



People's Democratic Republic of Algeria Ministry
of Higher Education and Scientific Research



University Abu Bekr Belkaid –Tlemcen Faculty

of Letters and Languages

Department of English

**Racism in Joseph Conrad's Heart of Darkness
(1899)**

**A Dissertation Submitted in Partial Fulfilment of the Requirements for the
Master's Degree in Literature and Civilization**

Presented by :

Ms.Rania berrezzoug

Ms.Hadjer Nesrine Berrezzoug

Supervised by :

Mrs.Badra Menoure

Board of Examiners

faiza Senouci : Prof

Badra Menouer : MAA

Mohamed Khaladi : MCA

Academic Year : 2021/2022

Dedication

*This dissertation is
dedicated to to our beloved
parents, brothers and sisters
for their endless love and
support.*

Acknowledgements

All praises to ALLAH almighty, the most gracious and merciful for giving us strength and endurance to complete this modest work.

We would like to express our immense gratitude to our supervisor Mrs. Badra Menouer for being there from start to end, providing us with inestimable guidance and constant assistance. May ALLAH bless her for all the contributions she has made.

We owe a special thanks to the board of examiners, Prof Faïza Senouci and Dr Mohammed Kheladi for reading, examining and evaluating our modest work. Last but not least, we are thankful to all our teachers in the department of English and our colleagues.

Abstract

This thesis examines the relationship between racism and imperialism, which is regarded as a dark period in human history. Racist ideologies have persisted throughout history, notably between blacks and whites. In addition, many European nations began to enlarge their empires and acquire new territory abroad. Because of the conflicts between blacks and whites in this novel, racism was clearly present. Heart of Darkness also clarified the true motivations behind colonialism and expansionism in Africa, which were to acquire wealth and power. Joseph Conrad wrote this novel about his experience in the Congo River during the 19th century.

Keywords: racism, imperialism, colonialism, black, white, Joseph Conrad, *Heart of Darkness*.

Résumé

Cette thèse examine la relation entre le racisme et l'impérialisme, qui est considéré comme une période sombre de l'histoire humaine. Les idéologies racistes ont persisté tout au long de l'histoire, notamment entre les Noirs et les Blancs. En outre, de nombreuses nations européennes ont commencé à élargir leurs empires et à acquérir de nouveaux territoires à l'étranger. En raison des conflits entre Noirs et Blancs dans ce roman, le racisme était clairement présent. *Heart of Darkness* a également mis en lumière les véritables motivations du colonialisme et de l'expansionnisme en Afrique, à savoir l'acquisition de richesses et de pouvoir. Joseph Conrad a écrit ce roman sur son expérience dans le fleuve Congo au XIXe siècle.

Mots clés : racisme, impérialisme, colonialisme, noir, blanc, Joseph Conrad, *Heart of Darkness*.

Table of contents

Dedication	I
Acknowledgements	II
Abstract	III
Resumé.....	IV
Table of Contents	V
General Introduction.....	1

Chapter One: Racism and Imperialism

I.1.The Historical Background

I.2. The Autobiographical Background	03
1. Summary of Joseph Conrad's Heart of Darkness	05
2. Racism and Imperialism in Heart of Darkness.....	06
3. Imperialism.....	06
3.1. Technology	07
3.2. The Second industrial revolution.....	09
3.3. The British Empire	10
3.4. Africa.....	11
3.5. India.....	13
4. Racism.....	

4.1. Historical Back ground of racism.....	17
4.1. Racism in Africa in the 19 th century	21
4.2. Racism in British Literature	25
Conclusion.....	29

**Chapter Two: Racism in *Heart of Darkness* and Joseph Conrad between
Racism and Realism**

I.1 Biography of Joseph Conrad	32
2. Heart of Darkness	33
2.1. Analysis of the Novel	35
2.2. Symbolism In <i>Heart of Darkness</i>	36
3. Racism in British Literature	38
3.1. Joseph Conard between Racism and realism.....	38
3.1.1. Racism and Joseph Conrad.....	42
3.1.2 Realism and Joseph Conrad	45
Conclusion	47
General Conclusion.....	49
Bibliography	52
Resumé	54

General Introduction

General Introduction

Introduction

This thesis examines the relationship between racism and imperialism, which is regarded as a dark period in human history. Racist ideologies have persisted throughout history, notably between blacks and whites.

The beliefs, philosophies, political and cultural features of many civilizations, both legally and illegally in the United States and Europe, were deeply imbued with racist ideals and attitudes. In the past, racism and prejudice have been used to advance the political and economic goals of those who discriminate. Racism spread throughout the world, particularly in the nineteenth century, and many racist groups attempted to impose their civilization and values because they believed they had different abilities and characteristics, so racist powers used various strategies or ideologies to weaken the power of other races, thus making them less human. Furthermore, those who are treated as inferiors, appear to feel compelled to seek out those over whom they may assert superiority. Slavery, segregation, Nazism, and apartheid are all forms of racism, but racial prejudice and slavery are the harshest aspects.

White people in the US and Europe believed they were superior to people of color, which caused a number of issues in both societies. Several European nations have also developed various forms of racism as a result of industrialization and trade in order to fulfill their goals and compete with one another to gain.

Because of this, Europeans started to develop new ideologies that valued white races above all others and discounted the superiority of non-white races like black or brown ones. In the 19th century, Europeans sought out colonies in Africa and India in search of wealth and raw materials as they started to establish themselves as significant

General Introduction

powers. Many European writers, particularly the British, used the chance to show the world of racism and colonialism, particularly in the nineteenth century, and English writers characterized the world of new imperialism, which was fueled by British competition for trade and power.

Heart of Darkness is based on Joseph Conrad's experiences in the Congo River, and he utilized Marlow as a character to tell his story. Because *Heart of Darkness* shed light on the colonial past, as well as colonizers' ambitions for power, raw materials, and wealth, the author created a terrifying image. Conrad placed far too much emphasis on the colonial endeavors' duplicity, which was primarily concerned with the material side of things.

When the colonizers indicated that the true purposes of colonialism were to help the black Africans who were deemed backward people, *Heart of Darkness* attached too much attention to the pretexts of civilization that were employed to mask the true goals of colonialism.

Because the Africans in *Heart of Darkness* were the victims of European economic advancement and dominance, their goal was made easier by their use of racism and racial exploitation. The advent of European expansionism and imperialism in Africa led to the dissemination of racist ideology since imperialists were compelled to deploy racist strategies in order to achieve their objectives.

There are two chapters in this dissertation. The concept of racism, its historical roots, and racism in 19th-century Africa were all covered in the first chapter.

The second chapter will cover the idea of racism and specifically racism in *Heart of Darkness* by Joseph Conrad.

General Introduction

Throughout our research we will discuss how Conrad has illustrated racism and discrimination in his novel *Heart of Darkness* and if he is best seen as racist or realist?

Chapter One :
Racism and Imperialism

Chapter One: Racism and Imperialism

I.1. The Historical Background

Herald despatched Stanley, a Welshman by origin and a man of great Celtic imagination, to the Congo to look for Livingstone. Although it took him 236 days of diligent searching, he not only discovered Livingstone, but also saw the potential for a new vocation that would alter the path of African history. Leopold II was the monarch of Belgium at the time—the country's first monarch ever. A man of ambition, foresight, and great political judgment, he believed that Congo was the ideal location for a colonial operation and business endeavors because of its unusual and challenging geographic position—narrow approach to the sea and obscurity. If he concentrated on that region, he also anticipated seeing minimal opposition. Leopold sent Henry Stanley as his principal agent in 1876 to travel to the Congo and seize control of the region for himself. More than 400 native kings and chiefs are claimed to have signed treaties with Stanley, giving up their claim to the land.

At least 12 million Africans died as a result of Leopold II of Belgium's invasion of the Congo and the subsequent coercion and exploitation of his people deployed there. Leopold is known for sending his personal army into numerous villages. To force the men to go to the rain forest to collect rubber and force them to work for weeks or months on a diet that was close to starvation, the troops would kidnap the women and hold them as hostages. Numerous people would pass away from ailments brought on by starvation and overwork, while hundreds of Africans who took part in uprisings were killed by gunfire. One of the worst aspects of Leopold's administration was his horrifying use of slave labor and other inhumane practices. However, Leopold announced in August 1885 that the Independent State of Congo or Congo Free State would be formed by the International Association of the

Chapter One: Racism and Imperialism

Congo. But until his death in 1908, Leopold had total power over the Congo Free State.

I.2. The Autobiographical Background

Conrad has a fondness for maps that dates back to his early years. He had pinpointed "the blankest of the blank areas on earth" when he was approximately nine years old, a mystery that persisted throughout the African continent. When I grow up, I shall travel there, Conrad declared to himself, "with full assurance and astounding daring." Later, it was discovered that the location referred to as "there" was actually the Belgian Congo's Stanley Falls region. Conrad's early decision to visit the Congo in the summer of 1890 is an odd coincidence. Conrad was able to sign a contract in Brussels to work for the New Anonymous Society for Commerce at High Congo for three years as an officer aboard river steamboats thanks to the fervor and influence of his "aunt," Marguerite Poradowska. Conrad, an accomplished sailor, had traveled to the Congo in June 1890 to take control of the Roi des Belges (the King of the Belgians) for the upstream voyage. Conrad's time in the Congo from 12 June to 4 December 1890 had a profound effect on his physical and moral well-being. He was nearly completely enthralled by the Congo, both the nation and the river.

Marlow expresses this sentiment in the following way: "Going up that river was like traveling back to the earliest beginnings of this world when vegetation rioted on the earth and the big trees were kings (48)." He was particularly horrified by the Belgian Congo's abject condition and corruption. He was able to see right through the "white moral burden's" apparent hypocrisy. The Congo Diary and the Up-River Book give us accounts of Conrad's experiences in the Congo. We find that, like Kurtz in the book, he departed Europe full of vigor, hopes, and a mission to civilize. But like Marlow in the book, he came back from the trip terribly ill and bitterly disappointed. "An Outpost of Progress" is the first short story based on Conrad's experiences in the Congo. In 1896, Cosmopolis published it for the first

Chapter One: Racism and Imperialism

time. It is the narrative of the Congo, Conrad said in a letter to his publisher Fisher Unwin on July 22, 1896.

Conrad informed Blackwood once more in a letter dated August 31, 1898, that he was close to finishing a piece for the magazine. He noted that it was a story written in the style of "Youth" and told by Marlow, the same narrator. Although "a little wider," it has a similar idea to *An Outpost for Progress*. He stated:

The title I am thinking of it is '*The Heart of Darkness*', but the narrator is not gloomy. The criminality of inefficiency and pure selfishness when tackling the civilizing work in Africa is a justifiable idea. The subject is of our time distinctly – though not topically treated. It is a story as much as my *Outpost of Progress* was, but, so to speak, 'takes in' more – is a little wider and less concentrated upon individuals.

Conrad wrote "The Heart of Darkness," which he first titled "The Heart of Darkness" for the Blackwood's Magazine, over the course of around ten days beginning in the middle of December. He obviously wrote quite quickly. The Heart of Darkness manuscript, which was written in pencil and is now housed in Yale's Beinecke Library, displays Conrad's calm assurance, firm control over the narration, and superb command of the language.

"The Heart of Darkness" was a book that was serialized in The Blackwood Magazine from February to April of 1899. Conrad eliminated "The" and changed the

Chapter One: Racism and Imperialism

title to "Heart of Darkness" later in 1902 when he published the story in *Youth: A Narration and Two Other Stories*. Many critics, like Cedric Watts, believe that the title is unclear as a result of the missing "The." It can refer to both "the heart which possesses the quality of darkness" and "the center of a dark (sinister, evil, corrupt, malevolent, enigmatic or obscure) place."

I.1.3. Summary of Joseph Conrad's *Heart of Darkness*

Joseph Conrad is the author of the novel *Heart of Darkness*. It was first printed in *Blackwood's Edinburgh Magazine* in 1899. It looks at the crimes of Western colonialism, depicting it as a phenomenon that taints both the Westerners who support it and the countries and peoples it oppresses. Conrad's semiautobiographical novel had a sluggish beginning, but it is today one of the most often studied pieces of English literature. *Heart of Darkness* has not always received favorable reviews from critics who object to its disparaging portrayal of colonial peoples and its dismissive attitude toward women. A party of tourists are seen traveling along the Thames River in a boat at the start of the book. One of them is Charlie Marlow.

He travels to Africa with great expectations for what he will discover. His hopes are swiftly dashed, though. He is exposed to the depravity of imperialism from the moment of his arrival, seeing the crimes it does against the Africans it exploits. He learns of a colonial agent by the name of Kurtz who is rumored to be unmatched in his capacity to obtain ivory from the interior of the continent as he travels. Rumors suggest that Kurtz has become unwell (and even psychotic), endangering the Company's entire Congo project.

Chapter One: Racism and Imperialism

I.2. Racism and Imperialism in *Heart of Darkness*

Heart of Darkness is an extremely intricate and rich work of art that can be interpreted in a variety of ways. Its importance can be investigated on a variety of levels. It is an investigation of the nature of colonialism or imperialism and a harsh rejection of it, perhaps on the most evident level. The expression "heart of darkness" refers to the primal, nihilistic, and evil aspects of man as well as potentially the heart of Africa, evil, and darkness. Marlow narrates the tale in a setting that is rife with death, decay, and the brutality of colonial exploitation.

I.2.1. Imperialism

Imperialism as we know it now is the result of a combination of elements that were not present in earlier periods. Europe briefly held a monopoly on industrial production and technology, which was soon followed by the US at the end of the century. In particular, modern medicine permitted European soldiers and administrators to live in regions that were formerly deathtraps because of the prevalence of tropical diseases there and in other regions, such as Sub-Saharan Africa, as a result of scientific advancements. Furthermore, Europeans came to view their conquests as morally justifiable, if not essential, as a result of ideological changes like the rise of Social Darwinism and racial concerns. In other words, Europe's global feeding frenzy was made possible and justified by a "perfect storm" of technology and ideology.

"Imperialism" in the context of contemporary history is also referred to as "neo-imperialism" to distinguish it from the past expansion of European powers (e.g., the Spanish empire in the Americas). It refers to the huge rise of European empires in the nineteenth century, peaking in the time preceding World War I, when European countries

Chapter One: Racism and Imperialism

controlled over 80% of the world's surface. The aftershocks of this age of imperialism may still be felt today, with national borders and international wars both linked to patterns established by imperialist nations more than a century ago.

While Europeans attempted to justify their conquests by stating that they were on a "civilizing mission" to introduce Christianity and Western Civilization to supposedly barbaric cultures, another factor was at play that provided a much more rationale and practical justification for the conquest: competition among European nations. After the Crimean War, the Congress System was rendered obsolete, and the wars of Italian and German unification brought to light the dangers of intra-European conflict. All of the main European nations competed for influence on the world stage in the second half of the century.

Perhaps the most famous example was Belgian King Leopold II's personal obsession with establishing a Belgian colony in Africa, which he felt would elevate Belgium's status in Europe (and from which he could derive enormous profits). Finally, his own domain 'the Congo Free State' would serve as the most terrible example of the chasm between the lofty "civilizing mission" and the reality of devastation and plunder.¹

I.2.1.1 Technology

Technological improvements made the new imperialism possible. It significantly increased communication speeds, gave European forces with sophisticated weaponry that quickly crushed opposition, and protected Europeans from tropical illnesses. Simply expressed, technology explains how European dominance grew from around 35% to over 80% of the world by the end of the nineteenth century. In retrospect, European technological superiority was nothing more than a historical

¹ Christopher David, Brooks, *Western Civilization: A Concise History* (Portland: Portland Community College, 2019), 15.

Chapter One: Racism and Imperialism

accident, the outcome of the unintentional development of tools and processes that began with the Industrial Revolution. At the time, most Europeans and Americans considered their technology as proof of their "racial" and cultural supremacy.

For the first time, European communities were able to instantly interact with their colonies (through telegraph). Before telegraphs, a message and reply may take more than one year to travel between both England and India, however, once telegraph lines were built in the mid of the 19th century, a message and reply take only two days. In fact, this dramatically increased government efficiency in the context of global empires.

Europeans were able to not only contact with but also exist in, countries hundreds of kilometers away because of technological breakthroughs. Africa had never been colonized by Europeans prior to the 19th century, with the exception of a few tiny provinces around the coastlines. The continent was mostly inaccessible to Europeans due to its geography: there were few harbors for ships, no rivers passable by sail in the interior, and, most crucially, several devastating illnesses (especially a particularly virulent type of malaria) to which Europeans had no resistance. Until the late twentieth century, Africa was regarded as the "white man's graveyard," because Europeans who arrived to trade or try to acquire property usually perished within a year of arrival.

Even before the discovery of bacteriology, this began to alter. Daily doses of quinine, a medication derived from a South American plant, were discovered to be an effective malaria prophylactic strategy by British expeditions in 1841. Because malaria was the most dangerous tropical disease before the discovery of quinine, Europeans were able to survive significantly more frequently in the interior of Africa. Following Pasteur's

Chapter One: Racism and Imperialism

bacteriological discoveries, it became possible for large numbers of European troops and officials to permanently dwell in Africa and Asia's tropical areas.

Medical advancements were accompanied by advancements in transportation. With its ability to go both with and against the flow of rivers, the steamboat allowed Europeans to advance further into Africa's interior. The word "gunboat" was coined when steamboats were quickly outfitted with tiny guns. When Europeans started flooding into harbors from Hong Kong to the Congo, demanding territory and trading privileges, the term "gunboat diplomacy" was coined, with the typical example being Japan's unwillingness to allow western engagement and commerce.

Furthermore, tremendous advances in armament gave Europeans an overwhelming edge in their capacity to inflict violence in the regions they conquered. The first breech-loading rifles were produced in the mid-19th century and were widely utilized in the Austro-Prussian War of 1866, when Prussian infantry decisively destroyed Austrian forces equipped with older muskets. When compared to older muzzle-loading rifles, breech-loaders were extremely accurate and quick to reload. In any circumstance, a European soldier armed with a modern rifle could fire accurately up to nearly half a mile away, whereas African and Asian populations were armed with obsolete weaponry or handweapons.

I.2.1.2 The Second Industrial Revolution

Imperialism was justified in the 19th century by a phenomenon known as the "Second Industrial Revolution." The telephone was created in 1876 by American inventor Alexander Graham Bell, and by the beginning of the 1880s, thousands of phones were in use. Rubber, mineral ores, and cotton were in great demand because they were the raw materials for the new technology. European coal reserves and iron ore provided the production's initial raw materials throughout the Industrial

Chapter One: Racism and Imperialism

Revolution. Slave labor was used to harvest cotton, another crucial raw resource for the Industrial Revolution, in the American South and from weaker nations like Egypt. During that time, the majority of the raw resources were located outside of the traditional European control borders, therefore commercial concerns drove European governments to take over as much territory as possible.

Mines and plantations were crucial to this age of imperialism in Africa and Asia, just as they had been in the early European exploitation of the Americas. Mining, in particular, presented an immense potential for prosperity.

Despite not being one of the major imperial powers per se (although it did capture the Philippines from Spain in 1898 and exercise considerable dominance in Central America), the United States nevertheless had a huge impact on imperialism. The United States replaced Europe as the primary industrial power and export source in a fairly short period of time—roughly from 1870 to the early 1900s—causing Europeans to experience near-hysterical levels of fear of being economically outdated. In order to balance off the US's abundant natural resources, which it had dominated due to the size and wealth of its territory, European politicians and businesspeople focused on acquiring land abroad.¹

Thus, even though the US did not join in the Scramble for Africa or assert direct control of East Asian territories, fear of American economic strength was a major factor driving European imperialism forward.

I.3. The British Empire

From the late 1800s to the early 1900s, the British Empire was referred to as the

¹ Christopher David, Brooks, *Western Civilization: A Concise History*, 20.

Chapter One: Racism and Imperialism

"British Empire." It was referred to as the "kingdom where the sun never set." That was the identical circumstance. Around 25% of the world was under British rule after the First World War. From the South Pacific to North Africa, enormous bureaucracies run by "natives" were in place under the control of white British officials. In India, where little under 100,000 British officials presided over a population of 300,000,000 Indians, British imperialism was at its height.

I.3.1 India

Until 1857, the British East India Company (EIC), a state-sponsored monopoly created in the seventeenth century to profit from international commerce, ruled India. By 1840, the EIC controlled nearly the entire Indian subcontinent. Among the numerous important items produced in India were cotton, spices, and pharmaceuticals. Indeed, the EIC was the world's greatest cocaine cartel with the official approval of the British government. The bulk of those drugs were Chinese opium.

In the early nineteenth century, opium accounted for 40% of all Indian exports, sparking the first significant battle between a European power, specifically the United Kingdom, and the Chinese Empire. In 1840, Chinese officials sought to block continuous opium supplies from India, sparking an open battle between the EIC and China, which was backed up by the British navy. A lone British gunboat, the *Nemesis*, arrived after five months of inconclusive fighting. The *Nemesis* promptly launched a long-term offensive against the Chinese soldiers. Gunboats armed with cannons and steamships infiltrated Chinese waterways and imperial defenses, making the Chinese navy and imperial castles almost ineffective.

Finally, Hong Kong came under British control after the Royal Navy persuaded the Chinese government to reopen its ports to the Indian opium trade. Following the Opium War, various European countries were granted the legal authority to conduct

Chapter One: Racism and Imperialism

business in China, set their own taxes and regulations in some port cities, and support Christian missionary endeavors. The practice caused significant harm to the Qing dynasty, which at the time ruled China. (A second Opium War involving the British and French in the late 1850s against China ended in European victory as well.

However, turmoil was developing for the British in India. According to accounts circulated among the sepoys, the EIC handed new guns to Indian soldiers known as sepoys (an Indian soldier serving under British or other European orders) in 1857, whose bullet cartridges were lubricated with both pig and cow fat. Because chewing the cartridge open was a component of loading the weapon, it would have meant coming into close contact with the fat, which is absolutely forbidden in Islam and Hinduism (note that there is no proof that the cartridges were really chewed open). Concurrently, European Christian missionaries sought to convert both Muslims and Hindus to Christianity, often aggressively. This resulted in an explosion of anti-Christian and anti-British violence that briefly plunged India into civil war. In reaction to the insurrection, which they dubbed "The Mutiny," the British butchered entire villages, while sepoy rebels slaughtered any and all British, they could locate, including the families of British officials. The insurgents were subsequently destroyed by British soldiers and loyal Sepoy forces, and order was restored.

Following the Sepoy Rebellion, the British government disbanded the East India Company, which historians now refer to as "The Mutiny," and London assumed direct control over India. In India, the "British Raj," or British Rulership, was established, and Queen Victoria was crowned both Queen of the UK and Empress of India. She gave her Indian subjects the assurance that they may join the civil service at any time.

Elite Indians immediately enrolled their sons in British boarding schools once

Chapter One: Racism and Imperialism

they passed exams that qualified males for positions of leadership in the Indian government. The first Indian to pass the test was Satyendranath Tagore (in 1863) but white officials frequently disobeyed Indian orders. As a result, prominent Indians under the Raj frequently encountered a "glass ceiling," rising to positions of prominence but not genuine leadership. As a result, the first Indian nationalists were organized by incensed Indian elites, starting the Indian independence struggle.

I.3.2 Africa

While India was the most significant and profitable component of the British Empire, European nations' conquest of Africa is seen as the peak of modern imperialism. In the 1880s, Africa occupied approximately a quarter of the world's land area and had roughly one-fifth of the world's people. Africa had over 700 diverse civilizations and peoples, but Europeans knew so little about the continent's interior that maps of the continent's interior included enormous blank spots until the 1880s. Similarly, by 1850, Europeans controlled just a few coastal districts, many of which were only trading ports. The most major European possessions were Algeria, seized by France in the 1830s, and South Africa, divided between the British administration and two parts held by relatives of the early Dutch immigrants, the Boers. The rest of the continent had almost no European impact.

While India was the most significant and profitable component of the British Empire, European nations' conquest of Africa is seen as the peak of modern imperialism. In the 1880s, Africa occupied approximately a quarter of the world's land area and had roughly one-fifth of the world's people. Africa had over 700 diverse civilizations and peoples, but Europeans knew so little about the continent's interior that maps of the continent's interior included enormous blank spots until the 1880s. Similarly, by 1850, Europeans controlled just a few coastal districts, many of which

Chapter One: Racism and Imperialism

were only trading ports. The most major European possessions were Algeria, seized by France in the 1830s, and South Africa, divided between British administration and two parts held by relatives of the early Dutch immigrants, the Boers. The rest of the continent had almost no European impact.¹

This altered in the latter few decades of the nineteenth century as a result of the technical improvements discussed above. The outcome was stunning: over 10% of Africa was under European control in 1876. By 1900, just over two decades later, the figure had increased to over 90%. All of the previously listed motivations, such as the quest for riches and raw commodities, the continuous power struggle between major countries, and the "civilizing mission," reached a climax in Africa. The speed with which the conquest occurred is encapsulated in the phrase "the Scramble for Africa," which has been used to describe it ever since. Throughout the course of the 1880s conquest, the term "imperialism" evolved from a neologism to a commonplace.

In 1884, Otto Von Bismarck called the Berlin Conference to discuss what to do with the Congo, a huge area in central Africa already under Belgian administration at the time. During the Congress, representatives from European governments, joined by the United States and the Ottoman Empire, divided Africa into zones of influence and conquest. During the convention, there were no Africans present. Instead, the Europeans reached an agreement on trade between their territories and decided which (European) country would receive which portion of Africa. The motivation for seizing Africa was driven by international tensions more than real economics. There were undoubted gains to be gained in Africa, but they were primarily speculative at the time because no European knew for definite what those resources were or where they

¹ Christopher David, Brooks, 23.

Chapter One: Racism and Imperialism

might be located. As a result of the Conference, European countries emerged with the objective of annexing a full continent.

The Scramble for Africa, a wave of European land grabs across Africa, began with the Berlin Conference. While colonial governments in some areas, particularly parts of British West Africa and French North Africa, were racist and convinced of the superiority of their own cultures, they did generally build at least some minimal modern infrastructure and allowed "natives" access to educational institutions. Colonization, though, occasionally led to genocide. One of the severely devastated nations was Belgium. Under the pretext of exploration and charity, King Leopold II established a colony in the Congo in 1876, stating that it was done so to protect the locals from the horrors of the slave trade. He owned more than all of England, France, Germany, Spain, and Italy combined, and eighty times as much as all of Belgium. The purported purpose of the Berlin Conference was to recognize Leopold 'Sal's prior sovereignty over the Congo. As a result, the European countries gave the region the appellation "Congo Free State," thereby making it a royal estate that was run and held by Leopold rather than the Belgian government.

The underlying goal of Leopold was to enrich himself and a few allies, and his tactics of coercing African labor were heinous: raids, floggings, hostages, the devastation of villages and farms, as well as death and mutilation. (This is the setting for Joseph Conrad's brilliant and terrifying masterwork *Heart of Darkness*). Belgian operators would break into a community, abduct women and children, and then dispatch men into the woods to collect a predetermined amount of rubber. If they did not achieve their rubber quota on time, or even if they did, the agents would cut off children's arms, rape or murder women, or even outright ridicule everyone in town. There was no attempt to develop the nation in any way other than via the harvest of

Chapter One: Racism and Imperialism

ivory and rubber. Over a 25-year period, the region's population was cut in half. It took public outrage until 1908 for the Belgian Parliament to dethrone Leopold and take full power after decades of risky and extremely brave work by a few journalists who exposed what was happening. One such instance is how German forces treated the Herero and Nama peoples of South West Africa from 1904–1905. When the Herero revolted against German rule, they were captured, imprisoned in detention centers, and the survivors were chased into the desert by German forces who poisoned or shuttered wells and water holes along the path. They were also killed when the Nama rose up shortly after. Over two-thirds of the Herero and Nama were ultimately killed. Germans were responsible for the first, but by no means the final, genocide.¹

I.2.2. Racism

Racism is defined as the act of discriminating against someone based on their race. The Oxford dictionary defines racism as "the uneven treatment of different races or the conviction that some races of people are superior to others," or "the conviction that certain races of people are superior to others." Racism is defined as the practice of treating someone unfairly because of their race. According to the Oxford Dictionary, racism is "the uneven treatment of different races or the conviction that some races of people are superior to others."

Furthermore, racism refers to race based on prejudice, aggression, hatred, discrimination, or oppression; this superiority is often based on skin color, but it may also be regarded discrimination against a certain race's culture, belief, or customs. As we all know, persons in our world are classified as whites, blacks, reds, yellows, and so on. This ill-treatment is frequently practiced by dominant races because they feel they have different talents and qualities that are characterized by race. Racist powers

¹ Christopher David, Brooks, 23.

Chapter One: Racism and Imperialism

use different strategies or ideas to diminish other races' strength by making them less human or inferior, allowing them to attack their religion, culture, or traditions, as well as their conduct.

Racism is a heated subject that refers to prejudice based on race towards one individual or a group of people, and it is considered as an evil that has the ability to destroy society owing to the terrible effects it has on people's lives.

I.2.2.1. Historical Background of Racism

Before the Middle Ages, there was no obvious racism in other cultures in Europe or the world. However, in the thirteenth-century popular perception, the identification of Jews with the devil and witchcraft was arguably the first glimpse of a racist picture of the world. When Jews who converted to Christianity and their descendants were discriminated against and excluded in Spain in the sixteenth century, they became victims of a pattern of discrimination and exclusion. As a result, the persecution of Jews in fifteenth-century Spain was Europe's first instance of racism.¹

During the Renaissance, European nations strove to improve their interactions with non-Europeans, such as Africans and Asians and began to assert their superiority. There existed racism between blacks and whites in the seventeenth century as well; for example, in English North America, there were laws forbidding marriage between these two races since blacks were deemed foreigners and inferior. Racism, as it is widely defined, is the abuse of persons of other races. Racism was largely an issue between whites and other races, and some historians feel that racism is most directly

¹ Oxford: Learners Pocket Dictionary 3rd ed. (Oxford: Oxford University Press, 2003), s.v. "Racism."

Chapter One: Racism and Imperialism

linked to white-black conflict, notably in the eighteenth century when racism was rampant among North Americans and Europeans who mistreated one another. Because Germans were considered the highest cultural achievers and saviors of mankind, and Jews were seen as a race of selfish, inferior, and outsiders who resided in Europe but acted differently than their neighbors, the battle between Germans and Jews is a striking illustration of racism in Europe. Furthermore, the Germans' hate of Jews and desire to eliminate them resulted in a struggle between these two races. Because Nazi ideology aimed to degrade Jews by comparing them to "mice and fleas," racism was a major aspect of the movement.

Racism has been a significant issue in the United States, with Native Americans, Irish Americans, and ultimately African Americans bearing the brunt of it. Due to this, there were distinctions between Americans of European descent and Americans of African descent who were treated as slaves in the South, which was based on agriculture. Many Americans in the southern states owned slaves because they believed that slavery was crucial to their way of life because they were used as farm animals, and as a result, there were differences between the two groups. Because there were people of many racial and ethnic backgrounds in America, racism was a significant problem, according to Manning Marable:

From the vantage point of people of colour, and especially Americans of African descents, our collective histories And experiences of interaction with the white majority have been largely defined around a series of oppressive institutions and practices .While laws have changed regarding the treatment of racialized minorities over the the deep structure of white prejudice, power and privilege Which has formed the undemocratic foundation of most human interactions has not

Chapter One: Racism and Imperialism

fundamentally been altered.¹

Black people in the American south were denied the opportunity to vote because of segregation laws and KKK operations that proclaimed the supremacy of the white race and the inferiority of the black race. Black people were not treated equally because they did not have the same rights as white people due to their enslavement. Due to the fact that slaves could only be purchased by affluent white southerners, the majority of Americans in the south owned them for social and economic reasons. Due to their masters' superiority and the belief that black people could perform difficult labor more effectively than Americans or Europeans in grueling mines and plantations, these owners forced slaves into marriage for security.

In order to prevent their slaves from escaping, these owners pressured them to get married for stability. Because they were threatened with violence and sexual assault and lacked rights, slaves of color were the victims of their owners' crimes. The South believed that having black slaves in the nation was essential because it gave them access to culture and religion. There were tensions and conflicts in American society as a result of black people's lack of civil rights and the ability to engage in the political, economic, and social spheres. Because black people lacked the education and even culture that allowed white people to rule the country, there were tensions and conflicts in American society because they were denied civil rights and the ability to participate in the political, economic, and social spheres.

As a result of industrialization, many European countries began to feel they

¹ Manning, Marable, "Structural Racism and American Democracy: Historical and Theoretical Perspectives." *Souls* 3.1 (2001): 6, <https://doi.org/10.1080/10999949.2001.12098159>

Chapter One: Racism and Imperialism

were superior to non-European countries, resulting in the development of racist beliefs. These major nations aspired to expand their empires to include India, Africa's south and north, and the Middle East. They felt they had the right to grow in these nations since they came from different religions and civilizations, and they saw it as their responsibility to deliver appropriate civilization to the savages. These European countries sought to expand into other countries, such as India and various African regions, in order to seize raw materials and even people as slaves.

The British Empire was a good example since it sought to extend its reach over the world under the pretense of civilizing those poor and uneducated people because the British thought it was their right to take their natural resources or minerals. Furthermore, because the British felt that their race was the best, British expansion included a slew of racist viewpoints. This final sentence demonstrated that economic reasons drove Britain's global rise, notably in India and Africa. The British began to assert their control when they considered that an Indian prince or an African chief was the social counterparts of English gentlemen.¹

Because they do hard labor, European governments were obliged to have slaves from other countries, the majority of whom had black complexion. Slavery was a sort of racism in which one man dominated another man based on his skin color, language, customs, and place of birth, which was crucial since there was an assumption of moral superiority; it was common in most European nations. They perceived themselves to be mere slaves with no civil rights or prospects; white rule over blacks in the United States was legal and supported by all branches of the American government.

¹ Feagin, Joe R., Hernan Vera, and Nikitah Imani, *The Agony of Education: Black Students at a White University* (Abingdon: Routledge, 2014), 22.

Chapter One: Racism and Imperialism

Slaves in European countries were obliged to do hard labor, especially in agriculture, since Europeans felt slaves were better at it than they were. The existence of these black slaves in E Europe was regarded as vital by European countries since it was the only location where they could gain culture and religion. It is clear that the ugliness of wealthy countries that utilized racist techniques to achieve their aims of greater expansion affected whites' souls and attitudes, suggesting that white dishonesty and desire for power and riches actually inspired the terrible aspects of their souls.

I.2.2.2. Racism in Africa in the 19th Century

The ideology of expansionism affected European history much. So many European countries fought for control and to be the world's leaders, notably France, Spain, Germany, and the United Kingdom. The concept of expansionism gained prominence throughout the nineteenth century as Europeans sought more money and raw commodities. As a result, European countries competed with one another for colonies on other continents, notably Africa, which had hitherto been a blank space on European world maps. European explorers filled in the spaces and imposed their ideas and norms on the continent.

The strength that Europeans gained as a result of industrialization explains why they attempted to dominate various portions of Africa. They also believed that they were superior to these Africans and had the right to rule everything in Africa. The strength that Europeans gained as a result of industrialization, as well as their belief that they were superior to these Africans and had the right to rule everything in Africa, explains why they attempted to dominate various portions of Africa.

Europeans endeavored to implant in the minds of Africans that the black race was inferior, and that the European mission or presence on the African continent was vital in delivering the proper religion and better culture since it was their obligation.

Chapter One: Racism and Imperialism

As a result, racism in Africa fulfilled many intents and ambitions of European empires, mainly France and Britain, who journeyed there to expand their economy since Africa was conquered and pillaged by these European countries for its resources and riches.¹

Algeria, Tunisia, Senegal, Congo, Niger, and other African countries were victims of Europe's quest for wealth and power. European powers were obliged to use racist attitudes in order to get raw commodities and territory, which resulted in the development of religious and racial views that favored the white race. The most well-known European expansionists in Africa were the French and the British. The French colony in North Africa was and continues to be aggressive in its pursuit of new areas, using discriminatory measures. Local laborers were treated like animals, forced to perform arduous duties without the right to complain. People felt misery, shame, and inferiority as a result of this therapy since they had lost their individuality. As a result, France was the most aggressive colonial power in Africa, capturing the most area, and the French in Algeria pioneered European colonialism, expanding their control into the Algerian Sahara, particularly in the south of Africa. Because of their duties and obligations, the British believed it was their job to civilize and educate such black people.

South Africa was known for its natural resources like as ivory and gold, and Britain competed with other countries for these resources under the pretext of a civilizing mission, and according to D.K. Fieldhouse:

Missionary movement was in full flood. Mission of all denominations moved inland from the coasts, and some missionaries, like David

¹ Feagin, Joe R., Hernan Vera, and Nikitah Imani, *The Agony of Education*, 25.

Chapter One: Racism and Imperialism

Livingston, were major explorers .But neither explorers, missionaries, nor their supporters expected formal European occupation. They were concerned to lighten the dark continent, not to govern it .Commerce was desirable as an alternative to the slave trade: but European commerce was thought to be compatible with the independence of enlightened African states. (Fieldhouse, pp. 184-185.)¹

Britain discovered a whole new world in Africa, as well as fresh riches and wildlife. The British considered Africa to be a desert or a gloomy place. Furthermore, with the emergence of imperialism and expansionism, as well as the discovery of natural riches, notably gold and ivory, Britain competed with other European countries for bigger territory in the "black continent."

Because of the thirst for power and money among the British colonists, Britain was particularly aggressive in its expansion. They used colonialism's high ideals to conceal their actual objectives. They started spreading their ideas and beliefs in order to gain control of everything through their civilizational objectives. Because of their conviction in the white man's burden idea and dominance, the British thought that they needed to conquer all of Africa, especially the south and east, in order to educate or civilize these dark, barbarous people. Even though the blacks and Africans were still alive, the British considered them to be lost and dead. However, because of their belief in white supremacy, the British thought that they needed to conquer all of Africa, particularly the south and east, in order to achieve their goals.

The British believed in the notion or theory of the superman, who is fearless and can assist or improve his position, and the lower or lesser man, who is fearful of danger and unable to help or improve his condition. In this example, the superman was

¹ , D.K, The Colonial Empires (New York .Dell Publishing, 1996, 184-185.

Chapter One: Racism and Imperialism

white or British, whereas the inferior person was black or African. As a result, the superman should govern over the inferior man and enforce his norms, and the superman mirrored the British, who were proud of their race, religion, and civilization.

Because of its economic needs, increased knowledge of the continent gained through exploration, and the use of violence against indigenous peoples, particularly in Algeria, France attempted to acquire more and more lands, and Britain became the second European empire,

Racism was visible in Africa because Africans were treated like animals or savages during British colonialism, suffering from illnesses and hunger as a result of white man's abuses. They were chained from ankle to ankle and made to work nonstop. They were also forced to work as ship pilots and miners, and they were denied the opportunity to engage in politics or other professions since British and Europeans in Africa felt that Africans were intellectually inferior but superior at hard labor. European expansionism in Africa sought to capture more and more land, and Europeans felt that colonialism and imperialism were required to civilize the continent's ugly and uneducated inhabitants. They tried to hide their real intentions, which were imperial exploitation disguised as humanitarian values; thus, their goal was not to develop Africans, nor were they interested in educating or civilizing Africans. Because the European imperial powers were Christian, religious missionaries were sent out to spread the ideals of the Christian faith, and these empires used Christianity to expand their imperial rule and borders. Africans were victims of dominance, economic expansion, and industrialization under any European empire, so the use of race and racism aided them greatly in obtaining what they desired, and these two features of race and racism were very important in colonizing, ruling, and

Chapter One: Racism and Imperialism

controlling the colonized people.

Africans' identities and even talents were attacked, causing them to feel that they were inferior and that white people were superior. As a result, Africans grew to assume that only the habits, religion, and even civilization of the white man were correct.¹

According to Edward Post colonialism is a literary theory that traces European colonialism in many parts of the world, its effects on various aspects of colonized people's lives in general, and its manifestations in Western literary and philosophical heritage in particular, throughout the nineteenth and 20th centuries, as well as the emergence of anti-colonial literature in ex- colonies.²

I.2.2.3. Racism in British Literature

In British literature, racism and colonialism in Britain and other European powers were given a prominent importance. As a result, British literature is only one example of how writers sought to employ the notion of racism, which was described as the grouping of people based on religion, race, and civilisation. Some individuals thought that British history authors did not write in the same way because some attempted to disguise the underlying purposes of imperialism while others attempted to highlight the genuine goals of imperialism and the atrocities of colonialism, as Jonah Raskin stated: “his second ripped under the imperial house of modern fiction: Rudyard Kipling’s monument to the empire. Kipling’s walls hide the truth of Imperialism. Conrad broke them down.”³

¹ D.K., Fieldhouse, *The Colonial Empires* (New York: Dell Publishing, 1996), 186.

² Bill, Ashcroft, Gareth Griffiths, and Helen Fiffin, *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures* (London and New York: Routledge, 1989), 25

³ Jonah, *The Mythology of Imperialism*, 03.

Chapter One: Racism and Imperialism

English writers aimed to uncover the relationship between the colonizer and the colonized in colonial contexts, such as novels or poetry, as well as to study and describe the British or other European powers abroad. They put too much focus on British expansion, which was nicknamed "new imperialism" because it aimed to construct a massive political empire in Africa and Asia. The English writers strove to depict the Englishman in both Africa and Asia. Englishmen traveled to Africa or Asia to establish themselves as a dominating force and to dominate and punish millions of black and brown people living on these two continents.

The idea of new imperialism arose as a result of British struggle for commerce and power, resulting in the emergence of new racial beliefs represented in numerous English poetry and novels. Many works of British literature contained racism because English writers put an exaggerated emphasis on British supremacy, thinking that whites were superior to non-whites and carried the burden and obligation of spreading the advantages of their superior civilization to the black and brown races. British literature reflected the British Empire's world of colonialism and imperialism throughout the nineteenth century, when it strove for riches and power with other European nations, as many European countries tried to conquer as much of Africa and Asia as possible. Most British writings concentrated on the ills of colonialism and the damage it did on both sides, i.e. the souls of white colonists and the lives of black or colored indigenous. Furthermore, because British imperialism was justified by lies and pretexts claiming that colonialism was not only for bringing money or wealth to Britain, but also for civilizing and teaching non-white races, most books revealed the hypocrisy of colonial attempts. As a result, British literature in the nineteenth century concentrated more on racism and racial inequality, as well as the British empire's old arguments for dominating everything in India and South Africa. Because they reflected the British Empire's might and the pain and misery of weak

Chapter One: Racism and Imperialism

nations under British authority, several British works depicted fear, terror, and gloom.

Furthermore, English writers of novels and poetry were frequently inspired by their travels in Asia or Africa, with E.M Forster's *A Passage to India* being the clearest example from the time when India was a British colony. Racialism, defined as the division of two races and a negative attitude toward minorities or individuals who are different from one another, was vividly represented in the novel, and it was implemented by the British who wanted to dominate everything in India.

Because the British thought themselves superior to other races, there was conflict between the British and the Indians in India. Furthermore, E.M Forster sought to illustrate the British rulers of India's bigotry and tyranny. Moreover, the British entered India under the cover of civilisation because they felt they had a duty to civilize and educate the backward Indians, and they pushed the Indians to behave or even talk in the manner of the British. There was friction between two civilizations, but the British wanted to propagate their principles and culture.

Therefore, racism was evident in E.M.Forster's *A Passage to India* because the British exploited racist beliefs and authority to make India a miserable place in order to fulfill what they called the aims of British colonial imperialism. E.M.Forster's voyage to India represented colonialism, which cut out any chance of friendship between the English and the Indians.

Because the colonial circumstances made friendship or cohabitation between the English and the Indians impossible, E.M.Forster illustrated the cultural conflict that existed between the West, represented by the British, and the East, represented by the Indians. Readers were able to appreciate the actual intentions of British racism in India throughout the nineteenth century as a consequence of E.M Forester's account, as well as

Chapter One: Racism and Imperialism

the use of force and civilizational missions to take riches and raw materials.

As a result, most English writers documented their travels to Africa and Asia in order to illustrate the world of imperialism and colonialism in the nineteenth century, as well as the conflict between whites and non-whites. Another example of racism in British literature was Joseph Conrad's *Heart of Darkness*, which painted a picture of Congo in the nineteenth century as a dismal place due to the ills of colonialism and imperialism. As a result, many traveled to Africa and Asia to document the impacts of colonialism and white people's relationships with non-whites. *Heart of Darkness* by Joseph Conrad depicted Congo as a desolate land plagued by the horrors of colonialism.

As a result, racism could be seen in numerous British writings that defended white colonialism. Rudyard Kipling's *The White Man's Burden* was the finest example of racial prejudice. Kipling's purpose was to encourage the American government to assume control of the Philippines, therefore he tackled the problem of American colonialism in his poem. It proposed and encouraged white males to conquer and control other nations for the benefit of the people who lived there. Kipling's white man's burden asserted that white people have a responsibility to control and civilize others, which fostered racism and racial prejudice worldwide.

Chapter One: Racism and Imperialism

Conclusion

In conclusion, racism is the act of highlighting distinctions in people based on their race, leading to the conclusion that one race is better than the other. This mistreatment happens when a racist group feels obligated to criticize the race of the other group in order to advance their own.

Furthermore, racism grew around the world, particularly during the 19th century, and several European nations attempted to attack and rule other countries. In order to conquer more and more areas, especially in Africa, Europeans had to fight with one another for resources, income, and even authority. Consequently, in order to include more and more regions. In addition, Europeans mistreated black Africans who were considered slaves and competed with one another for raw materials, riches, and even power. They also believed that Africa was a dark continent devoid of culture and even religion, and they took advantage of this belief to amass ever-increasing wealth.

Britain and France were the most active colonial nations in Africa, and they fought each other for new territory.

As a result, Europeans competed with one another for raw materials, wealth, and even power in order to colonize more and more regions, particularly in Africa. Therefore, in order to acquire more and more regions. In addition, Europeans felt that Africa was a dark continent devoid of culture and even religion, and they exploited this belief to amass ever-increasing wealth, as well as mistreating black Africans who were deemed slaves, Europeans competed with one another for raw materials, riches, and even power.

The most active colonial powers in Africa were Britain and France, and they contended for new land. These two active powers were aggressive in their growth

Chapter One: Racism and Imperialism

because they used enormous armed forces against indigenous peoples, who became victims of their ambition for both wealth and power. As a result, Europeans were able to enhance their riches and cement their empires by using racism in Africa for economic advantage.

Chapter Two :
Racism in heart of
Darkness and Joseph Conrad
Between Racism and
Realism

Chapter Two: Racism in Heart of Darkness and Joseph Conrad Between Racism and Realism

II.1 Biography of Joseph Conrad

Józef Teodor Konrad Korzeniowski, better known as Joseph Conrad, was born on December 3, 1857, in Berdichev, Ukraine, Russian Empire and died on August 3, 1924, in Canterbury, Kent, England. *Lord Jim* (1900), *Nostromo* (1904), *The Secret Agent* (1907), and *Heart of Darkness* (1908) are among his works as an English novelist and short-story writer of Polish heritage (1902). Conrad was acclaimed during his lifetime for the richness of his language and his depictions of hazardous life at sea and in exotic locations. However, his early reputation as a brilliant presenter of dramatic maritime adventures concealed his fixation with the individual when confronted with nature's invariable indifference, man's recurring malevolence, and his internal conflicts with good and evil. The sea, for Conrad, represented above all the misery of loneliness. He is now widely regarded as one of the best English authors, a writer of complex talent and amazing insight, but most importantly, a writer with a deeply personal vision.

His novel *Heart of Darkness* delves into the complexities of imperialism. Marlow sees sights of torture, brutality, and near-slavery as he goes from the Outer Station to the Central Station and then up the river to the Inner Station. The work was written in 1902, towards the end of the Victorian period and the start of a new one (modernist era).

II.1.1 *Heart of Darkness*

Heart of Darkness was first published in Blackwood's Edinburgh Magazine in 1899, and then in Conrad's *Youth: and Two Other Stories* in 1902. *Heart of Darkness* analyzes Western colonialism's crimes, depicting it as a phenomenon that taints not just the

Chapter Two: Racism in Heart of Darkness and Joseph Conrad Between Racism and Realism

nations and peoples it oppresses, but also those who promote it in the West. Despite a poor reception at initially, Conrad's semiautobiographical novel has gone on to become one of the most often studied works of English literature. Critics have panned *Heart of Darkness* for its dehumanizing image of colonial peoples and disrespectful attitude toward women. Nonetheless, *Heart of Darkness* has survived, and it now stands as a Modernist classic that is closely engaged with postcolonial reality. The story opens with a group of passengers on a boat cruising down the River Thames. One of them, Charlie Marlow, tells his fellow sailors about an event he had on a different river entirely the Congo River in Africa. Marlow's narrative begins in what he refers to as the "sepulchral city," which is located somewhere in Europe. There, he is appointed captain of a river ship by "the Company," an unknown entity conducting a colonial venture in the Belgian Congo. He heads off for Africa, excited about what he will discover.

However, his dreams are quickly destroyed. From the moment he arrives, he is exposed to imperialism's depravity, witnessing the carnage it inflicts on the African people it exploits. He

learns of a colonial agent named Kurtz, who is claimed to be unequalled in his ability to gather ivory from the continent's interior as he travels. Rumor has it that Kurtz has gotten ill (and probably mad), endangering the Company's whole Congo venture.

Conrad gives Marlow command of his riverboat and a crew of Europeans and Africans to staff it, with the latter being shamelessly characterized as "cannibals." As he moves farther into the forest, it becomes clear that his surroundings are having an effect on him psychologically: his trip is not just into a geographical "heart of darkness," but also into his own mental interior— and potentially into the darkened psychic interior of Western society.

After overcoming various obstacles along the way, Marlow's steamer lands at Kurtz.

Chapter Two: Racism in Heart of Darkness and Joseph Conrad Between Racism and Realism

Kurtz has taken command of a band of Indians, whom he is now using to raid the surrounding areas. The man is unquestionably ill, both physically and emotionally. Kurtz is so anxious to carry out his "immense designs" that Marlow has to threaten him in order to get him to join them. Marlow's squad fires on a group of indigenous people previously under Kurtz's influence, including a queen-figure described by Conrad as exotic and erotical.

Kurtz dies on the way back up the river, but not before informing Marlow about the terrifying glimpse of human depravity he witnessed. "Wow, what a nightmare!" "The horror!" he shouts before dying away. Marlow is also nearly slain, but he survives and returns to the city of the dead to rest. He scorns Western civilization's petty problems, which appear to interest everyone in his neighborhood. As he heals, Kurtz is visited by numerous characters from his past life, the one he spent before uncovering the dark depths of himself in Africa.

A year after returning to Europe, Marlow pays a visit to Kurtz's fiancée. She, like numerous other female characters in *Heart of Darkness*, is shown as blissfully protected from the horrors of the world, a position that Marlow intends to maintain. When she questions Marlow about Kurtz's last words, he lies: "your name," he says. Marlow's narrative concludes here. The story ends with the narrator, a member of Marlow's audience, witnessing a mass of dismal clouds forming on the horizon, which he interprets as the "heart of a tremendous darkness."

This changed in the 1970s, when Chinua Achebe through his novel *Things Fall Apart*, accused *Heart of Darkness* of degrading African people. Achebe's critique cleared the door for other postcolonial interpretations of the work, which were rapidly followed by those from other academic viewpoints, such as feminist readings, which revealed a similar type of erasure of the work's female protagonists.

Chapter Two: Racism in Heart of Darkness and Joseph Conrad Between Racism and Realism

II.1.2 Analysis of the Novel

On the surface, *Heart of Darkness* makes sense because of its semiautobiographical connection to Conrad's life. Like his protagonist Marlow, Conrad's merchant marine profession took him up the Congo River. Conrad, like Marlow, was profoundly moved by the human depravity he witnessed on his African boat tour of European colonialism. Examining *Heart of Darkness* through a postcolonial lens has resulted in more scathing criticism. Conrad, according to Achebe, was a "thoroughgoing racist," (Watts, pp. 196–209) degrading Africans in order to utilize them as a background for exploring the interiority of the white man. Conrad, although condemning the sins of colonialism, does little to destroy the racism that underlay it, instead portraying Africa's indigenous inhabitants as nothing more than a part of the natural environment, as Achebe points out. Despite the fact that it fails to ascribe any particularity to African people themselves, this work has been praised as one of the West's most informative writings on the sins of European imperialism in Africa. (E.Said, p. 192.)

Similar accusations have been made by feminists, who allege that Conrad flattens his female characters in the same manner he flattens his African characters. Rather than being multifaceted creatures, women are used as signifiers, apart from the field of other signifiers that make up the text.¹³

Conrad can fill them with whatever significance he wants: the African queen becomes the embodiment of darkened nature and an eroticized symbol of its atavistic allure; Kurtz's Intended, on the other hand, is simply a symbol for the illusory reality of society that Marlow is attempting to protect against the invading darkness of human nature. Neither woman is interiorized, nor is she named—a rhetorical tactic that appears to be

¹³ Literary critic Jeremy Hawthorn affirms this assessment in his discussion of the women in *Heart of Darkness*: "It is clear at many points in the text of *Heart of Darkness* that women are given a particular responsibility and function so far as the preserving of idealism is concerned" (147)

Chapter Two: Racism in Heart of Darkness and Joseph Conrad Between Racism and Realism

more about Conrad prioritizing his male voice over any conceivable feminine ones than it is about him exhibiting the inadequacies of language. (Viola, p.165)

Much of the current study, including the aforementioned postcolonial and feminist critiques, focuses on other commentary on the text, clarifying how academic conversations might unknowingly reproduce some of the work's more problematic components. As a result, *Heart of Darkness* occupies an ever-shifting place in the literary canon: no longer as an illuminating novel that shows the depths of human depravity, but as an artifact that is the product of depravity and reproduces it in its own right. The issue then arises, "Does the *Heart of Darkness* live up to its name?"

II.1.3. Symbolism in Joseph Conrad's *Heart of Darkness*

The symbolism of *Heart of Darkness* is abundant. In the novel, everyone and everything has a deeper meaning than what we may expect on the surface. The work is based on historical events as well as Conrad's own experiences. Conrad, on the other hand, has attempted to communicate the deeper realities that lie behind both facts. He undoubtedly strives to disclose the hidden reality that lies under the surface of the work.

In *Heart of Darkness*, almost every character has a metaphorical meaning. Mr. Kurtz, the novel's principal character, is a highly symbolic person. To begin with, he represents the selfishness and commercial attitude of white people in Western countries. Mr. Kurtz's determination to obtain as much ivory as possible demonstrates how white invaders exploited primitive natives. Second, he represents the white man's insatiable need for power. Third, the transformation that occurs in him during his time among the savages represents the impact of barbarism on a civilized man.

Mr. Kurtz's transformation into a savage as a result of his prolonged stay on the dark continent represents the irresistible influence of barbarism on a civilized man who is isolated from civilized society. It also demonstrates that every human being, no matter how civilized, retains primitive evil instincts. These primordial impulses are powerful within him, and given a good setting, they would come to the surface and then rule his

Chapter Two: Racism in Heart of Darkness and Joseph Conrad Between Racism and Realism

entire behavior.

Marlow's role is very significant. He represents the spirit of exploration and a thirst for knowledge. Only because of his inborn sense of adventure does his boyhood goal of traveling to Congo and sailing down the Congo River become a reality. His persistent brooding and reflection on what he observes also represents a philosophical approach to human life.

Similarly, the characters have symbolic meaning as well. The Central Station Manager represents spiritual nothingness. Because he is spiritually empty, he is unable to inspire respect, affection, or terror. Despite the fact that he lacks originality and has no firm thoughts in his brain, he can perform his manager's duties like a machine. Then there's the brick-maker, who doubles as a spy and informant for the management. He is referred to by Marlow as a "papier- mache Mephistophe Ies," which signifies cunning and deception. Then there are the white

agents who hang out in Central Station because they have nothing else to do. They are referred to as "faithless pilgrims" by Marlow.

The cannibal crew aboard Marlow's steamer represents efficiency since they don't avoid work, as well as self-control because they don't try to satiate their hunger by eating their own flesh.

Because they appear to know everything about everyone who visits the Company's officer, the knitting ladies at the beginning of the story represent Fate, who determines the future of every human being on the globe. As Mr. Kurtz is being carried away, a majestic-looking local lady comes on the riverside, symbolizing a woman's deep dedication and fidelity to her lord. Mr. Kurtz's fiancée, Intended, illustrates both fidelity and the power of a delusion

Aside from people, there are additional symbolic components in the novel. Ivory depicts white men's greed. A sense of futility and aimlessness is evoked by the French battleship shooting aimlessly into the forest, as well as the rock being blasted with explosives for no apparent cause. The sight of a starving native thus represents the indigenous' misery, which is ignored by the whites. Then a half-dozen native males are tied together and given an iron collar to wear around their necks, signifying the white man's superiority over the backward natives. Conrad skillfully communicated the exploitation of the Congolese people using symbolic metaphors.

The chain-gang, which consists of a half-dozen native males tied to one another and

Chapter Two: Racism in Heart of Darkness and Joseph Conrad Between Racism and Realism

wearing an iron collar around their necks, represents the white man's dominance over the uneducated backward people with little regard for their well-being.

Darkness has a counterpart in the form of fog. Fog not only obscures, but also distorts: it provides just enough information to start making judgments, but no ability to assess the veracity of that information, which frequently turns out to be incorrect. Marlow's steamer is engulfed in fog, so he has no clue where he's heading or if danger or open sea awaits him.

In addition, the description of the natural surroundings has a symbolic value. The untamed and awe-inspiring nature makes one feel as if he has traveled back in time to the beginning of the planet, when the massive trees reigned supreme. The woods' solitude and profusion of trees represent mystery and dignity. The metropolis of Brussels, in stark contrast to the wild scenery, represents the degradation of white man's civilization. The city of Brussels seemed to Marlow to be something nice on the outside but nasty on the inside. Brussels therefore represents the degeneracy of the white man.

Racism and discrimination were major challenges around the world, notably in the nineteenth century. Many European writers took use of the occasion to showcase their work.

They aimed to show European colonialism and imperialism in Africa, Asia, and other regions of the world, as well as communicate their opinions and beliefs about what happened throughout the nineteenth century via the art of literature.

Many European writers, particularly the British, attempted to depict the issue of racism and imperialism through novels and poems. Joseph Conrad, Rudyard Kipling, E.M.Forster, as well as Joyce Cary, were among those to try to tackle the issue in literature. As a result, the colonial world had been integrated into the domain of fiction in all of these works. All of the authors before them placed far too much attention on themes of race, power, and economic expansion, as well as wars between Europe and other continents as stated by Jonah Raskin “Modern novelists—from Conrad to Lawrence from Kipling to Orwell, from Forster to Cary-have been preoccupied with race, with cultural and national conflicts.”¹

II.2. Joseph Conrad between Racism and Realism

II.2.1. Racism and Joseph Conrad

¹ Raskin Jonah, *The Mythology of Imperialism* (New York: Monthly Review Press, 1971), 45.

Chapter Two: Racism in Heart of Darkness and Joseph Conrad Between Racism and Realism

Many critics labeled Joseph Conrad as a racist for his work *Heart of Darkness*, believing that it endorsed white man's behavior in Congo, Africa, and demonstrated white man's supremacy. Chinua Achebe, an African writer, claimed that Conrad's article "An Image of Africa: Racism in Conrad's *Heart of Darkness* was more racist because Conrad placed too much emphasis on the depiction of indigenous and their activities. Furthermore, he thought that Joseph Conrad's account of the African continent portrayed it as a place of horror and demons, so he began his narrative by telling his colleagues, "I don't want to bother you with what happened to me personally" (10). As a result, Chinua Achebe claimed that Joseph Conrad tried

to turn Africa into a realm of monsters and dreams where Europeans might witness unspeakable things.

At the outset of the work, Chinua Achebe thought Joseph Conrad characterized the Thames River as a haven of serenity, depicting Europeans who sat there. However, Joseph Conrad's portrayal of the Congo River was more foreboding since he considered it as the beginning of terror and darkness, and walking on that river was like journeying back in time, meaning that Conrad saw Africa as a backward continent when compared to Europe, as stated in the novel: "going up that river was like travelling back to the earliest beginning of horror and darkness" (33). Thus, the two rivers, the Thames and the Congo, were depicted differently by Chinua Achebe; the Thames signified modernity and civilization, whilst the Congo River represented darkness and demons.

Chinua Achebe argued that the novel's introduction, in which Joseph Conrad strove to remind readers that Britain is a location of modernity and civilization, will one day be a place of gloom owing to the Romans' exploitation. Chinua Achebe, on the other hand, thought that Britain was a dismal place. (Achebe, pp. 782-94.)

That is, in the past, but now Britain is a bright and contemporary country. Marlow, according to Chinua Achebe, was fascinated in African institutions because he placed too much stress on African behaviors and forms. Because Joseph Conrad focused on the inferiority of Africans who lived in a dark continent with no purpose, he articulated and conveyed his personal racist sentiments. Achebe believed that Joseph Conrad's representation failed to accomplish what he called an anti-imperialist or anti-colonialist effort because he did not focus enough attention on these characteristics. He also believed, as many readers did, that Joseph Conrad or Marlow were more racist than anti-imperialist "blacks hapes crouched, lay set between the trees leaning against the trunks,

Chapter Two: Racism in Heart of Darkness and Joseph Conrad Between Racism and Realism

clinging to the earth, half coming out, half effaced within the dim light, in all the attitudes of pain, abandonment and despair” (Conrad, p. 14).

According to Chinua Achebe, Joseph Conrad has distorted the image of native Africans by his use of words such as "black forms" rather than "Africans," as well as his portrayal of Africans living aimlessly. Europeans, as depicted by Joseph Conrad, became superior because to their pride in their culture and race, but the African race became inferior due to their civilization and actions, as depicted ironically by Joseph Conrad.

According to Joseph Conrad's perspective, Africa is a dark continent, a primitive and strange region inhabited by wild and ugly people devoid of civilization, and the Africans want European aid to become human beings, as mentioned in the novel: “The earth seemed otherworldly” (Conrad, p.51). Because he felt that Africans behaved mysteriously and strangely, "they howled and jumped,

twirled and made horrified expressions, “they howled and leaped, and spun and made horried faces” (Conrad, p. 65).

Some contend that Chinua Achebe interpreted the work from a modernist standpoint since he felt Joseph Conrad represented Africa in the nineteenth century and utilized adjectives like savages and niggers that were prevalent at the time. Chinua Achebe, on the other hand, contended that racism cannot be excused by time, and that Joseph Conrad was a racist rather than a realist since he did not emphasize the greed and abuses of imperialism and colonialism. Achebe claimed that Joseph Conrad attempted to associate everything unpleasant and awful with Africans, particularly when describing their physical appearance. “In the evening three woman of whom one albino, passed our camp; horried chalky white with pink blotches; red eyes; red hair; features very negroid and ugly”(p. 65).

He believed that Joseph Conrad was a racist in his description because he related the ugliness to black Africans with red eyes, implying that African women were awful, and Joseph Conrad demonstrated a kind of superiority in his novel *Heart of Darkness* because he believed that the black race was a race of ugliness whereas the white race represented purity. Many readers perceived a conflict between the beginning of the novel, when Joseph Conrad portrayed Marlow's company as seated on the "deck of a cruising yawl," and the depiction of the black Africans. Marlow was unable to tell his friends about his Congo River experience because he considered his expedition to be a nightmare, and he also felt that his fellows lived in a world of modernity and civilization. Because of his characterization of Africans as subhumans, many readers assumed Conrad did not appreciate local Africans. as Regelind Farn have said “Conrad’s representation of the Congolese as “savages” without merit can inspire a real craving for a historical facts .Because it depicts central Africa as being without a history and geographical unspecific.”¹⁵ As a result, many readers concluded that Joseph Conrad's work did not go deeper and deeper into concerns of imperialism and colonialism, but rather was interested in Africa and badly represented Africans. In *Heart of Darkness*, Congolese characters signified dread and sorrow, while white people represented hope and might. They opposed Joseph Conrad's depiction of Africans compelled to work as

¹⁵ Regelind Farn, *Colonial and Postcolonial Rewriting of Heart of Darkness* (Florida: Boca Raton, 2005), 07.

Chapter Two: Racism in Heart of Darkness and Joseph Conrad Between Racism and Realism

slaves because they considered it violated the principle of equality between blacks and whites. These depictions made Africans feel inferior and conveyed a sense of death and hopelessness, but the descriptions of white rulers conveyed a sense of authority.

II.2.2. Realism and Joseph Conrad

Realism in literature refers to conveying or reflecting reality as it is by accurately capturing the social or political context. Many European writers tried to portray nineteenth-century life authentically because it was a time of empire, racism, and colonialism. Joseph Conrad's experience was seen by many readers as a representation of what happened in the Congo and Africa in the nineteenth century. They asserted that *Heart of Darkness* by Joseph Conrad was realistic and that his use of 19th-century vocabulary was necessary for his description. *Heart of Darkness* by Joseph Conrad paints a vivid picture of the hypocrisy of colonial actions and how Europeans attempted to justify them.

Because Joseph Conrad's story criticized colonialism and imperialism in the Congo and painted European culture as corrupt, many incorrectly believed that his tale was not about harming the Congolese people. Some people believed that Joseph Conrad's portrayal of imperialism as the theft of wealth and raw materials through the use of force and power was accurate and that European nations were more concerned with money and trade than with how they treated Africans. In *Heart of Darkness*, Joseph Conrad attacked and criticized the system that forced Africans to work like slaves and denied them the right to own property or earn a living, denounced colonialism, and highlighted European imperialism's aggressive attitudes against African victims.

Joseph Conrad's opposition to colonialism and empathy for the people, both of which reflected his sense of moral duty, made *Heart of Darkness* more realistic and established

Chapter Two: Racism in Heart of Darkness and Joseph Conrad Between Racism and Realism

him as a realist author. "The man appeared to be young—almost a boy—but with them, it's difficult to tell. I was left with little choice but to give him one of the fine Swedish ship's cookies I had with me (25). Many readers believed that Joseph Conrad opposed the ideologies and systems of white conquerors regarding the sicknesses and starvation that plagued Congolese people and that he felt compassion for them: "They were dying slowly- it was clear. They were not enemies, they were not criminals, they were nothing earthly now, nothing but black shadows of diseases and starvation lying confused lying the green is gloom" (Conrad,p. 24).

In Heart of Darkness by Joseph Conrad, every chapter exemplified the evil of European invaders who mistreated and enslaved Africans. On the other side, his representation was for vilified imperialist mindsets and the atrocities of African colonization. The weird expressions Joseph Conrad used, such as "niggers' savages," angered many readers who thought they denoted intolerance and racial prejudice. However, Joseph Conrad used 19th-century vocabulary because he was recounting actual occurrences. Since colonists believed that the white race was good and not evil, several critics said that the reader can distinguish between good and evil throughout Joseph Conrad's Heart of Darkness.

Since colonists believed that the white race was good and the dark race was bad, several critics said that the reader can distinguish between good and evil throughout Joseph Conrad's Heart of Darkness. The work so emphasized how imperialists' desire for wealth and power led to the erroneous notion of whiteness, which was associated with them.

The purpose of the book was to awaken readers to reality and truth while also criticizing Africa's colonial system as being unjust. According to Joseph Conrad, European settlers turned Africa into a continent of black people. According to Regelind Farn,

Chapter Two: Racism in Heart of Darkness and Joseph Conrad Between Racism and Realism

colonial powers were physically white but morally black because they compromised their morals in the pursuit of dominance and wealth. As he stated:

It also as to try of colonies another important contemporary genre, but Conrad whites are neither noble. Triumphant more pleasantly titillated by exotic surroundings. The contemporary stereotype of African darkness is partially reversed by suggesting that whites have their own darkness and bring it to Africa.(Farn, p. 8)

Africans were better than corrupt Europeans in *Heart of Darkness*. Conrad felt sorrow for the local Africans in his novel *Heart of Darkness* and was shocked to see them doing hard labor and lugging parcels or being thrashed by white masters and slowly dying, which made him miserable. He appeared foreign or hostile to Western culture's views, which aimed to take other nations' riches under implausible pretexts, notably Britain, which attempted to legitimize colonial exploitation via a civilized mission.

White people who felt they were superior creatures and masters, according to Marlow, were merely demons who abused their mission of civilizing and humanizing Africans. They became a source of wickedness and violence: "I have seen the demon of violence, greed, and passionate desire" (23). As a result, Marlow was opposed to these rulers because they were crooks and thieves; his portrayal exaggerated white imperialists' greed and cruelty to Africans' inferiority. He criticized white masters for mistreating black Africans and felt empathy for whites' practices of punishing and murdering indigenous. *Heart of Darkness* was realistic, and readers cannot accuse Joseph Conrad of racism since he was merely portraying what he witnessed in the Congo during the nineteenth century. Marlow cared about the indigenous and considered them as human

Chapter Two: Racism in Heart of Darkness and Joseph Conrad Between Racism and Realism

people, not slaves or animals: “Yes, I looked at the may sou would a sany human being with curiosity their impulses motives, capacities, weaknesses...” (Conrad, p.60).

As a result, since everyone is equal and has the same rights, the idea of inferior versus superior people does not exist. Therefore, no race, even black people, is allowed to discriminate against another because of their skin color. Marlow compared the British colonial rule in Africa to Roman imperialism. Marlow believed that England was one of the most desolate countries in the world and that London, despite being a sophisticated and huge metropolis, was a gloomy location.

As a result of Roman exploitation, the English experienced the same fate as Africans in the eighteenth century. Marlow claims that as a result, it "suddenly has been one of the gloomy corners of the earth" (Conrad, p.3). Therefore, since civilization was tainted by people's overwhelming desire for wealth, land, and money, there was some evil in its intended goal. Marlow was quite critical of Kurtz's actions in Africa and how he handled Africans in the book. Kurtz was dispatched to the Congo in order to educate and civilize the people. The native people were supposed to be white on the inside and out and were sent forth on a moral mission. Heart of Darkness's one possible bright spot was depressing because Kurtz had given up on his desire to amass more ivory or wealth in favor of educating and helping the native people.

The portrayal of Kurtz by Joseph Conrad encouraged the reader to comprehend the actual aspirations of civilization in Africa, and it summed British imperialism and colonialism into a single figure, Kurtz, whose sentiments toward Africans represented the sins of colonialism.

His travel to the Congo was a journey of discovery for Marlow or Joseph Conrad because he found the reality of western culture and began to realize that civilization was a fraud,

Chapter Two: Racism in Heart of Darkness and Joseph Conrad Between Racism and Realism

and brightness and whiteness turned black for him. Furthermore, Marlow's tour showed European imperialism's actual intentions, and he came to conclude that their presence in Africa was not for moral reasons. Due to the colonizers' hypocritical practice of taking rather than giving, Africa got darker as a result of its presence. Joseph Conrad never claimed supremacy over Africans, and he was opposed to the notion since he thought that Europeans' thirst for power and money was what led these indigenous to suffer from illnesses and malnutrition. According to Marlow, Africans were just victims of British dominance, which sought to spread its civilization and religion over the African continent and among the Africans. Because the author intended to condemn European imperialism and colonialism in Africa, many readers interpreted Joseph Conrad's *Heart of Darkness* as an anti-colonial novel.

Many readers saw Joseph Conrad's *Heart of Darkness* as an anti-colonial work because the author attempted to accuse European imperialism and colonialism in Africa. Conrad believed that black Africans were noble primitives and innocent; white colonizers were criminals and thieves, so darkness reflected white colonialists' souls. As a result of reading *Heart of Darkness*, the reader will understand the true nature of human beings and be able to distinguish between evil and good or noble.

Chapter Two: Racism in Heart of Darkness and Joseph Conrad Between Racism and Realism

Conclusion

To conclude, the 19th century was a period of racism and imperialism in which many European countries competed with one another for more and more territories and power, forcing them to resort to various forms of violence in order to obtain what they desired the 19th century was a time of European superiority and racial discrimination. European writers in general and British writers in particular, were able to depict European countries' colonialism and imperialism, as well as their desire for power and raw materials.

Because the writer was able to depict the greed and evils of colonialism and imperialism, he gave a clear image of the black Africans who were victims of European supremacy and their economic needs, Joseph Conrad's *Heart of Darkness* is the best example of racism and discrimination. As a result, the Europeans' use of violence and racial ideologies greatly aids them. Readers were able to understand the true goals of European missions of civilizing and educating black Africans throughout Joseph Conrad's *Heart of Darkness*, which were considered lies or pretexts.

General Conclusion

General Conclusion

Conclusion

This dissertation discussed racism in Joseph Conrad's novel *Heart of Darkness*, which was published in 1897 in Poland. *Heart of Darkness* is part of the colonial literary genre, which features depictions of European nations' colonialism and imperialism in places like Africa and the Far East by European authors.

The nineteenth century European nations fought among themselves for control over resources and territory throughout the 19th century, and they also strove to conquer as much of Africa as they could. Moreover, despite their claims to have civilized the African continent, the invading Europeans' deeds were contrary to reality since they were only concerned with making money, regardless of how they went about it. As a result, *Heart of Darkness* presented a realistic picture of what actually transpired in the 19th century, using the Congo as an example. *Heart of Darkness*, which is based on Joseph Conrad's experience as a captain on a steamship in the Belgian Congo, exposes the duplicity of the colonial powers. The colonization of Africa was justified in Europe by the notion that it was done so in order to educate and civilize the Africans as well as provide money to Europe. *Heart of Darkness* demonstrated how European settlers utilized colonization's lofty aspirations to mask their true intentions and goals. *Heart of Darkness* focused more on the harm colonization caused to white colonizers' souls. Additionally, it depicted European culture as being utterly corrupt, and darkness was present throughout the entire novel. This work challenged the notion that white is good and black is evil, and it criticized colonialism for misusing its missions of civilization.

Heart of Darkness contended that white colonizers were smart and corrupt, while Africans were less intellectual and primal, making them superior to white people. *Heart of Darkness* has drawn criticism for being a novel about racism, but some readers and

General Conclusion

reviewers disagree, arguing that the novel actually opposed colonialism, which denied the existence of racism. Because Joseph Conrad based his portrayal of Africa in the 19th century on his experiences on the Congo River, we might conclude that he was a realist when we read *Heart of Darkness*.

Hence, the best illustration of racism and discrimination is found in Joseph Conrad's *Heart of Darkness* because the author was able to portray the ills of colonialism and imperialism as well as the black Africans who were the victims of European supremacy and their economic requirements. Therefore, the Europeans benefit much from the use of violence and racial ideas. Readers of *Heart of Darkness* by Joseph Conrad were able to comprehend the true intentions of European missions to educate and civilize black Africans, which were viewed as lies or pretexts.

Bibliography

Bibliography

Bibliography

Primary Sources

Conrad, Joseph. *Heart of Darkness*. London: Penguin Books, 1994.

Secondary Sources:

Achebe, Chinua. "An Image of Africa: Racism in Conrad's 'Heart of Darkness'." *Massachusetts Review*, 18 (1977), 782-94.

Andre Viola, "A Black Athena in the 'Heart of Darkness', or Conrad's Baffling Oxymorons." *Conradiana* 38, no. 2 (2006): 165, <http://www.jstor.org/stable/24635306>.

Farn, Regelind. *Colonial and Postcolonial Rewriting of Heart of Darkness*. Florida: Boca Raton, 2005.

Ashcroft, Bill, Gareth Griffiths, and Helen Fiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London and New York: Routledge, 1989.

Bill, Ashcroft, Gareth Griffiths, and Helen Fiffin, *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures* (London and New York: Routledge, 1989), 25

Bloom, Harold. ed. *Joseph's Conrad's Heart of Darkness*. New York: Chelsea House Publishers, 1987

Brooks, Christopher David. *Western Civilization: A Concise History*. Portland: Portland Community College, 2019.

Cedric, Watts. "'A Bloody Racist': About Achebe's View of Conrad." *The Yearbook of English Studies* 13 (1983): 196–209. <https://doi.org/10.2307/3508121>.

D.K, Fieldhouse. *The Colonial Empires*. New York. Dell Publishing, 1996.

Edward W. Said. *Culture and Imperialism*. Vintage Books: New York, 1994.

... .. *Joseph Conrad and the Fiction of Autobiography*. Cambridge: Harvard UP, 1966.

... .. *The World, the Text and the Critic*. London: Vintage, 1983.

... .. *Culture and imperialism*. Vintage Books: New York, 1994.

Bibliography

Joe R., Feagin, Hernan Vera, and Nikitah Imani. *The Agony of Education: Black Students at a White University*. Abingdon: Routledge, 2014.

Jonah, Ruskin. *The Mythology of Imperialism*. New York: Monthly Review Press, 1971.

Marable Manning. "Structural Racism and American Democracy: Historical and Theoretical

Perspectives." *Souls* 3.1 (2001): 6-24.

<https://doi.org/10.1080/10999949.2001.12098159> Oxford: Learners Pocket Dictionary 3rd ed. Oxford: Oxford University Press, 2003.

Viola, Andre. "A Black Athena in the 'Heart of Darkness', or Conrad's Baffling Oxymorons." *Conradiana* 38, no. 2 (2006): 163-73.

<http://www.jstor.org/stable/24635306>

ملخص:

تبحث هذه الأطروحة في العلاقة بين العنصرية و الإمبريالية التي تعتبر فترة مظلمة في تاريخ البشرية . استمرت الأيديولوجيات العنصرية على مر التاريخ , خاصة بين الأسود و البيض. أيضا , بدأت العديد من الدول الأوروبية في توسيع إمبراطوريتها و الاستحواذ على مناطق جديدة في الخارج . بسبب الصراعات بين السود والبيض في هذه الرواية، كانت العنصرية حاضرة بشكل واضح . يلقي قلب الظلام الضوء أيضا على الدوافع الحقيقية للاستعمار و التوسع في إفريقيا، و هي اكتساب الثروة و السلطة. كتب جوزيف كونراد هذه الرواية عن تجربته في نهر الكونغو في القرن التاسع عشر.

الكلمات المفتاحية : عنصرية، إمبريالية , استعمار , أسود , أبيض , جوزيف كونراد .
قلب الظلام .