uncertainty towards its policies. The celebration of Imperial ascendancy is expressed, for instance, in Rudyard Kipling's 'The White Man's Burden' which is perhaps one of the most famous poems sanctifying imperialism.

Take up the White Man's burden—
Send forth the best you breed—
Go bind your sons to exile
To serve your captives' need;
To wait in heavy harness,
On fluttered folk and wild—
Your new-caught, sullen peoples,
Half-devil and half-child. [1]

George Orwell, however, can be considered among those British writers who discard imperialism. In “Shooting an Elephant”, he displays the imperialist’s feeling of superiority over Burmese people. The protagonist explicitly expresses his real feeling and belief about imperialism

“I had already made my mind that imperialism was an evil thing and the sooner I chucked-up my job and got out of it the better. Theoretically- and secretly of course- I was all for the Burmese and all against their oppressors, the British. As for the job I was doing, I hated it more bitterly than I can perhaps make clear. In a job like that you see the dirty job of Empire at close quarters” [2]

George Orwell and Rudyard Kipling represent two opposite literary attitudes towards imperialism. Yet, there exists another attitude between the two former views which is characterized by an ambivalent handling of imperialism. Joseph Conrad, the naturalized British writer of Polish origins is regarded as the best representative of this third way. The study of imperialism through his many novels and novellas still is subject to multiple, sometimes contradictory readings of the writer’s own position as regards imperialism.

In their interesting book *Oxford Reader’s Companion to Conrad* , Owen Knowles and Gene M. Moore find that “Joseph Conrad's sense of himself as a 5-years-old boy in 1863 was typically multiple: in his earliest known writing, an inscription on the back of a photograph, he described himself as ‘a Pole, Catholic, and nobleman’”[3] They argue that Conrad, being orphaned in 1874 and restless, escaped from a partitioned and oppressed Poland to a new life as a Mediterranean seaman in France. His fiction that spans the globe from the

Netherlands, East Indies to the Congo Free State and the Caribbean “brought to literature a liberating sense of irony and a refreshing awareness of culture”(Ibid).

There has always been a strong relationship between Conrad, the sea and imperialism. The ship as an economic means of transportation was used by imperial nations to discover and colonize new lands. The ship for Conrad, the sailor, represents an unstable home and the sea epitomized a confusing companion. Conrad's career as a sailor in the British merchant navy provided him with a special understanding of imperialism.

The imperial propaganda Conrad heard about in Britain before going on service are questioned and sometimes negated in the colonized lands. When he witnessed the harsh reality of imperialism, he discovered the contrariety existing between ideals and practices. Such opposition produced a double voice and vision in many of his works. Therefore, in his novels or novellas Conrad neither backs up nor blames imperialism.

This ambivalent attitude towards imperialism as an interesting topic is often said to be expressed in works like *Heart of Darkness* and *Nostramo*, written respectively on Africa and Latin America. The former is set during the colonial era, whereas the latter is set in a neocolonial context where the legacy of imperialism and its presence are checked and questioned. The choice of these two novels is motivated by a willingness to examine the consistency of Conrad's position from the imperial question by following the way his addresses this issue on two different continents. Through the exploration of the two novels, in particular, the present

work aims at analyzing the imperial discourse carried out by imperialists and to trace the reasons and motives behind it.

Heart of Darkness (1899) is based on Conrad's voyage up the Congo River in 1890. In handling the theme of imperialism and colonialism, we can trace the way Conrad unintentionally falls prey to the imperial double talk to express the situation. Marlow, for example, sees in Kurtz the 'hollow man' of greed and conquest, but at the same time he is fascinated by him and his words. *Nostromo* (1904), on the other hand, deals with the legacy of imperialism in an imaginary Latin American independent country. Critics differ about the real country meant by Conrad, so some say it's Columbia and others refer to Venezuela. Again Conrad seems having a double voice about the imperial situation. For example, he considers that imperialism brought development and technological prosperity like railways and the telegraph, but at the same time it produced an agitated political situation and revolutions.

Joseph Conrad is the example writer who combined in his literary production the hope of 'civilizing others' with the plague of conquering and colonizing them. The study of ambivalence of the imperial discourse in Conrad's *Heart of Darkness* and *Nostromo* can be suggestive of an overall ambivalence of the whole imperial discourse. There exist two contradictory visions about imperialism among inside the same imperial mind.

This study refers to a postcolonial interpretation of Imperialism following Edward Said's views. Said cleverly sets-up in his two seminal studies

Orientalism (1978) and *Culture and Imperialism* (1994) a basis for understanding the imperial mind and the question of imperial representations of the dominated peoples. *Orientalism* provides the theoretical foundations of the imperial imagination ranging from anthropological, philosophic, to scientific studies. *Culture and Imperialism* deals with the reflections of those theoretical foundations in different western literary texts.

Said actually dealt with the imperial discourse in *Heart of Darkness*, yet he did not thoroughly discuss it in *Nostramo*. His focus was on the colonial situation rather than the neo-colonial one. This work, therefore, attempts to establish a link between these two works as far as the imperial discourse is concerned. From a postcolonial vision, 'The Congo' and 'Costaguana' - the fictional country in Latin America- represent the periphery which is juxtaposed to the center epitomized by Belgium, England and France. The study of the imperial discourse in the two novels is made on the basis of this vision i.e. how the center regarded the periphery either negatively or positively.

The word discourse means that two parts take share in its enunciation. There is a binary relationship existing in a discourse such as: listener/speaker, writer/reader and sender/receiver. Michael Bakhtin is a leader theorist who dealt with the functions of a discourse and their dialogue mainly in novels. If the adjective imperial is added to the word discourse then the binary is going to be: imperialist/imperialized. But postcolonial theory insists that the imperialized is silenced, leaving words to the imperialist only.

This does not mean that the imperialized does not have a role in the imperial scene. Although the Hegelian binary opposition trusts that the master is everlastingly superior and that the position of a slave is static, the idea of the absoluteness of imperial hegemony over imperialized cultures has been recently challenged by postcolonial critics like Homi Bhabha and De Certeau. These two scholars consider that the attempts of the imperial discourse to govern and dominate the others were not fully successful.

The ambivalence of the imperial discourse in the present study is going to be considered from three basic angles: the state of the imperialist himself and his attitudes towards the question of imperialism, the process of othering, and mimicry. First, the imperial discourse is related to the characteristics of the imperialist, and his doubts about his acts: a situation that reveals uncertainties inside the imperialist group.

Second, the process of “othering” is method used by the imperial discourse in order to sustain its superiority. “Othering” signifies the process with which a general image of the different other is formed. A set of world views, images and stereotypes about the different colonized are usually deployed. Otherness and othering, according to postcolonialists, are means of the imperial discourse used to mould the imperialized in a state of negative presence. It can be noticed that while reading *Heart of Darkness* and *Nostramo*, similar adjectives and stereotypes are used to produce African and Latin American others. However, a profound examination of this practice may reveal a hidden

admiration on the part of the imperialist of many aspects in the imperialized. The study of otherness and othering is done by decoding images, similes and metaphors used in *Heart of Darkness* and *Nostramo*. So, the African or Indian is seen as evil, naïve, but at the same time as pure and able-bodied.

The third angle from which this work attempts to analyze the imperial discourse is mimicry. As known, the latter is a means used by the imperialized to learn from the power strategies of his 'master' as Caliban learns the Italian language, the language of Prospero, in order to curse him. Similarly the study notes that there exists mimicry on the part of the imperialist by which he learns from the dominated. It is this that indicates ambivalence. In *The Location of Culture* (1996) Homi Bhabha advances that ambivalence exists in the power relationship between imperialist and imperialized. This relation is not fixed and may be exchangeable.

The organization of this dissertation is as follows. A first chapter puts the discussion in its historical context and provides a theoretical background. It deals with key concepts and terms related to the analysis of the imperial discourse.. Some of these concepts are: imperialism, discourse, otherness, mimicry, and post-colonial theory.

The second part studies *Heart of Darkness* to examine the nature of the imperial discourse. It tackles the novella from the three above-mentioned angles. It seeks to identify what can be termed as the Marlovian and, thus, Conradian, ambivalent stance towards Africa and Africans. This part stresses the symbolic

presence of Kurtz; his ambivalent presence as a master of wilderness and as a figure going wild and savage. Focus is also made on "Othering Africa and Africans" and their representation according to an imperial point of view. Mimicry is the other area that is explored for the same purpose.

The third part explores *Nostramo* basing on three points of reference. There is a comparison made between two kinds of imperialists: Mr. Gould the benevolent and Mr. Horloyd the greedy. It also elaborates the image that represents the Indian and his land as others. The other point is about Hernandez and Dr. Monygham representing Bhabha's 'partial presence' of being neither master nor slave.

Chapter One

Imperialism and Its Discourse: A Conceptual Framework

The topic of imperialism is vast and intriguing and has occupied the scholastic field for a long time. Imperialism as a cultural phenomenon can be found in many studies and fields. It is dealt with in history, sociology, psychology, anthropology, and of course literature.

This chapter is theoretical and seems important since many of the terms and concepts that are used as tools to analyze *Heart of Darkness* and *Nostramo* are defined and put in context. The first section provides a historical background of imperialism during the nineteenth century, mainly in Latin America and Africa. The second deals with definitions of the forms of imperialism and its discourse, postcolonial theory and ambivalence in the imperial discourse and its different manifestations. It explores the meaning of imperialism and relates it to the field of literature. The third and fourth sections define Mimicry and otherness as means of analyzing ambivalence of

the imperial discourse. The chapter ends with an account about the novel as an expressive means of that discourse.

1.1 Nineteenth Century Imperialism in Latin America and Africa

Conrad and imperialism has become so closely associated in the field of literary critics and even in historical studies. Often specialists in literature find themselves involved in facts related to the actual imperial experience while historians frequently refer to Conrad's literary works in their discussion. Imperialism is Conrad's major theme in a considerable number of his works. He covered imperialism in all three continents: in Africa, in Latin America and in Asia. It is not our intention to tackle European imperialism in the two continents but a historical background to nineteenth century imperialism seems necessary to put *Hear of Darkness* and *Nostramo* in context.

Both of Latin America and Africa were colonized by Europeans, but the former was the first to experience and dismantle European imperialism. Yet "despite the distance in time and space ... the parallels between post-independence Latin America and Africa invite comparison".[4] Native Americans were liquidated or thoroughly subjugated to European rule since the early stages of European expansion in the sixteenth century. However in the nineteenth century, around 1825, most Latin American territories gained independence from Spain, although many indigenous peoples remained in a

subjugated status. A revolutionary named Simon Bolivar led an uprising in 1811 which culminated in freeing the South American countries. Bolivar followed the example of the American Revolution as a basis to form the South American colonies into a confederation with little success. Yet the end of Spanish alien rule did not mean the end of imperial presence. After the revolution, Latin American countries did not enjoy full sovereignty and continued to experience various sorts of economic imperialism.

After the Spanish conquest, many Latin American countries won their independence, yet the new Latin American leaders were unable to practically govern the new emerging states. Their failure produced new military leaders making coups and pursuing material interest. This is clearly demonstrated in Conrad's *Nostramo*. As a result native Americans (Indians) were harshly persecuted even after the independence of the new states. They were pushed out of their territories and used as slaves mainly in agriculture.

European colonization was a late comer to Africa because of the climate, disease and geography. Slavery had instead been the main basis of contact between Europeans and Africans and millions of blacks of working age were abducted to work in the New World plantations. It was only until the last quarter of nineteenth century, that colonization was conducted at a massive scale. Africa was, thus, divided between the European nations such as

France, Britain, Italy and Germany. These nations competed in order occupy the African continent and its resources.

The first European contacts with Africa were in forms of missionaries and trade relations. African chiefs granted Europeans the right to install trade posts and stations and some of them asked for the protection of Europeans against rivaling tribes. Many treaties were signed whose ends Africans were not aware of.

Because of its rich resources, Africa was seen as a source of wealth and power. Therefore, European nations started competing against each other for material interest. This competition was termed 'the scramble for Africa'. Natural resources were taken to Europe and after manufacturing them, they were sold back to Africa. Ivory for instance was one of the main resources that were brought from Africa and the Belgians in the Congo were master leaders in the trade.

In order to dominate Africa and Latin America, Europeans needed justifications for their imperial enterprise so that to convince their fellow countrymen. They employed a set of stereotypes and world views about other (Africans and Indians) to demarcate them as being different and primitive. The racist discourse was the leading voice where the white man sees himself as superior to the native. Another cliché was that the natives according to Darwinism represent a primitive stage of human presence and that the role of

the 'civilized world' is to bring light to the dark continents. The religious discourse was also used in order to foster Christianity and at the same time get hold of sources of power and wealth.

“Home and empire have nonetheless traditionally been constituted as separate and distinct spheres: one the source of Britishness/progress/civilization, the other precisely that: the other side of the world, the 'dark continent', the as-of-yet undomesticated space of cultural backwardness.”[5]

1.2. Imperialism, Colonialism and Postcolonial Theory

In order to understand the imperial discourse and its uses in literature, it would be important to deal with the theories that tackled such an intriguing topic like imperialism.

There were many attempts to define imperialism but a final definition has never been given since imperialism encompasses different fields and domains; cultural, political, social and educational. Imperialism is believed to be ever changing, wearing new mantles, using different strategies to cope with different and novel situations.

In this attempt to define imperialism, empire, and imperial discourse, postcolonial cultural critics such as Edward Said are going to be referred to. In his book *Culture and Imperialism* Said argues that there is a close relationship between culture and, thus, literature as a component- and imperialism. The role of the creative writer as a 'cognitive maker' [6] of the imperial map is going to be stressed and emphasized.

First of all, the dictionary definition of the word "imperial" can be helpful in approximating the nature of Imperialism. Imperial connotes 'ruling' and 'noble' which are interrelated qualities and which refer to the hegemony of the aristocracy. If we substitute 'imperial discourse' to 'ruling discourse', then the latter would-by negation- means that those whom the discourse rules cannot rule themselves.

Empire is defined in *Central Europe Review* by Melinda Kovacs as "...a polity that binds together different and formerly independent 'states' or creates such states where none had previously existed " [7]In a more detailed definition, Thomas Bownall, governor of Massachusetts who defined Empire in 1772 as

This modelling of the people into various orders and subordinations of orders, so that it be capable of receiving and communicating any political motion, and acting under that direction as a whole is one which the Romans called by the peculiar word *Imperium*[...]Tis by this system only that a people become a political body; tis the chain, the bonds of union by which very vague and independent particles cohere" (ibid.)

This definition of imperialism deals with a kind of a homogenous imperial world where the center is tied to the periphery with 'bonds of union' and a 'chain' of the same cultural body. Edward Said further explains in *Culture and Imperialism* the role and characteristics of Imperialism.

"At some very basic level, imperialism means thinking about, settling on, controlling land that you do not possess, that is distant, that is lived on and owned by others. For all kinds of reasons it attracts some people and often invokes untold misery for other" [8]

Said deals with 'detached imperialism', a concept that means controlling distant colonies and cultures. The Other kind of Imperialism is contiguous imperialism which suits the case of Eastern Europe which is imperialized by Western Europe. Detached imperialism is characterized by the division of the imperial center into two bodies:

- 1-The distant center (i.e. the original country of the metropolis), and
- 2- center within the periphery (the representatives of the metropolis in the colony or colonial administration).

Said's words 'thinking about', 'settling on' and 'controlling' distant territories refer to the imperial processes of hegemony and dominion. They imply that imperialism is intentional and gradual. It needs a strategy and a certain period of time in order to be processed. The following table [6: p 16] summarizes the steps and processes of modern capitalist imperial apparatus to subjugate, govern and dominate.

- 1- Imperialism discovers, sustains, contacts, settles and forms settlements.
- 2- It creates ties for extraction, trade, unequal exchange and continuous funneling of resources and all sorts of economic value from the periphery to the centers.
- 3- It rules colonies by proxy which results in civil wars and conflicts.
- 4- It enframes otherness and establishes culture-or-race-based scientific hierarchies.(ibid. ,17)

Imperialism is, thus, not a simple process or only a hope of hegemony. It is a complex *genus* of different components and is institutionalized through different strategies and stages. Imperialism needs a discourse and a cognitive map in order to create an 'inferiorized otherness' (ibid. 18) and exert it upon the periphery and its people.

The division of the world into centers and peripheries was first pointed at by Andre Gunder Frank and Cardoso, leaders of Dependency Theory. Dependency studies the relationship between imperialist and imperialized, center and periphery, dominant and dependent. It suggests that while the center gets richer, the periphery gets poorer. In the words of Cardoso.

"Nevertheless, from the political point of view, as mode of exploitation, imperialism should tend to restrict the economic growth of backward countries to mineral and agricultural sectors in order to assure raw material for the advanced capitalist nations in their drive for further industrialization. For the same reasons, the indigenous labour force could be kept low wage and salary levels. By that means the dominant central economies were assured of cheap raw material prices. Consequently, in colonized or dependent nations, internal markets did not have any special strategic significance." [9]

The word 'discourse' originally means communication in speech and writing. In post-colonial studies 'discourse' is often used with adjectives such as 'imperial' and 'colonial'. In the following lines an attempt is made to first define post-colonialism and post-coloniality and then imperial discourse.

Post-colonialism refers to the effects of the act of colonization on cultures and on literary production especially. Post-colonial writing refers to the texts written from the periphery as an act of self-defense, self-identification; or to the literary criticism of imperial tales. This is explained by Ashcroft, Griffiths and Tiffin as *The Empire Writes Back*. For them the term postcolonial is used 'to cover all the culture affected by the imperial process from the moment of colonization to the present moment'.

The reading of *Nostramo* and *Heart of Darkness*, however, tries to unveil some of the techniques rooted in the imperial discourse and their effects on the image of Latin Americans and Africans. It is in this sense that this study fits in the postcolonial theory,

"...the slow, painful, and highly complex means of fighting one's way into European made history, in other words, a process of dialogue and necessary correction...the designation postcolonial has been used to describe writing and reading practices grounded in colonial experience occurring outside Europe but as a consequence of European expansion and exploitation of "other" worlds" [10]

The former definition needs some elaboration since it shows that post-colonialism is a new area of studies which tries to distance itself from the center and its hegemony. Yet there is no real novelty in post-colonial studies. They, on the contrary, stress and emphasize the hybridity of empire:

"...post-colonialism is perhaps better conceived of as an articulation of a plurality of 'centers', as a re-inscription of a multiplicity of emergent identities. Thus, we are not so much engaged on a project of describing empire, as re-inscribing its offspring." [11]

Strongman, in this definition, supports the idea that empire cannot be surpassed since it is the center of knowledge and the point of reference for the different attempts to dissolve its power.

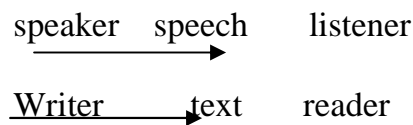
One makes use of 'imperial' instead of 'colonial' since the difference between imperialism and colonialism is, as Said puts it

"...'imperialism' means the practice, the theory, the attitudes of a dominating metropolitan center ruling a distant territory; 'colonialism' which is almost a consequence of imperialism, is the implanting of attachments on distant territory." [7: p 09]

According to Said, Imperialism is more general, encompassing and dominating than the physical violence of colonialism which has 'largely ended', whereas imperialism "lingers where it has always been in a kind of general cultural sphere as well as in specific political, ideological, economic and social practices".(Op.cit. ,09)

“At some stage in its development, imperialism involves colonialism. They are, however, technically distinct. Imperialism is concerned with the ruling of distant lands and people while colonialism refers to settling those lands and in some way dealing with the current inhabitants.” [12]

Imperialism employs a certain discourse to define, argue, and dominate over others. In literature the imperial discourse makes use of metaphors, similes and images to represent the imperialized lands and people. The word 'discourse' means communicating in the form of speech or writing and in the articulation of a discourse two sides are involved:



Each component of a discourse depends on the other and may affect the power relationship existing between the two. Read in Hegelian and Enlightenment contexts, the writer (speaker) is said to be the source of power and dominion since he is the one who produces language (text), the medium of communication. This Hegelian view of the power relation between master and slave has been developed by modern cultural critics such as Homi Bhabha who notices that this relationship is relative fluid and not Manichean.

Adding to its original meaning, discourse refers to new different meanings according to the context it is used in. In this quest there is an endeavor to study the written literary imperial discourse, especially in novels. "Thus, a discourse is not a disembodied collection of statements, but grouping of utterances and sentences, statements which are enacted within a social context, which are determined by that social context"[13]

A discourse is, therefore, an entity composed of different 'statements' and 'utterances' which serve the same purpose and lead to the same effect. The power and effectiveness of a discourse depends on its source of knowledge. If it stems from the center it then takes the form of an authoritative and imperial cast.

A discourse has many functions. It gives and structures our sense of reality and notion of identity. In a postcolonial context, a discourse also

'produces something else' (the Other) which does not exist in itself but is related to the utterance, statement or concept.(ibid. ,17) In order to better understand the imperial discourse, Edward Said explains in *Culture and Imperialism* its cultural function as follows

"Neither imperialism nor colonialism is a simple act of accumulation and acquisition. Both are supported and perhaps even impelled by impressive ideological formations that include notions that certain territories and people require and beseech domination, as well as forms of knowledge affiliated with domination : the vocabulary of classic nineteenth century imperial culture is plentiful with words and concepts like 'inferior' or 'subject races', 'subordinate people', 'dependency', 'expansion' and 'authority'." [7: p09]

Said considers imperialism as supreme and independent, if not absolute in its dominion over others. For this deterministic view of the imperial discourse, he is reproached by many scholars such as Homi Bhabha who says in his article 'The Other Question' that Said's analysis of imperial discourse is somehow simplistic. Sara Mills extends the same remark. "In the words of Sara Mills, "This is perhaps one of the greatest criticisms leveled against Said's work on discourse: that he characterized colonial discourse as a homogenous group of texts, bearing one simple message about the colonized country"[11:p119]

Yet, Said's works are still considered as references in post-colonial studies. He contributed, and perhaps was one of the first, to unveil the means the imperial power uses to sustain its hegemony over imperialized cultures. Bhabha's idea that imperial discourse is not absolute leads to the conclusion that other elements take part in its process and may endanger or

thwart imperial supremacy. This means there is a kind of ambivalence in imperial discourse.

1.3. Otherness and the Imperial Discourse.

One of the functions of the imperial discourse is, as has been demonstrated before, the production of something strange (native land) or different (native people). The latter made the subject of the imperial tale, theory, social sciences and anthropological studies. Being subjected, the 'other' is observed and written about; and as an observer, the author of the imperial discourse would have the authority to narrate, describe and legislate *for* the other.

Otherness, as a psychological and literary theory, is a field of study which endeavors to show the different voices of the imperial subject and how representation is revealed and manifested. It has taken different forms according to different contexts. Pageaux's definition of imagology and of otherness seems to outline different kinds and meanings of otherness.

" ...toute image procède d'une prise de conscience, si minime soit-elle, d'un Je par rapport à un Autre, d'un ICI par rapport à un Ailleurs. L'image est donc l'expression, littéraire ou non, d'un écart significatif entre deux ordres de réalité culturelle. On retrouve, avec la notion d'écart, la dimension étrangère qui fonde toute réflexion comparatiste. En Sociologie, cet écart sera une différence de classes sociales, ou de racés ou d'espaces geo-culturels (région vs capitale). En anthropologie, il sera l'opposition entre société à écriture et à histoire et sociétés dites 'primitive'" (*underlining mine*) [14]

The first kind of otherness referred to in this definition is the psychoanalytic other represented by the relationship between "Je-I-" and "Autre-other" which is the first stage of otherness. It is called the mirror stage. The second kind is that of territorial otherness referring to the center and the periphery. These two may be expressed culturally and this is what we shall term a third cultural otherness. The fourth kind of otherness is that which is based on class difference and there is also the otherness of gender.. Min ha sees otherness from another perspective, yet in our study we will allude to cultural and territorial otherness.

“One strategical definition of "the Inappropriate/d Other" I gave in my book, in the context of gender and ethnicity, is that one always fares with at least four simultaneous gestures: that of affirming "I am like you" while persisting in one's difference; and that of insisting "I am different" while unsettling all definitions and practices of otherness arrived at.” [15]

The imperial discourse emphasizes its hegemony through negating the other. Judging the other, non-western for instance, according to European standards produces a subjective view and judgment. Even though the imperial discourse claims to be rational and objective, it, while distancing the self from the other, fails to keep its claims. This is what Edward Said points out in *Orientalism* (1978).

"...the non-European known to Europeans is precisely what Orwell says about him. He is either a figure of fun, or an atom in a vast collectivity designated in ordinary or cultivated discourse as an undifferentiated type called Oriental, African, yellow brown, or Muslim." [16]

Considering non-Europeans in these terms makes it difficult to believe that these kinds of judgment are based on scientific and objective study. It is, on the contrary, clear, as is demonstrated by Said, that these terms stem from colonial imagination and assumptions which do not have any scientific credit.

“When the colonizing nations of the old world began to capture and settle new lands, they saw the indigenous peoples through the eyes of their own cultures. In comparison, the colonized generally were seen as underdeveloped and backward. This perception led the colonizers to stereotype these Others as primitive, savage, unintelligible and, in some cases, barely human. At the same time, the colonizers came to see themselves as vastly superior.” [17]

Otherness and othering are terms used in postcolonial theory in order to refer to "the colonized others who are marginalized by the imperial discourse, identified by their difference from the center and, perhaps crucially, become the focus of an anticipated mastery by the imperial ego". Othering means "...the practice of comparing ourselves to others and at the same time distancing ourselves from them." [18] Being an outcome of the imperial discourse, the other is thus as ambivalent as the discourse itself. The ambivalence existing in the imperial discourse manifests itself in the process of othering.

When the imperial narrative describes a different other, it does not refer to the other only, but delineates the nature of imperialism as well. D. H.

Pageaux notes:

"Nul doute en effet que l'image de l'étranger peut dire aussi certaine chose sur la culture d'origine (la culture regardante) parfois difficiles à concevoir, à exprimer, à imaginer. L'image de l'étranger (culture regardée) peut donc transposer, sur un plan métaphorique, des réalités "nationales" qui ne sont pas explicitement dites et définies..."[12](p 60)

The process of othering tells about the nature of the imperialized no less than it does on the imperialist culture. Julia Kreteva, thus, talks about the 'Other within'. She said :“On the one hand, living with others confronts us with our own otherness, the stranger within our own identity. On the other hand, familiarizing ourselves with the stranger within helps us deal with the strangers in our midst.” [19]The imperial discourse has rarely been the subject of study and this makes it always dominating. It often studies the other non-western and neglects the observing culture which is the source of power and hegemony. This leads us to the origins of otherness which lie in anthropology.

Krippendorff, for instance, covers the old imperialist narratives which often exclude the other and hints at the origins of otherness and othering. Krippender states that:

"It is this restricted notion of logic and of language that places scientific observers at the top of logical hierarchies, that conceptualizes description top-downwards, and that leads theorists to believe they could observe their world without being observed by the objects of their observation.”[20]

Such kind of disregard is in fact one deficiency of the imperial discourse. Believing blindly in one's supremacy and in the perpetuation of

the other's subjugation, leads the imperialist to underestimate the capability of the others to counter-face the imperial discourse.

“For Frantz Fanon, Edward Said, and innumerable other cultivators of the field of cultural studies today, the term "other" names the racial, class, gendered, or national other. This cultural other is necessarily posited as the ground for the dominance of the hegemonic culture. This other that I posit in order to assert my own superiority is always a caricature or parody, shot through with ideological lies, just as is the sense of myself or of my nation, culture, or society.” [21]

Another aspect of the origins of otherness and othering is the process of normalization which shows how stereotypes are normalized in the imperial culture through theories and literary narratives which are "generalization of others, whether published in scientific journals or disseminated in the mass media". They “provide fertile ground for social prejudices to arise and to become truths that easily can subordinate, discipline, marginalize and criminalize others for their otherness.”(ibid.)

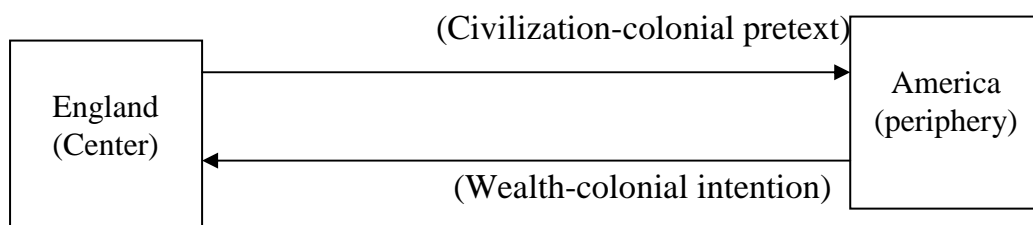
1.4. **Mimicry and the Ambivalence of the Imperial Discourse**

Mimicry is a human practice which is a way of inculcating others' practices and principles in one's own character and personality. In the imperial context, it is usually the dominated that is observed to mimic the master in order to assert his/her existence. However, mimicry can also be seen in the master's attitudes towards the dominated and his environment. It was the postcolonial critic, Homi Bhabha, who

thoroughly explored this point and its relation with the imperial discourse.

In his *The Location of Culture* Homi Bhabha elaborates the idea of ambivalence. He explains how the imperial discourse manifests ambivalence while exerting its power over others. The discourse of imperialism considers the non-imperial cultures pure and its people able-bodied; it sees them degenerate and savage, however.

An early kind of ambivalence in the imperial discourse existed during the discovery and conquest of America. The new found land was an early manifestation of Empire. Captain John Smith, for instance, considers Virginia as an empty uncultivated space that must be filled; yet he says, addressing the reader, "upload your boat" in order to take wealth to England. The empty boat coming from the center refers to the center's emptiness. It represents the reliance of America on England and of England on its dominion, America.



The King as a source of power and imperial discourse saw America mostly as a wasteland to which impoverished people, anarchists and religious fanatics were sent. The traders and colonists, however, consider it as a heaven and a new homeland. Homi Bhabha expands on the ambivalence of the imperial discourse in order to explain that while imperialism tries to manifest itself as hegemonic and dominating, it is threatened and disrupted by multiple discourses produced in its scope like the racist discourse, the class discourse, and the feminist one. The following is how he defined hybridity.

"Hybridity represents that ambivalent 'turn' of the discriminated subjects into the terrifying exorbitant object of paranoid classification, a disturbing questioning of the images and presences of authority." [22]

A second kind of ambivalence discussed by Homi Bhabha lies in the nature of imperial discourse and its conscious efforts to justify its hegemony over, and subjugation of others. Perhaps this is better illustrated by the colonizer holding in one hand the bible and in the other the sword. "Be the father and the oppressor...just and unjust' is a mode of contradictory utterance that ambivalently re-inscribes, across differential power relations, both colonizer and colonized."(ibid.)

The relationship between imperialist and imperialized, colonizer and colonized changes from a slave/master relationship to a process of negotiation, 're-inscription' and translation. This process, which makes the

colonized in a position of threat and menace to the colonizer, is termed by Bhabha Mimicry. He defines it as follows: "Almost the same but not quite" (ibid.). This means that the colonized tries to mimic and imitate the colonizer who wants to appropriate him into a position of a 'civilized slave'.

Mimicry can be a tool that shows the ambivalence in the imperial discourse. The examination of how novelists represent characters who exchange power relationships between colonizer and colonized reveals a double vision. Although apparent mimicry is the process by which the colonized always imitates the colonizer, there is the opposite process through which the colonizer may mimic the native. Through this process of imitation the colonized learns the means of asserting power and gains a position of 'partial presence', of being neither imperialist nor imperialized. At the same time, he turns to be a source of menace to the imperial discourse because of his knowledge about his master's power strategies. In *Heart of Darkness* and *Nostromo* we can perceive this kind of Mimicry in some of the characters such as Dr. Monygham and Mr Kurtz.

What is crucial in Bhabha's view of imperialism is that it invalidates the absolutism of imperialism and its discourse. Absolutism has been used for a long time as a justification for the supremacy of imperial powers which are considered as god-like. The other in the imperialist eyes can *never* govern himself, *never* change his status to a better situation and *never* reason logically.

Michael Bakhtin's linguistic theories of dialogism and heteroglossia can further explain Bhabha's conception of ambivalence in the imperial discourse. The utterance, as Bakhtin suggests, is made up of words which are context-dependent. Heteroglossia is the way every utterance is voiced in a specific set of social contexts. The meaning of the utterance is shaped by the multi-layered context in which it occurs. In novel writing, for instance, many voices are introduced and a dialogue exists between them. Some of these voices can be silent and some others can be dominant.

1.5. The Novel and the Voice of Imperialism

Literary narratives play the role of theories since the narrator as an observer, as Wayne Booth calls him in *Rhetoric of Fiction*, resembles the anthropologist theorist. Both consider their subjects as theorized others spoken about and legislated for. Edward Said elaborates this point by discussing the works of outstanding theorists, mostly French, like Silvestre de Sacy, Ernest Renan, Gobineau and William Lane. They have, through their narratives, established an intellectual *status quo* which causes the other (the Orient in Said's case) to be produced and reproduced according to a predesigned hierarchy making sure that the Western imperial view stays everlastingly superior.

"In a quite constant way, Orientalism depends for its strategy on this flexible positional superiority, which puts the Westerner in a whole series of possible relationships with the

Orient without ever losing him the relative upper hand” [13] (p07).

In *Culture and Imperialism*, however, Edward Said treats the literary narratives that have been inspired by the afore-mentioned theories where the colonial enterprise and the Western superiority and hegemony over colonized cultures are manifested. The imperial discourse backed up with anthropological theories makes use of literature as a tool through which abstract ideas and strange, novel concepts are familiarized and inculcated in the mind of the masses. Edward Said goes even further to suggest that the novel as a literary genre could have never been known as it is without the imperial mission. Edward Said elaborates further:

“Without empire, I would go so far as saying, there is no European novel as we know it, and indeed if we study the impulses giving rise to it we shall see the far from accidental convergence between the patterns of narrative authority constitutive of the novel on the one hand, and, on the other, a complex ideological configuration underlying the tendency to imperialism.” [7] (p70).

It is this relation between 'the narrative authority' and 'the tendency to imperialism' that we want to explore in this study. The tendency to theorize about others has existed in the Western civilization from the very early Christian era. Allison James, Jenny Hockey and Andrew Dawson say that the imperial tendency to theorize about others

"...had its enabling roots in the fourth century AD when an offshoot of Judaic diasporic theology, severed from its originary locale by the first and second century depredations of Israel by Roman imperial might, was grafted onto

imperial ideology to create a union of state power and expansionist universal religion... "[23]

Literary authors have inherited this sense of theorizing and of viewing the other non-western cultures as "firmly affixed for the gaze of the anthropologist in a stable and unchanging cultural framework"(ibid.). The writer, who either travels to and witnesses the different other or reads about him, looks upon him as an object of study to be treated and analyzed according to the norms and social codes of the colonizer's own culture. Thus, the writer presumes that the colonized lives in a cultural vacuum and of their land as an unoccupied empty space. This leads to the jettisoning of all that's unfamiliar to the writer's culture; and the texts produced turn out to be references for coming generations and, therefore, whole 'other' cultures are reproduced, histories effaced and truths concealed.

“According to this account, their fictions reflected imperialist assumptions and aspirations, including most crucially an Anglo-centric world view and a sense of obvious, perhaps divinely sanctioned British superiority. With that superiority came, in turn, the implication of a right or obligation to seize other lands, subdue other peoples, replace outmoded customs and pernicious superstitions with British laws, mores, and religion –in short, to rule the globe.” [24]

In its attempts to govern and dominate others, imperialism makes use of different institutions and disciplines in order to familiarize the masses with stereotypes that proclaim the otherness of non-western cultures. In order to understand the role of the writer, the novelist especially, in imperial

discourse, reference will be made to the early encounters of the western world with non-westerners. These encounters are recorded in different forms of writing like: letters, journals and diaries, official reports, travel accounts, etc. Other academic writings like anthropological studies and social sciences have provided the theoretical background about the perception of others.

With the appearance of novel writing during the eighteenth century, writing about others became a famous tradition and a means of entertainment to European societies. *Robinson Crusoe* (1719) is perhaps the best known novel that can be classified as an imperial narrative in the English literary tradition. The strangeness of the land, the capacity of the white man to adapt himself and tame the wilderness, the enslavement of the other represented by Friday, and the importance of wealth and money are all themes that have been preserved in the modern (nineteenth and twentieth centuries) English tradition of writing about others. The novel becomes the 'loudest' of all forms of writing and "the Austens, Brontes, Conrads, Dickenses, Haggards, Kiplings and Stevensons ... anchor the imperial imagination."(ibid.)

The origins of the representation of the Other is mostly connected to the new found land, known also as America. Latin America with its Indian and native cultures provide European explorers, travelers and, later, novelists with fertile ground to reflect their own identity. Using means and strategies such as definition by negation and enframing otherness helped the imperial discourse to establish its hegemony, a kind of conceptual imperialism.

“It is this condition, I would argue, that is at the heart of the historical and narratological importance of tourism. Or, to put it differently, it is the narrative and historical opportunity to negotiate the dialectics between "strange" and "familiar" or between "estrangement" and "belonging" that turns tourism into a complex, contested and, at the same time, appealing cultural location.” [25]

The European view of Latin America differs from its view of Africa. The reason may be the color of the skin since the black color is opposite to the white color skin of Europeans. Ambivalently, because of material interest, Europeans consider Latin America as an empty space where uncivilized people live and at the same time as a heaven and a mine of gold. Perhaps this ambivalence can be summed up in Columbus’ words commenting on the Indians: " How easy it would be to convert these people- and to make them work for us” [26] Africa is considered also as a *Tabula Rasa*, a white space to be written on and about. This is called by Ogborn as geographical knowledge.

"There was a vast production of geographical knowledge because no one could be sure what was useful, or what would sell. Geographical knowledge was produced for many reasons, and its forms and content exceeded the boundaries of imperial power" [27]

In order to understand the techniques and strategies used by the imperial discourse in the process of othering, we shall refer to the first Spanish conquest and representation of Latin America. Christopher Columbus comes to mind when we speak of early encounters. In "Description by Deficiency: Strategies for Naming in Early Colonial Texts"

[28] Jerry M. Williams deals with the means of the imperial discourse used to draw the limits and demarcate the "self" from the "other".

The obstacle of language and meaning is perhaps the most crucial one for the traveler who, for the first time, sees and meets the Indians. Unable to understand the Indian and African natives, the traveler or writer is incapable to report an adequate image and perception of the other. He, however, covers and supplies his incomprehension with the colonial imagination and stereotypes.

"Language, respected as a civilized force, bestowed order to the universe and authority to the user. Native languages that are unintelligible to the European test the boundaries of European culture and shape perception. When Indian languages are presented as an obstacle to comprehension and perception is unclear, language then ceases to be a reassuring power."(ibid.).

The linguistic incapability of conveying and describing the Indian or African manners, resulting from incomprehension, is replaced by a special diction of empire inherited from the original culture of the traveler. Meeting and viewing the other, who is different from the European, the traveler questions the identity of the observer and in this case he starts definition by negation. This kind of strategy"...allowed writers to affirm what was significant about their own culture and to hypothesize about the physical and metaphysical differences of others."(ibid.).

Another means that the imperial discourse used in the early colonial text is the act of interpretation. Incomprehension of the native way of life and

behavior leads the traveler as observer to interpret what is not understood. Interpreting may often happen subjectively and for the purpose of concealing in comprehension. Thus, the view of the other becomes the outcome of how it is different from the European norm rather than the result of some inherent aspects of the native culture.

The imperial view of the new found land may explain the ambivalence of the imperial discourse. How could the United States be familiar to Europe whereas South America and Africa are seen as a cultural vacuum? Perhaps this demonstrates that the imperial view of the other is directed and intentional in some cases. The pilgrims who fled religious persecution turned out to be persecutors themselves. The imperial vision inherited in the Protestant and Puritan faith is shared with the view of the aristocratic class.

Yet, Latin America was a real hope for Europeans. Based on the accounts of first travelers and traders, the European perception of Latin America was mostly positive particularly after the establishment of democracy in the States-the new political system that was seen as an alternative to the old monarchical government. The hope of establishing "little Europes" [29] in Latin America and Africa included the greed to exploit gold, copper and silver mines. This mixture of attitudes towards Latin America or Africa demonstrate that the British, Spanish, Portuguese or

French imperial missions have as a pretext the aim to civilize and educate the other along with economic motive.

“Thus, literary texts which were produced during this period and which can be described as colonial or colonialist texts, reflected the colonial ethos, and contributed to the complex of attitudes that made imperialism seem part of the order of things (see Boehmer 2-3). In other words, it was clear that to assume control over a territory or a nation was not only to "exert political or economic power, it was also to have imaginative command" (Boehmer 5). It is in the self-representations of the British and the representations of the Other, that the ideological uses of English literature can be seen most clearly.” [30]

Fiction is one element which contributes to the manifestation of the ambivalence of the imperial discourse. The novelist or writer of fiction tries to produce a fictional reality that did not exist before. It may resemble a reality but after all it is a representation of something unreal in order to produce something that *seems* to be real. In fiction the writer's imagination plays a crucial role in the formation of this reality.

In the context of nineteenth century English literature, the role of the novelist reflects the social and political atmosphere of the era. Celebrating the heyday of The British Empire, the writer always tries to support the imperial project; even if he thinks of some deficiencies in the imperial policy, he remains faithful to the national creed.

Writers such as Kipling, Haggard, Conrad and Stevenson participated in the enunciation of the imperial imagination though with differing degrees of loyalty to the imperial project. These writers witnessed

upheavals in various domains. Modernity and capitalism were major reasons for the development of the novel as a new genre. The mood of imperial success and hegemony was mingled with the gloom of industrialization and modernity which had originated in the Enlightenment period during the eighteenth century. Firdous Azim observes:

"With the enclosure of the common, 'the once self-supporting cottager turned into a spender of money'. The implication of this struck at the very heart of his human relationships; what emerged was a new ethic, familiar enough by then in towns but less known in the country, the ethic of competition. The effect of this had been to reduce man to the level of economic man, one whose community relationships were at the mercy of the cash-nexus, and whose psychological motivations were thought of mostly in terms of self-interest"[31]

The writer who is supposed to be an intellectual, in most cases, finds in the novel, as a genre, a liberty to relate the story of the human failure and tragedy in the modern world. The free scope of plot-making, the choice of characters of different class representations, the art of rendering the events in a linguistic portrait and the ability to gather contradictory elements in a coherent piece of writing made the novel a suitable genre for the new realities of the modern age.

Written language was opposed to orality and when encountering new cultures based on the oral tradition, the West saw in its tradition of writing a developed level of communication which represented civilization and in the incomprehensible language of the Indians, for example, a first stage of primitiveness. This process of difference based on language took an internal version like the difference between the upper and lower classes. Literature is

also one field which was affected by this differentiation. Poetry, therefore, was said to be a high level of literary writing whereas prose and particularly the novel was considered as lower, and of less importance. To quote FirdousAzim again:

"The hierarchisation of civilizations according to language usage did not refer to other lands and peoples only, but had domestic political dimensions in the creation of a hierarchised society within the mother countries. A politics of language was deployed to stratify people according to language usage, and systems of education and government constructed to ratify and maintain this."(op.cit)

Through time and having the power to represent the tragedies of the voiceless class as it is the case with the Dickensian tradition, the novel turned to writing about other cultures and peoples in order to back-up and, or, to describe Empire. Latin America and Africa were of these main cultures and lands.

Latin America and Africa have been the concern of British writers shortly after the Spanish conquest of America. The land represented for them a refuge and a place where their identity and culture are put under test and quest. The Spanish conquest is very important since it gave Latin America a European flavor and taste. Believing that going abroad may give a chance to escape the modern harsh reality of England, British writers find themselves in a place where imperialism played its role and determined the future of Latin America and Africa.

In his *American and British Writers in Mexico(1556-1973)*Wayn Gunn says that British writers meets a new Mexican culture where they thought they would find rest and ease. They, on the contrary, find that the native culture "...came to represent demonic or at best purgatorial forces". Others could overcome the situation of this cultural clash and have "...moved towards some understanding of themselves" [32]

Historically speaking, imperialism played a great role in the shaping of non-European countries and continents. This imperial mission has made use of a discourse that worked for the ends of Empire. The discourse of imperialism is ambivalent since it changes according to aims and goals. The African is savage when the superiority of the white men is manifested. Meanwhile, he's able bodied and his land is a rich heaven when traders loot for wealth.

Seeing Latin America as a laboratory where imperialists try their theories, Joseph Conrad wrote *Nostramo(1904)* in order to help understand the self and the other more than to demonize Latinos and their culture. Conrad could not escape the ties of the imperial discourse and made use of the 'inferiorized otherness' inherited in it. Though he continued to be 'racist' in some descriptions, he could uncover the imperial discourse by debarring its means and strategies. The core of *Nostramo* is how domination is manifested by different forces, and the native myth of the Gringos is amongst them.

Africa in *Heart of darkness*, as will be shown in the following chapters, is not so differently represented from Latin America in *Nostramo*. The land is always a land of escape and wilderness. It represents evil as well as pure nature.

Chapter Two

The Nature of the Imperial Discourse in Heart of Darkness

Heart of Darkness (1894) is considered by postcolonial critics as a major work that deals with the characteristics of imperialism and its discourse. In this chapter, an attempt is made to elucidate the characteristics of late nineteenth century imperial discourse as represented by Conrad in *Heart of Darkness*. The ambivalent representations of Africa and Africans as colonized land and people are going to be discussed. Therefore, a summary of the novella's story is important to understand the far reaching implications and motives of different characters such as Marlow and Kurtz and their employment within the imperial discourse.

The story opens up at sunset with Marlow in the company of four friends aboard the *Nellie*. The four men were the director of companies, the lawyer, the accountant and the unknown narrator. Amongst them no one had an interesting story to relate but Marlow. He is a 'fresh water sailor' who had the experience to travel to the 'impenetrable' Congo. His voyage as Marlow

relates started in the 'sepulchral city'(Brussels) where he had a medical treatment by the doctor of companies and was set off for Africa.

Marlow's description of his recruitment is important since it stands as a background or an exposition of what will come in his narration. Marlow's extensive knowledge of empire, work, Africa, history and values is contrasted to his real experience of them when he went through the Congo River.

Kurtz is first introduced by the accountant of the central station. He is considered as a 'remarkable man' living upriver at the inner station. Marlow sails through the Central Station and heard more about Kurtz and his gifts. In his way, Marlow met the Russian harlequin and some African natives. Most of the characters in the novella are called by their jobs. Conrad personifies his characters with their professional functions thus echoing the economic material dimension of imperialism. [33]

Marlow and his companions undergo an attack by African natives. Surprisingly, it is an African who is killed in this raid. This shows that Africans were divided into two categories. Some decided to work under the white man in order to gain their living and some others totally refused the presence of the white man.

In the end, Marlow could meet Kurtz and witness his concluding words 'the horror, the horror'. Marlow goes back to the 'sepulcher city', Brussels, and hands Kurtz' letters to his intended in Europe. The European perception of Kurtz in Europe clashed with Marlow's experience of him in

Africa. At last, he lied in order to keep Kurtz' image clean and ease his feeble European fiancée.

The theme complexities existing in colonial and imperial narrations such as *Heart of Darkness* can better be expressed by the use of Modernist techniques of writing. Themes like deception of appearances and ideals, slavery, colonialism and hegemony over others can be handled with the use of symbolism, stream of consciousness, flash-backs and multi-narrator points of views.

Heart of Darkness seems to launch the experience of using modernist devices. Joseph Conrad uses flash-backs, stream of consciousness and obscurity of Marlow's narration. F.R Leavis in *The Great Tradition* comments that Conrad employs a dark and skeptic diction in order to convey his message. Words such as 'dark' 'incomprehensible', 'inconclusive' are heavily used and produce a feeling of unrest and obscurity in the reader's mind. Pericles Lewis puts it that the narrative in *Heart of darkness*:

“... resulted in breaking up the temporal continuity associated with the nineteenth-century novel. His use of multiple narrators undermines the nineteenth-century convention of narrative omniscience. The literary critic F. R. Leavis complained that Conrad frequently seemed “intent on making a virtue out of not knowing what he means.” Yet, this technique for forcing the reader to share the impressions of the characters became central to modernist fiction.” [34]

Conrad targeted two main aims when writing *Heart of Darkness*. At the level of form Conrad makes use of new technical and narrative devices of modernism like stream of consciousness of Marlow and the symbolic nature of

Kurtz. Second, at the level of themes, Conrad tackles imperialism and its colonial practices.

2.1 Marlow and the Discourse of Imperialism.

Conrad, in *Heart of Darkness*, deals with imperialism and its colonial practices. They are major reasons to cause the world's instability. Greed, theft, exploitation and racism are clichés of imperialist policy. Conrad, however, represents such themes ambivalently

"However, the complexity of Conrad's text renders its ideological status radically ambivalent. Despite the profoundly disturbing racism critics have exposed in the work, it does take long strides toward critiquing the most egregious excesses of colonialism and debunking the most prominent clichés of capitalist thought" [35]

Marlow's narration about colonial practices of imperialism, symbolized by Kurtz and his followers, reveal the extent of colonial thinking and the way it functions in the periphery. Marlow draws the characteristic features of what an imperial policy and discourse is.

Who is Marlow? And who is his audience? Answers to these two questions can be very important to understand the discourse of imperialism in *Heart of Darkness*. Marlow is a seaman who witnessed the work of empire. He is described physically for the first time by the unknown narrator

"Marlow sat cross-legged right aft, leaning against the mizzen-mast. He had sunken cheeks, a yellow complexion, a straight back, an ascetic aspect, and, with his arms dropped, the palms of hands outwards, resembled an idol." [36]

His ascetic aspect and idol-like figure show that he is a wise man who has undergone a maturing process. Such a man has an interesting story to tell "and indeed nothing is easier for a man who has, as the phrase goes, 'followed the sea' with reverence and affection, than to evoke the great spirit of the past upon the lower reaches of the Thames"(ibid.) and of the Congo.

Rivers, seas and ships have a crucial role in the imperial enterprise, but the view of the unknown narrator of imperialism is totally different from that of Marlow. The narrator seems to refer to the official story of imperialism, to the memory of noble imperialism famous in the minds of the British people when he says:

"The tidal current runs to and fro in its unceasing service, crowded with memories of men and ships it had borne to the rest of home or to the battles of the sea. It had known and served all the men of who the nation is proud, from Sir Francis Drake to Sir John Franklin, knights all, titled and untitled-the great knights-errant of the sea." [26] (p07)

Such description of seamen and past imperial missions seems to be ironic mainly when compared to Marlow's yarn about his voyage to the Congo. There is a fine difference in narration between Marlow and the frame narrator. This is called by Wayne Booth 'authorial interference' [37]. The narrator's last paragraph, for instance, before Marlow's first words in the novella, is full of diction that expresses light: 'lighthouse, lights, shone, stars....'. Marlow, however, as if responding to the frame narrator, starts describing the Thames «'And this also' said Marlow suddenly 'has been one of the dark places of the earth'"[26] (p07)

There exist in *Heart of Darkness* two views of imperialism, Marlow's, and the narrator's backed up by Kurtz'. Marlow's vision is divided into two phases, the phase of recruitment or pre-Congo and the phase of the journey or post- Congo. The first phase can be described as "the imperial hope". Marlow's hope is to join the imperial enterprise not only to gain money but to satisfy a feeling or a desire.

" Now when I was a little chap I had a passion for maps. I would look for hours at South America, or Africa, or Australia, and lose myself in all the glories of exploration. At that time there were many blank spaces on the earth, and when I saw one that looked particularly inviting on a map (but they all look that) I would put my finger on it and say, when I grow up I will grow there. The North Pole was one of these places, I remember. Well I haven't been there yet, and shall not try now. The glamour's off. Other places were scattered about the Equator and in every sort of latitude all over the two hemispheres. I have been in some of them, and...well, we won't talk about that. But there was one yet-the biggest, the most blank, so to speak-that I had a hankering after." [26] (p10)

This phase is very important even if it is described as a simple feeling of a "chap". Without this desire to conquer, visit and travel, Empire could not be settled. Marlow here, as a "chap", had a pre-knowledge about "the glories of explorations" of the Elizabethan period he had read about as a child. This nostalgic paragraph is intruded by current and actual evaluation of empire and its enterprise. Now "the glamour's(is) off" the glamour of childhood as well as of imperial hopes.

"With regard to Kurtz's report, eloquence and nobility of purpose serve to associate prose with the ideological strategy of couching grand ideas about progress and civilization in

fine, often empty, rhetorical phrases that beguile individuals with the dubious notion that they are participating in a noble collective mission.” [38]

The second phase, which can be called the phase of “deceiving practices” is summed up in the practice of empire, and is represented by Marlow's narration about the Congo. It is the longest and the core of the story. In it Marlow tells about the harsh reality of colonialism and imperialism where greed and theft are characteristic features of imperial mission. Marlow is skeptic about Kurtz's view of exploitation and the right to master the Africans. In Marlow's eyes, these imperial ideals are theft and crime per se.

"Yet the whole point of what Kurtz and Marlow talk about is in fact imperial mastery, white European over black African, and their ivory, civilization *over* the primitive Dark continent. By according the discrepancy between the official 'idea' of empire and the remarkably disorienting actuality of Africa, Marlow unsettles the reader's sense not only of the very idea of empire, but of something more basic, reality itself" [07] (p29)

This second phase of Marlow's journey is the main story. It is the description of Marlow's experience of the Congo. The essence of the story for Marlow as well the reader is to reach Kurtz, the remarkable man. The desire to meet him, to be inspired by his words and wisdom is very clear in Marlow's narration. Kurtz is first mentioned when Marlow meets the accountant.

'One day he remarked, without lifting his head, "In the interior you will no doubt meet Mr Kurtz." On my asking who Mr Kurtz was, he said he was a first class agent; and seeing my disappointment at this information, he added slowly, laying down his pen, "He is a very remarkable person." Further question elicited from him that Mr Kurtz

was at present in charge of a trading post, a very important one, in the true ivory country, at" the very bottom of there. Sends as much ivory as all the others put together..." he began to write again." [26] (p27).

The first description of Kurtz is very genuine since it tells about his real function and end. He was there in the Congo to grab and rob ivory. He was very special because he could gather more ivory than the others could. This is the essence of imperialism which is referred to at the beginning of *Heart of Darkness* when Marlow mentioned the Romans who had come to England as 'robbers'. Their 'strength is just an accident arising from the weakness of others'. In addition, their colonialism was a kind of 'robbery' mixed with 'violence and aggravated murder on a great scale" (ibid., 10).

Kurtz and his fellow men, however, do not belong to this category of conquerors even if they share the robbery with the Romans. The difference is that the Roman General robs and kills for the sake of robbery and killing; yet Kurtz kills and robs for the sake of civilization. Kurtz is representative of benevolent empire which brings civilization to the Africans; he has the "idea at the back" of theft and greed. Marlow's view about empire is very Machiavellian since it shows that robbery and conquest can be justified by good ends.

"Hence, Mr Kurtz comes to Africa with a distinct outlook on the lives of the natives, and how to shape it to suit the Western mind. Though Mr Kurtz is not a missionary, his wish is to spread enlightenment, shine a light into the deepest, darkest places of the world, as suggested by his

painting depicting a blindfolded woman holding a torch against a dark background" [38] (op.cit)

Kurtz' and the narrator's point of view vis-a-vis imperialism are shaped by victories and noble ends. Kurtz, when writing his reports to Europe, explains his great ends. He is described by Marlow as the outcome of all Europe. "His mother was half-English, his father was half-French. All Europe contributed to the making of Kurtz" [26] (p27). This sentence is very symbolic of European imperialism which had conquered most of Africa. France, Belgium, Germany, Italy and other European countries occupied different parts of Africa during the nineteenth century.

Reading *Heart of Darkness* under the light of imperial discourse and its ambivalence can explain Marlow's and the European's fascination with the written word which plays a great role in shaping the minds of people. It's not only the colonial reports which contribute to the making of the public mind. There are also media, university studies and political writings in the center. Art and literature take a share in a system that shapes world views.

In one of his reports Kurtz writes that the whites" 'must necessarily appear to them (savages) in the nature of supernatural beings-we approach them with the might as of a deity,' and so on, and so on.' By the simple exercise of our will we can exert a power for good practically unbounded,' etc. etc." (ibid., p71). It is not the content of Kurtz' pamphlet that interests us. It is the effect it has on Marlow and Europeans in the sepulchral city (Brussels) at the end of the story. Marlow comments that the words of Kurtz had a

'magnificent' 'peroration'. They are 'ruled by an august benevolence' and they have the power of 'eloquence-of words-of burning noble words' (ibid., 72). This fascination was perceived in the center where the pamphlets and reports were sent from the periphery. They were full of oration and beautiful diction about the ends and ideals of empire. Such reports represent Africans as 'savages' who must be exterminated as in the interrupting sentence Marlow encounters in Kurtz' pamphlet "exterminate all the brutes!".

There were various attempts by critics to understand the meaning of Marlow's fascination with Kurtz' words such as Benjamin Raymond in his article "Kurtz and Modernity: The Epistemological crisis at the Heart of Darkness". Marlow was mesmerized by Kurtz' words without given reasons. At the end of *Heart of Darkness* we are told that Kurtz, the symbol of empire is not a simple colonialist. He is a musician, a journalist and a political man. Kurtz, after all was, a "universal Genius" [26] (p102) and so is imperialism a "Universal Vortex" [39]

"Through language alone, Kurtz here begins to reach near-mythic status, spoken of in godlike terms as a "higher intelligence" in possession of a "singleness of purpose." Marlow perceives this slow-but-steady growth of Kurtz into a mythic, godlike character" [40]

Kurtz, thus, moves from a simple character into a mythic figure and a symbol of empire. This means that imperialism is not a simple process. It is, however, a complex genus and manifestation of different fields such as social sciences, anthropology, politics, economy and even literature to form and

work for the same end which is the imperial hope. The imperial discourse, thus, includes all these disciplines which are institutionalized in order to produce the imperial idea. The colonial periphery such as Africa is, thus, observed and produced according to the imperial discourse. It stands as an 'Other' to the imperial center.

2.2 Ambivalent Representations: Africa and Africans as Others

Racism in *Heart of Darkness* has been tackled by many critics. Chinua Achebe, for instance, considered Conrad as going thoroughly racist in *Heart of Darkness*. He wrote against the stream which says that Conrad was anti-racist and anti-imperialist. William Atkinson stands for Achebe's argument in his article: "Bound in Blackwood's: the Imperialism of "The Heart of Darkness" in its Immediate Context". He said that the magazine, Blackwood's, in which Conrad's story was first serialized, is Tory and imperialist. It is almost impossible that Conrad's audience understood from his story that imperialism is a bad thing. [41] Moreover, Africa and Africans were seen as objects to be discovered and read about. They're a means of entertainment.

It is clear when reading *Heart of Darkness* that European characters are overwhelming and that Africans seldom speak or act. Mr Kurtz, Marlow, the Accountant, the Manager, the Harlequin, the Intended are all European characters. Africans are passive characters and sometimes look like objects or animals. They remain unimportant and voiceless. This is one means of the

imperial discourse to demarcate the self from the other. In the imperial discourse,

“Objects of knowledge were created within a closed system whereby the European mind, the European imagination, was projected onto the colonised as a means of understanding the cultures they came into contact with. This formed “dominating, coercive systems of knowledge” in which the colonised was virtually effaced, his or her discourse effectively silenced.” [42]

Marlow's world in the novella is full of European characters playing crucial roles in the story which is set in Africa, yet it is seldom when readers hear and see Africans. If they appear they are just voices and eyes who play the role of a background in an artistic painting. They are a source of fear, death and darkness. Their land, Africa, follows their representation and is, thus, a void land of primitive ages. In the following part representations of Africa and Africans are evinced in the light of Otherness and Othering. Miller comments on otherness in *Heart of Darkness*.

“Though it may be racist for Marlow (not necessarily Conrad, the reader should remember) to see the Africans as an inscrutably "other," as simple "savages" or "primitives," when their culture is older than any European one and as complex or sophisticated, if not more so, this otherness is stressed for the primary purpose of making the Africans visible embodiments and proofs that the "it," the darkness, is a person.” [43]

In the “othering process” The self stands for the observer and the other is the observed. In *Heart of Darkness* the self is imperialism represented by Marlow and Kurtz and others are Africa and Africans. The process of othering

not only informs about Africans and Africa, but also tells about imperialism and imperialists.

The general perception of Africa in *Heart of Darkness* is its wild nature. Marlow went into the heart of Africa where ‘the merry dance of death and trade goes on in a still and earthly atmosphere as of an overheated catacomb’. The coast for Marlow was ‘formless...bordered by dangerous surf, as nature itself had tried to ward off intruders” [26] (p20). Clearly, the diction used is negative and suggests fear and death. The 'formless' coast refers to the absence of action and human presence. It is the job of the imperialist to colonize and then form the 'virgin' land in European and western shapes. Africa is the land of primitives and it refers to a starting point for humanity. It looks like a timeless land which goes back to the first ages. “Going up that river was like traveling back to the earliest beginnings of the world” Marlow comments on his voyage. The land was “An empty stream, a great silence, an impenetrable forest” [26] (p48)

Words like 'empty', 'silence' and 'no joy' represent the absence of the human factor in the wilderness. If Africa is empty, then, it needs to be filled in. If Africa is silent, then, it needs to be voiced. Marlow here is not telling something strange and new to his audience. However, he carries on the imperial discourse of his predecessors like John Smith who saw in Virginia an empty place to be exploited.

As their land is portrayed with imperial eyes, Africans in *Heart of Darkness* rarely appear in the story and if they are present they are voiceless and never complete human beings. The difference between the white man and black Africans is asserted when Marlow states

" The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much. What redeems it is the idea only. An idea at the back of it ; not a sentimental pretence but an idea; an unselfish belief in the idea- something you can set up, and bow down before, and offer a sacrifice to..." (ibid, 10)

The above quotation is purely Conradian since it refers to two opposite attitudes towards imperialism. On the one hand, Marlow sees Imperialism as ' not a pretty thing when you look into it too much'. He, on the other hand, considers it as an idea which ' you can set up, and bow down before, and offer a sacrifice to'. The link between the seemingly opposite attitudes towards imperialism is that Marlow here differentiate between two kinds of imperialism. One is a brute conquest and theft and the other is a divine edge, a belief which 'you bow down before'. The second benevolent imperialism for Marlow-or Conrad- and his audience is generally a British imperialism.

Marlow in *Heart of Darkness* speaks about Roman imperialism in the first pages of the novella, and later in the story, he concluded it with Belgian imperialism. British Imperialism for Marlow is probably an exception and has idealistic ends. For Conrad's audience such criticism and comparison is very

attractive and funny to read about because of the rivalry existing in 1899 between the French, the Belgian and the British.

"In fact, the story would not have been at all unpalatable when read in its immediate context, bound with the rest of the Blackwood's material. The average Blackwood's reader would have been neither equipped nor inclined to read Conrad's story "against the grain", as ultimately subversive of its own and the reader's discourse...More exactly, the doctrine acknowledged that imperialism was so difficult and dangerous that only the British were fit to undertake it. The French and other Continentals would always make a mess of things" [41]

Reading *Heart of Darkness* in this context can explain Conrad's ambivalent attitude towards imperialism. The imperialism Conrad reproaches in *Heart of Darkness* is mostly Belgian. Yet the common thing between these imperialisms (Belgian, French and British) is that they consider those ' who have a different complexion' from the white race as inferior and savage. The words 'nigger' and 'negro' are widely used in the story and they refer to racist clichés in the minds of Marlow's audience.

Another reason for this ambivalent discourse of imperialism is the contrariety existing between what is read and what is seen and practiced. Marlow refers to the previous knowledge he gained about Africa and Africans by saying ' if we may believe what we read' [26] (p09). He is skeptic about his previous knowledge and then after meeting the natives he is interested in their utility not humanity.

"I don't pretend to say that steamboat floated all the time. More than once she had to wait for a bit, with twenty cannibals splashing around and pushing. We had enlisted

some of these chaps on the way for a crew. Fine fellows- cannibals- in their place. They were men one could work with, and I am grateful to them. And, after all, they did not eat each other before my face..." (ibid, 50)

Marlow is here inscribing the stereotype and emphasizing the cliché of cannibalism and savagery. Yet, he is skeptic about these imperial stereotypes. He used the word cannibal at first to name the twenty people. And then he used it for the second time between two dashes when he inserted the positive adjective 'fine fellows'. This shows that Marlow is somehow aware of perpetuating and continuing the imperial representation of Africans. The importance of these 'chaps' is in their physical might which makes them handful for the imperial economic enterprise.' They were men one could work with'.

Being unsure of asserting their cannibalism and savagery, Marlow is hesitating to say that Africans were cannibals. Therefore, he says that he never saw them eating each other 'they did not eat each other before my face'. This sentence doesn't exclude their cannibalism but suggests that they eat each other in other places. He might have read a lot about Africans eating others, but has never seen them doing so.

Such dualistic view of Africa and Africans stems from the imperialist's incapability to understand the language and the customs of the Africans. Unable to understand and comprehend the African language and customs the imperialist replaces his incomprehension by interpretation from his own European standards which mostly consider the non-European as

savage and backward. On his steamboat which ‘penetrated deeper and deeper into the heart of darkness’, Marlow and his fellow men used to hear ‘the roll of drums behind the curtain of trees would run up the river and remained sustained faintly’. The sounds of the drums were not understood by Marlow and his fellowmen, ‘whether it meant war, peace or prayer we could not tell’ [26] (p51-52)

Heart of Darkness is, thus, no exception of its preceding imperial narrations. Yet, it renders the story of imperialism in Africa in a more ambivalent and skeptic way. Africans in Africa are always represented as savages living in an empty land, but this image is questioned by Marlow times and times again. The Africans, for Marlow, ‘were-no they were not inhuman’ and the idea that ‘thrilled you was just the thought of their humanity-like yours’. Marlow mirrors himself and, thus, the reader with Africans who were kin to them, but were never the same human beings. He suggests that the white man is an extension to African primitive beings who share ‘a meaning in which you-you so remote from the night of first ages-could comprehend’ [26] (p102)

2.3 Kurtz and the Mimicry of Wilderness

Kurtz was first mentioned to Marlow by the chief accountant. He was described as a ‘very remarkable person’ and an ‘agent of the first class’. Mr Kurtz was mainly a trader and ‘was at present in charge of a trading-post, a very important one, in the true ivory-country, at ‘the very bottom of there.

Sends in as much ivory as all the others put together' (op.cit. 84) Kurtz in *Heart of Darkness* represents the apogee of imperialism. He's the one that Marlow has been fascinated with; Africans worship him and defend him from enemies. Yet, Marlow throughout the novella has been skeptical about his greatness. He considered him as 'hollow at the core' and as a 'genius'.

Like Kurtz, Marlow went through the experience of the civilizing mission in the Congo, yet he could overcome the effect of wilderness, squander and greed. Unlike Marlow, however, Kurtz is affected by the dark powers of 'savagery'. He came to Africa as a bearer of light, a missionary and a trader, but ended as a symbol of horror and darkness.

As Homi Bhabha stated in *Mimicry* that the slave mimics and imitates his master's strategies and, thus, lives in a partial presence of being neither slave nor master. Conrad's notion of *Mimicry* is, however, the reverse of Bhabha's. For Conrad, the wilderness, which is the land of the natives, has a dubious impact on the white man.

Kurtz, for instance, has been affected by wilderness and moved from a status of a 'civilized man' into the state of a 'savage'. Some of the native Africans were mesmerized by Kurtz, so they protected him from enemies. They are called by some critics as 'white blacks' [44]. Kurtz can, thus, be called as a 'blackened white'.

Considering Black Africans as primitive beings, the imperialist, Marlow for instance, thinks that there is in the white man something primitive

that he shares with the natives. There exists in the 'civilized world' a masked savagery restrained by social codes. When faced with wilderness, the white man goes back to his innate savage nature. There is 'an inescapable and critical relationship between imperial decadence and savagery' (ibid.).

Kurtz came to exploit the African land and he has exterminated 'all the Brutes'. For Conrad Wilderness has avenged the Africans and turned Kurtz into a victim. It made him corrupt and 'hollow at the core'. The African woman at the end of the novella represents the power of African wilderness.

'She opened her bared arms and threw them up rigid above her head, as though in an uncontrollable desire to touch the sky, and at the same time the swift shadows darted out on the earth, swept around on the river, gathering the steamer in a shadowy embrace. A formidable silence hung over the scene.' [26] (p100)

Although Conrad alluded to the innate savagery in the white men, Marlow blames African wilderness and people more than the European innate evil. Perpetuating the imperial discourse, Marlow suggests that Kurtz was a great man and justifies that his 'savagery' was the result of his contact with wilderness in Africa. He, therefore, perpetuates the imperial idea that Africa and its native people are the source of savagery and evil.

Chapter Three

THE IMPERIAL DISCOURSE IN *NOSTROMO*

Joseph Conrad wrote about Latin America although his visit to it was so short. It is clear from writing *Nostromo* that Conrad wanted to express more complex themes that he did not tackle in his works. Themes such as Romance, heroism, revolutions and the quest for power are prevalent in the novel. The theme of imperialism is there also encompassing some of the previous mentioned topics.

This chapter tries to perceive how the imperial discourse is manifested in *Nostromo*. The ambivalence of this discourse can be spotted in some of the characters such as Nostromo, Mr Horloyd and Mr Gould. The first part deals with two ambivalent categories of imperialist: the benevolent and the greedy. The second part is about the ambivalence of the imperial discourse whereas the third deals with otherness and Mimicry.

Costaguana is the setting of *Nostromo*. It is a fictional South American country which is thought to be Columbia. Ribiera is the dictator of Costaguana where revolutions, wars and corruption prevail. Charles Gould

who is of English descent was born in Costaguana and owns a silver mine near the port of Sulaco town. With his wealth and power he backed up Ribiera's government and thought that he is the one to bring stability back to the country. Contrary to Gould's plans, the silver mine brought more wars and instability. Therefore, Sulaco was attacked by General Montero and Mr Gould decided to prevent enemies from taking his silver wealth as spoil. He decided at last to entrust *Nostramo*, an Italian expatriate, to hide the silver in a safe place and keep it away from revolutionaries. *Nostramo* is famous for his exploits, trust and good command of the masses. The upper classes respected and the people loved him.

Nostramo was believed to be incorruptible, yet when he discovered that he was used by the rich class, he decided to hide the silver and pretend its loss in the sea. He became corrupt and was at last shot, mistakenly, by his intended's father.

Conrad claims, in his *Notes on Life and Letters*, that his work includes many Conrads': "Conrad literary, Conrad political, Conrad reminiscent, Conrad controversial", and in *Nostramo* Conrad ideologue, Conrad economist and, in general, Conrad imperialist. The Conradian discourse, like the Western imperial discourse itself, encompasses the political, economic and cultural aspects that led to the historical hegemony of the Western civilization over non-European cultures and societies.

Literary critics dealing with Joseph Conrad agree on considering imperialism a major theme in his works, but they disagree as to whether Conrad was pro- or anti-imperialist. Edward Said and Chinua Achebe consider the Conradian treatment of imperialism as pro-imperialist justifying the project of imperialism and its discourse. Said and Achebe focus on the silenced other particularly in *Nostramo* where the native is voiceless, degenerate and corrupt.

Eloise Knapp Hay, on the other hand, defends Conrad's anti-imperialist attitudes in his political novels: *Under Western Eyes* and *Nostramo*. She even goes as far as considering imperialism a minor theme in *Nostramo*. In her article "*Nostramo* and the Ideologies of Revolution" she says:

"Although recent readers, like Terry Eagleton, Edward Said and Frederic Jameson, have singled out the theme of imperialism as the focus of *Nostramo*, this theme is far less important than the novel's concern with ideologies of revolution." [45]

But, as is shown in *Nostramo*, revolutions create a situation of disorder which best fit the imperialist project and its ultimate end: the gain of material interest. Dr. Monygham sums it thus: "there is no peace and no rest in the development of material interest. They have their law and their justice" [46]

Neither Knapp Hay's view nor Edward Said's can provide a final answer to Conrad's discursive ambiguities of backing up or decrying imperialism. A. Bhagawati in his book *Politics and the Modern Novelist* suggests that Conrad's denunciation of imperialism stems from his conservative leanings and attitudes. The relation between conservatism and Conrad leads to a synthesis of the two former views. Conservatism is defined by Bhagawati as follows:

"The basic and closely interrelated elements of this disposition are : attachment to the past and distrust of the novel and unfamiliar; skepticism especially with regard to utopian schemes of progress; upholding the primacy of actual experience over abstract formulations and ideas, and, above all, a profound sense of the inherent imperfection of men and the world." [47]

Bhagawati claims that Conrad differentiates between "the benevolent imperialist" and the greedy conqueror. In *Nostramo* Charles Gould and his concession represent the benevolent imperialist.

3.1 Ambivalent Imperialists: The Benevolent vs. The Greedy:

We feel when reading *Nostramo* that Joseph Conrad differentiates between two kinds of imperialist: the benevolent and the greedy. The first one tries to improve the situation of Costaguana, whereas the second runs only after his interests.

Mr. Gould is a conservative sample of 'the imperialist-as-romantic-explorer'(ibid, p51). As El Rey De Sulaco, he believes that justice law and order must be brought back to the wretched people of Costaguana. But in his

view stability cannot prevail in the area without the establishment of material and economic interests.

"What is wanted here is law, good faith order, and security. Anyone can claim about these things, but I pin my faith to material interests. Only let the material interests get a firm footing, and they are bound to impose the conditions on which alone they can continue to exist." [35] (p75)

Mr. Gould has hopes to modernize Sulaco, yet his hopes can be interpreted as illusions since they are all shattered. The god-like narrator does not allow any judgment for the reader and says that the man 'was competent' and lives with 'no illusions' (ibid., 81) This kind of authorial intrusion justifies Mr. Gould's ends and puts a veil behind his real intentions. Till later, when we hear Decoud, the skeptic frenchified journalist, evaluating Gould's character and saying that Charles Gould is a man of illusions, contradicting the view of the omniscient narrator. Decoud's comment is reasonable and comes as a result of the shaky situation described in Sulaco i.e.: the recurrence of revolutions.

The narrator's portrayal of the improvements brought to Sulaco because of Gould's Concession makes it clear that his quest for material interest had some undeniable benefits for the town of Sulaco. The San Tomé mine has become a source of modernization to the town of Sulaco. Lights, railways, telegraphs and stability are characteristic features of a modern society. These improvements remain temporary, however, if compared with the overall unstable situation inexorably prevailing in the country. This instability is caused by the trader-exploiter imperialist.

Mr. Holroyd, however, is representative of the greedy conqueror and exploiter. His depiction as a 'considerable personage' and as a 'millionaire' is very effective in the course of the novel's events. He rarely speaks and is very little spoken about, but when he utters the following words the reader thinks directly of the conquest of the earth:

"And then we shall have the leisure to take in hand the outlining islands and continents of the earth. We shall run the world's business whether the world likes it or not. The world can't help it-and neither can we, I guess." [35] (p75)

These lines refer to imperialism, to its projects and aims, where Mr Horloyd states that imperialism is everlastingly superior. He has decided the future of the world with few words closing them as follows: "The world can't help it-and neither can we, I guess". This is a myth the imperial discourse often uses to achieve its ends .The myth of an everlasting supremacy over the others. Conrad seems to acknowledge the might of imperialism and its role in determining the fate of imperialized societies. He, however, through contrasting individual against society, shows how the individual is invulnerable against the deterministic power of conditions and environment. Nostromo, for instance grew corrupt though he was the model of honesty and nobility.

The second reference to the negative effects of imperialism, which can be associated with the greedy conqueror, is the recurrence of revolutions led by greedy competitors who often disguise their evil ends with good intentions. Silver as a source of raw material and money is symbolic of the

major enterprise of capitalism. Bertrand Russel's definition of capitalism and its effects articulates more or less the same story as that one narrated in *Nostramo*. He said that "few men can succeed in being creative rather than possessive in a world which is wholly built on competition". In such a situation "honor and power and respect are given to wealth rather than to wisdom". Although men is endowed with "great creative gifts", yet he, when infected with the poison of competition, becomes corrupt after being incorruptible. [48] .

Charles Gould, the benevolent gifted Costaguanero has been 'infected with the poison of competition'; so has been *Nostramo*, the man of the people and sailor-hero. Conrad seems to touch upon the focal point that causes revolutions and wars in general. The silver mine provides a source of wealth and the scramble for it creates in Man a love of power and a strong desire for possessiveness. Bertrand Russell again: "possessiveness-the passion to have and to hold-is the ultimate source of wars and the foundation of all the ills from which the political world is suffering."(ibid).

Revolutions, in *Nostramo*, are harshly criticized and shown to be unjustified. Conrad, as any British conservative would have done, despises violent revolutions and exposes the corruption that surrounds their entourage. Yet the question is: does Conrad refuse all kinds of revolutions?

Conrad, as appears in *Nostramo*, favours another kind of revolution. "Revolutionary action may be unnecessary but revolutionary thought is

indispensable”(ibid.) For Conrad, it is a revolution that takes place in the intellect and which 'rules from within'[35] (p13) . It starts from individual awareness as in the case of *Nostromo*. After sailing from Isabel Island, in which he buried the treasure with Decoud, *Nostromo* changes from the status of a 'dog' in the hands of the elite to his new conscious self:

"A poor man amongst you has got to look after himself. I say that you do not care for those that serve you. Look at me! After all these years, suddenly, here I find myself like one of these curs that bark outside the walls-without a kennel or a dry bone for my teeth. **Caramba!**" (ibid., 375).

Revolutions in *Nostromo* are, however, associated with the native who is demarcated, othered and 'produced' according to the imperialist's gaze.

3.2 OTHERNESS IN *NOSTROMO*: INDIANS AND LATIN AMERICA.

The analogy drawn earlier between the imperial discourse and the Conradian one can be further studied through three elements, the imperial chaotic vision of the world, the Conradian confused narrative, and the detailed description of the 'other'. The imperial discourse creates an atmosphere of hazy perceptions with no deliberate and precise prediction of truth; it, as a result, produces the other cultures and represents them, through concealing narratives, as being unhistorical and everlastingly ungovernable societies.

One means of the imperial discourse to demarcate the different other is the tendency to write about 'others' which is expressed in Conrad's novel

Nostramo. The first reference can be found in Decoud's letters to his sister, in France, in which he mentions the Indians or the natives:

"The silence about me is ominous. There is above the middle part of this house a sort of first floor, with narrow openings like loopholes for windows, probably used in old times against the savages, when the persistent barbarism of our native continent did not wear the black coats of politicians but went about yelling, half naked, with bows and arrows in its hands." (ibid, p 197)

Decoud is a journalist who sends regular reports to Europe about the situation in the Republic of Costaguana. He is the only spokesman and through whom news is sent to Europe using "...the cablegram sent via San Francisco and New York...when the cables were still open." (op.cit p 191)

Contrasted with Decoud is Dr.Monygham who, as an Englishman living amongst the Indians, did not leave any written document or record about his wanderings in Costaguana. He is ironically blamed for that by the narrator when he says: "But it was mere aimless wandering; he had written nothing, collected nothing, brought nothing for science out of the twilight of the forests..."(ibid, 260).

It is difficult to conceive who the other is in *Nostramo* as it is somehow hard to recognize the real land the novel is set in. All that is provided is a fictitious land and characters based on either real places or real people as Sherry Norman claims in his book *Conrad's Western World*. What can be deduced is that Latin America is the setting and the history of Costaguana is an amalgamation of many histories such as Venezuela,

Colombia, Paraguay, Chile and Mexico; but what is narrated is more a European story than a Latin American one. The majority of the characters shaping the events of the story are Europeans.

As for time, Conrad sets his narrative in a neo-colonial political context, where the outcome of the colonial era is widely exposed and largely investigated. This outcome can be summed up in the effect of the early Spanish colonialism on the composition of the Latin American race and population; the corrupt forms of governments be they foreign or local, and the demythologizing of the nation boundaries or the territorial identity. In *Nostromo* this kind of territorial demythologisation of identity is apparent in the character of Mr. Gould who although born in Costaguana "went on looking thoroughly English even on horseback." (*Nostromo*, 51-52). Conrad acknowledges that identity, with the emergence of Capitalism and colonialism, is no more determined by territory or boundaries but by ideology and cultural leanings.

Studying otherness takes many forms and directions, particularly with the appearance of postcolonial studies. We have Lacan's psychoanalytic other, Freud's and later Kristeva's gendered other; the Marxist otherness based on class difference and more importantly is Said's and Bhabha's cultural otherness. All these definitions of otherness can be summed-up in Pageau's *Literature Generale et Comparée*.

" ...toute image procède d'une prise de conscience, si minime soit-elle, d'un Je par rapport à un Autre, d'un ICI par

rapport à un Ailleurs. L'image est donc l'_expression, littéraire ou non, d'un écart significatif entre deux ordres de réalité culturelle. On retrouve, avec la notion d'écart, la dimension étrangère qui fonde toute réflexion comparatiste. En Sociologie, cet écart sera une différence de classes sociales, ou de racés ou d'espaces geo-culturels (région vs capitale). En anthropologie, il sera l'opposition entre société à écriture et à histoire et sociétés dites 'primitive'" [12] (p164)

In dealing with *Nostramo*, we make use of the term 'other' to refer to two kinds of otherness. The first denotes the Latin American or Indian as demarcated by the European and the second connotes the attempt of the European, by means of the former demarcation, to identify himself or asserts his identity. Conrad in *Nostramo* tries to tell about the history of South America and its people using characters of European background as narrators. *Nostramo* sheds light on Latin America no less as it does on Europe and its identity.

Representing the Latin American or native Indian as a different other in *Nostramo* takes many forms. It lingers from the "objectification of the other" and his being an extension to nature to his unchanging status, fixed as a doomed inferior who can never change and improve. The other in *Nostramo* is shown as being governable but never governing, and if he ever governs, he is more likely to be corrupt . We can restrict our analysis of otherness in *Nostramo* to two kinds: territorial otherness and physical otherness.

"These stereotypes include the idea that Mexicans are "dirty," that is, that "colonia" populations, sharing a common ethnic origin, are unhygienic and unclean. Given that

"colonias" are geographically contiguous to Mexico and thus overwhelmingly populated by "Hispanics"--people of Mexican cultural ancestry--we argue that this ethnic factor has played a role in the social visibility these settlements have acquired in the public imagination." [49]

Territorial otherness delineates the perception of the land as reflected in the narrator's gaze. Joseph Conrad starts *Nostramo* with the description of the landscape and the town of Sulaco which, during the Spanish colonization, "had never been commercially anything more important than a coasting port with a fairly large local trade in ox-hides and indigo." [35] (p17) The narrator at the beginning of the novel signals the importance of economy in the determination of Sulaco's destiny. It was unimportant when there was local investment only, and the wind of change, led by "your modern ship", makes Sulaco one important international port of the "Republic of Costaguana".

"It is seen as essentially empty, as a blank sheet of paper to be written on by the British who, through their inscriptions, also manifest and enhance their own basic ideals and, thus, their very identity. They project an ideal(ized) perception of their homeland onto the reality of Latin America. Consequently, the travel writers appear surprisingly little troubled by the utter otherness of both South American society and nature." [50]

There are three different perceptions of Costaguana summed-up in the first chapter. There is the Imperialist's perception or trader's, the Indian's and the simple sailor's. The whole novel turns around these three views. In the first two paragraphs the narrator sees in the town of Sulaco a commercial port with its gulf standing as a temple rejecting all tempests and receiving "your modern ship" with open arms. This point of view stems from someone who is the

vicarious and who stands for the greedy imperialists referred to as "the conquerors".

The second view or perception is that of the natives. Sometimes they are called "the poor "and in others instances "tame Indians". Their conception of the land and its wealth differs totally from the Europeans'.

"The poor associating by an obscure instinct of consolation the idea of evil and wealth, will tell you that it is deadly because of its forbidden treasure. The common folk of the neighbourhood, peons of the estancias, vaqueros of the seaboard plains, tame Indians coming miles to market with a bundle of sugar-cane or a basket of maize worth about three pence, are well aware that heaps of shining gold lie in the gloom of the deep precipices cleaving the stony levels of Azuera. Tradition has it that many adventurers of olden times had perished in the search." (op.cit, p18)

Expressions such as "Tradition has it" and "The poor...will tell you" show the demarcation line the narrator wants to draw between the European civilization and that of the native Latin American. The native Latin American culture is based, as Conrad is aware of, on oral tradition on the one hand, and, on the other, on superstition that moulds the beliefs of the Indians and the Hispanics. This demarcation is more marked in Decoud's letters. The reader will perceive that he is reading about two different kinds of societies, and as Pageau says, between a society " *à écriture et à histoire* "and another "*dites' primitive*". [12] (p164)

The third view, the simple sailor's, can be read in the last paragraphs of this first chapter. Again, "...ships from Europe bound to Sulaco lose at once the strong breezes of the ocean" and here begins the theme of the sailor as

romantic explorer viewing nature as a refuge, on the one hand, and as a symbol of the heart of darkness which surpasses all human power, on the other.

"In its vastness your ship floats unseen under your feet, her sails flatter invisible above your head. The eye of God-they add with grim profanity-could not find out what work a man's hand is doing in there; and you would be free to call the devil to your aid with impunity if even his malice were not defeated by such a blind darkness." [35] (p20)

This intoxicating description characteristic of Conrad's art can be at times misleading mainly when it describes an Indian.

By physical otherness we mean the representation of the Latin American or Indian through the omniscient narrator's eyes. It becomes clear through juxtaposing two different characters one European and the other Indian that the narrator tries to associate the native Indian with nature, thus, echoing the Darwinian theory of human evolution.

There is no better description that represents the association of the other with nature than that of Luis, the Indian.

"Luis, a cinnamon-colored mulatto with a sprouting moustache and thick, dark lips, would stop sweeping the café with a broom of palm-leaves to let a gentle shudder run down his spine. His languishing almond eyes would remain closed for a long time." [35] (p28) (Underlining mine) .

The adjectives used to describe Luis are more or less suggestive of nature, more particularly connected to trees and in a more general manner, as an objective correlative, to the 'state of nature'. 'Cinnamon-colored' means

brown like a tree and 'sprouting' is used to describe a growing plant and 'almond' refers to an oval nut or a nut tree. 'A broom of palm-leaves' adds to the meaning and 'dark' and 'thick' remind us of a forest.

Another reference to personal otherness is the description of 'the Indian girls, with hair like flowing black manes and dressed only in a shift and short petticoat' and who 'stared dully from under the square-cut fringes on their foreheads'. 'Black manes' are that of horses' or lions' hair and the word 'dully' means unintelligent.

Two or three pages later the narrator turns to Viola's daughter, the Italian Linda, who can be contrasted with the Indian girl.

"Linda pouted, advancing her red lips, which were almost too red; but she had admirable eyes ,brown with a sparkle of gold in the irises, full of intelligence and meaning and so clear that they seemed to throw a glow upon her thin colorless face" (op.cit., 36).

Had the description been written on the physical appearance only it would have been less harmful. But since the narrator adds the word 'dully' for the Indian girls and 'intelligent' for Linda, the above contrasted views unveils the narrator's leanings and makes one race superior to another.

We will not go so far as to say that Conrad is a 'bloody racist' since his narrative, in *Nostramo*, is more dialogical than monological. A telling example is the '*diaro official*' that seems to be an answer to Kurtz's pamphlet and report to Europe in *Heart of darkness*. Now, after 'the war of independence', 'the native miners' wrote this '*diaro official*' to claim their rights and to live freely

in their 'beloved country'. Another example is narrator's assumption that the modern ways of torture are more harmful than those of the natives: "But it may be safely said that primeval man did go to the trouble of inventing tortures .He was indolent and pure of heart." [35] (p210)

This portrait of the above two seemingly opposed attitudes towards the natives-one representing them as degenerate and ahistorical and the other representing them as amiable or 'pure'- is suggestive of an ambivalence existing in the Conradian discourse or in the imperial one. It reminds us of the first colonialists holding in one hand the sword and the bible in the other. In the next chapter we will endeavor to see how this ambivalence is manifested in *Nostramo* using Bhabha's theory: the Ambivalence of the Colonial Discourse.

3.3. "THE MIMIC MAN" BHABHA'S V.S CONRAD'S MIMICRY

In his very first attempt to write fiction, Joseph Conrad treated the theme of imperialism and colonialism. We can also perceive the idea of a split between money and love in *Nostramo*. Mr. Gould and Nostromo undergo the same challenge, that of gaining the confidence and love of people, for Nostromo, and of Dona Emilia for Mr. Gould. *El Rey de Sulaco* fails in his mission and is seduced by the power of money- represented by the silver mine-rather than by the love of his wife. In Part Two, chapter six the mutual relationship of love that existed between the Goulds eventually disappears. Mrs. Gould "raised her eyes and looked at her husband's face, from which all

sign of sympathy or any other feeling had disappeared" [35] (p178). Nostromo dies at the end of the novel betrayed and betraying, yet he's the one who wins as Dr. Monygham comments at the end of the novel: "...the genius of the magnificent Capataz de Cargadores dominated the dark gulf containing his conquests of treasure and love"(ibid., 463).

Nostromo is, thus, about the shift from illusion to disillusion, from hope to disappointment. It shows the deep divergence that exists between what is said and what is done; what seems to be and what is. This Shakespearean theme of deceiving appearances is expressed by Conrad in the following passage from *A Personal Record*:

"Once upon a time there lived an emperor who was a sage and something of a literary man. He jotted down on ivory tablets thoughts, maxims, reflections which chance has preserved for the edification of posterity. Among other sayings-I am quoting from my memory-I remember this solemn admonition: "Let all thy words have the action of heroic truth". The accent of heroic truth! This is very fine, but I am thinking that it is an easy matter for an austere emperor to jot down grandiose advice. Most of the working truths on this earth are humble not heroic; and there have been times in the history of mankind when the accent of heroic truth have moved it to nothing but derision." [51]

The words "emperor" and "ivory" remind us of *Heart of Darkness*, of Kurtz and his ivory, and the underlined last phrase draws our attention to the lie of the "civilizing mission", to Marlow's lie as to Mrs Gould's lie. If the promises of the colonizers were noble and written in golden letters, then, their practices were totally contradictory to that was said before. It is a lie in action

and practice mostly masked by means of words and narrations. That is why, perhaps, Marlow was fascinated by Kurtz' words.

The ambivalence of the imperial discourse had its enabling roots in the first colonial encounters with the non-western cultures. One early manifestation of this ambivalence lies between the British official ruling class representation of the colony and the 'Puritan' colonisers' view of it. The former saw the colony as a wasteland where to the unwanted, impoverished people are sent, and the latter considers the colony as a rich, heaven-like place. This is apparent in the first English writings about the new-found land, America. John Smith's view of Virginia and William Bradford's view of Plymouth represent this view.

In *Nostramo* this kind of double perception of the colony is not clearly stated since the novel is situated in neo-colonial Latin America. But the first colonialists are alluded to in the description of Mr. Goulds ancestors who were: "...liberators, explorers, coffee-planters, merchants, revolutionists..." [35] (p 51-52). More stressed in *Nostramo* is the religious ambivalence existing between the ideals of churchmen and their practices. Mr. Horloyd, the American businessman, is "a puritan" who has "an insatiable imagination for conquest"(ibid., 75). His conquest of markets and his greed for money lead him to use any means to gain his interest though he used to build churches and maintain religious celebrations. Father Corbelan and the priest who tortured Dr. Monygham are two other instances of this religious ambivalence.

Bhabha, in his *The Location of Culture*, refers to Grant's policy of education in India where he wanted to make a "partial reform" of education fusing Christianity with local and traditional teachings. The result of this "partial reform" is that« Grant mocks his moral projects and violates the evidence of Christianity –a central missionary tenet-which forbade any tolerance of heathen faiths »[16]

In *Orientalism*, Edward Said touches upon another kind of ambivalence which exists in the imperial representation of the other. He said that the Oriental represents for the Western culture a source of naivety, backwardness and emotionality, but at the same time a source of wisdom and spirituality. In *Nostramo* there exists a portrait of two seemingly opposed attitudes towards the natives-one representing them as degenerate and ahistorical and the other representing them as amiable or 'pure' (Compare Mrs. Goulds view of the natives and the narrator's view of them). This is suggestive of an ambivalence existing both in the Conradian discourse and in the imperial one.

The imperial discourse does not mean the Western hegemonic discourse only, but it includes the nativist discourse which tries to reject the assertion of this hegemony. There exists another element of ambivalence in the nativist counter-imperial discourse. This element is manifested in the process of liberation and in the act of independence where the liberators turn to be colonialist themselves since they follow the same means which the

colonialists used and they fought for the same end which is the gain of material interest. Conrad foresaw in *Nostromo* the subsequent failure of neocolonial regimes brought by violent revolutions. Montero Brothers in *Nostromo* represent this kind of nativist ambivalence in the process of liberation.

« The brothers were organising an army, gathering malcontents, sending emissaries primed with patriotic lies to the people, and with promises of plunder to the wild **llaneros**. Even a monterist press had come into existence ... »[35] (p 129)

‘Patriotic lies’, like the lie of the civilizing mission are overspread by a ‘Monterist press’.

As it seems, in the above cited quotation about the Montero brothers, there exists a kind of apemanship of the coloniser by the natives; aping the hope of possessing property and of exercising power over others. Conrad is aware, in *Nostromo* of this kind of apemanship and he paints a caricature through words that make Montero a grotesque figure.

"The white plume, the coppery tint of his broad face, the blue black of the moustaches under the curved beak, the mass of gold on sleeves and breasts, and high shining boots with enormous spurs, the working nostrils...the exaggeration of a cruel caricature, the fatuity of solemn masquerading, the atrocious grotesqueness of some military idol of Aztec conception and European bedecking, awaiting the homage of worshippers." [35] (p 111)

‘Coppery’ and ‘gold’ refer to the material nature of this caricature.

The leaders of revolutions in the colonized world are considered here as living in a ‘partial presence’ [16] preaching the ideals of liberty and freedom to their

people, and at the same time wishing to be worshipped and to live like, the white man, in a position of masterdom. These leaders are a mixture of native conception and of European decorum.

Homi Bhabha, in *The Location of Culture*, refers to Conrad's novel *Nostramo* in "Of Mimicry and Man: The Ambivalence of the Colonial Discourse", but he does not touch upon the point of mimicry which is clearly stated in *Nostramo*. Mimicry is defined by Bhabha as a source of menace to the authority of the colonialists. While aping the colonisers' strategies of asserting and exercising power, the natives or the colonised threaten the colonial authority and its discourse.

We read in *Nostramo* that the native revolutionaries have become masters themselves after being slaves for a long time during colonisation. Conrad makes it clear in *Nostramo* that the local revolutionaries are now in a position of command as the foreign colonial master is. He shows that they are equals or two facets of the same coin.

«'Has not the master of the mine any message to send to Hernandez, the master of the campo?' The truth of the comparison struck Charles Gould heavily. In his determined purpose he held the mine, and the indomitable bandit held the campo by the same precarious tenure. They were equals before the lawlessness of the land." [35] (p 300)

Charles Gould no longer feels a master since there is someone who threatens his superiority and Hernandez no longer considers himself a slave and a colonized since he has learnt through mimicking the white man the means of asserting power.

Conrad, however, signals and refers to another kind of ambivalence which is not mentioned by Bhabha. It is the reverse of Bhabha's mimicry i.e. the white man colonizer apes and mimics the native and eventually goes 'savage'. Kurtz in *Heart of Darkness* seems to fall in the same category of a white man affected by the natives or by the wilderness. For Kurtz, he was affected by the environment. In *Nostromo* Dr. Moneyham is directly affected by the Indians and it is explicitly stated unlike in the case of Kurtz. Dr. Moneyham is the best representative of this kind of mimicry.

"Dona Emelia and Don Carlos had taken up the mad English doctor, when it became apparent that for all his savage independence he could be tamed by kindness. Perhaps it was only hunger that had tamed him...and now no matter what were the dark passages of his history, as the medical officer of the San Tomé mine he became a recognized personality. He was recognized but not unreservedly accepted" [35] (p 300)

So, the English doctor is neither wholly claimed nor rejected. 'He was recognized but not unreservedly accepted' is reminiscent of Bhabha's 'He (the savage) is almost the same, but not quite'. The difference between the two is that the former talks about the partial presence of the white man and the latter refers to the native's.

Conrad's *Nostromo*, thus, deals with the mechanisms with which the imperial discourse functions and develops. It talks about the relativity of the imperialist's means of asserting power and how the imperialized, through mimicking the white man's power-strategies, could weaken the supremacy of the imperial hegemony. Conrad acknowledges the power of imperialism and

its discourse. However, in *Nostramo*, there exists a power, over events, which leads the actions of human beings to unknown and unpredicted destinies. Giorgio Viola killed Nostromo whom he had wished for a son; Nostromo married Giselle instead of Linda; and the 'mad' doctor Monygham, commenting on its events, turns out to be the living conscience of the novel.

CONCLUSION

Imperialism means controlling distant lands and territories from a metropolitan center. In order to reach these territories imperialism makes use of conquest, wars and discoveries. Colonialism is one aspect and means of imperialism to settle, dominate and control the occupied lands. Imperial administrations are set and imperial hopes are realized.

Whatever its aims are, imperialism employs an imperial discourse that reflects a whole vision about the colonized and its surrounding. This discourse takes different kinds. It may be part of political, social, scientific or cultural discourses. Its aim is to convince the imperial culture and society that they are the best to rule, govern and dominate the others. This self-assertion is accompanied with the denial of the others' right and capability of independence and of self-rule.

The imperial discourse, thus, produces an imaginative, cognitive conception of the others who are imperialized. It describes and represents them as degenerate, primitive, naïve, and frightening. These stereotypes are familiarized in the minds of the masses through anthropologic, social and even literary productions.

Fiction writers, through their literary works, whether consciously or unconsciously, perpetuate the imperial discourse, its view and representation of the others. It is not of any interest to blame writers and artists for their

views, but it is of a great importance to dismantle, uncover and show the means of othering in the imperial discourse.

Unlike most of his contemporary writers, Conrad's view of imperialism is unclear and ambivalent. This is due to his Polish eastern belongings and to his service in the British imperial mission as a sailor. Imperialism is shown in Conrad's work as a chance to civilize other cultures and to bring development to poor countries and territories. Imperialism is, however, a harsh process of subjugation and greed. Thus, with his artistic gifts Conrad could combine between these two attitudes in one piece of work as he does in *Nostramo* and *Heart of Darkness*.

In *Nostramo* Joseph Conrad tells the story of a Latin American setting. Yet, he gives it a European taste by employing characters of European origins. The Latin American territory is represented as a heaven on the one hand and as a horrible, terrifying land on the other. The Indian follows the representation of his land and is othered in many ways to suggest degeneration and dependence on imperialism.

In *Heart of Darkness* Conrad writes about Africa. Its image existed in the minds of the British people of that time. A wild land is tamed by Europeans. Marlow narrates his journey up the Congo River and shows the atrocities of the imperial practices. Yet, his denial of imperialism remains relative and ambivalent when he describes the Africans as savages and cannibals. Africa is a land of horrors and death. Even the sunshine produces unease for Marlow. If

there is anything positive about Africans, it was their strong bodies which make them fit for the job of imperialism, wealth squander.

The ambivalence existing in the imperial discourse shows that the observing culture which produces the othering process is ambivalent in its attitudes towards the imperialized. The ideals which enunciated the imperial mission are contradictory to its practices. In its attempt to subjugate the imperialized, the imperial discourse loses its identity mainly when different cultures and races are included within the imperial hybrid.

It is clear that the hope of Empire and imperial powers has been directed towards the end of dominating the world-the globe. Globalization nowadays seems to be the last phase of Empire as it tends to universalize culture, politics and religion. The process of dominating the globe necessitates a global discourse which makes use of different means to spread its ideals and to show that the others need help and succour.

Through understanding the imperial discourse and its ways of domination, we can perceive how the global discourse functions. Globalized cultures, lands and peoples need to know how the global discourse makes use of, mainly, the media to “other” them. Globalization is represented as an absolute power which cannot be over passed.

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