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DEHUMANIZATION
IN TWO POSTCOLONIAL WORKS:
COETZEE'S *WAITING FOR THE BARBARIANS*
AND CONRAD'S *HEART OF DARKNESS*

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ÖZET

Batılı güçler, Afrika ve Afrikalı insanlar üzerinde ekonomik, politik ve kültürel açıdan hakimiyet kurarak onları sömürgeleştirmiştir ve onların zengin kaynaklarını yıllarca kullanmışlardır. Ancak, üstün otoritelerini ve hakimiyetlerini, sömürgeleştirilmiş insanlar üzerinde kurmak için, kendi güçlerini kötüye kullanmış ve korkunç şekilde insanlık dışı eylemlerde bulunmuşlardır. Kültürel ve ırk açısından üstün olduklarına inanan, beyaz sömürgeci güçler, Afrikalıları, yabani, ilkel, basit ve yamyam olarak görmüşler ve Afrika'da yaşayan insanları sömürerek, onları aşağılayarak ve onlara eziyet ederek bu insanları insandan daha da alt bir seviyeye düşürmüşlerdir. Bu yüzden, bu yüksek lisans tezinin amacı John Maxwell Coetzee'nin çok önemli eserlerinden biri olan *Barbarları Beklerken* ve Josep Conrad'ın mükemmel eseri, *Karanlığın Yüreği*'ni tematik açıdan incelemek ve Avrupalıların, siyah Afrikalı insanları, şiddet içeren eylemleriyle ve o insanların özgürlüklerini engelleme yoluyla, onları köleleştirerek, onların topraklarını sömürerek, onlara hakaret edip aşağılayarak, onlarla alay ederek ve eziyet ederek bu insanları nasıl insanlıktan çıkartıklarını göstermektir. Sömürgecilik sonrası döneme ait bu iki eserin tematic yönden analizi, Avrupalılar ve Afrikalı yerli insanların birbiriyle ilişkisini ve görünüşte uygar olan beyaz insanların Afrika'da yaşayan yerli halka karşı tutumlarını gösterir. Bir adamın Afrikanın karanlığına doğru yolculuğunu anlatan, *Karanlığın Yüreği* ve belirsiz bir yer ve zamanda kurulmuş olan hayali imparatorluğun hikayesini anlatan, *Barbarları Beklerken*, sömürgeci güçler için 'öteki' olan Afrikalı insanları ve Afrikanın evrensel gerçeğini göstermek için hizmet eder.

ABSTRACT

Western powers colonized Africa by dominating African people economically, politically, culturally and exploited their rich natural sources for many years. However, to employ their supreme power and domination over the colonized people, they abuse their power and show horrifying signs of inhumanity. The white colonizers who are in belief of cultural and racial superiority see the Africans as savage, primitive, simple, cannibal and the people who live there are reduced to sub-human level through exploitation, degradation and torture. Therefore, the aim of this M.A thesis is to make a thematic analysis of two postcolonial works, one of pivotal works of John Maxwell Coetzee, *Waiting for the Barbarians*, and Joseph Conrad's quintessential fiction, *Heart of Darkness*, and to display how the Europeans dehumanize the black Africans by enslaving them, exploiting their land, insulting, humiliating, torturing them through their violent actions and preventing their independence. This thematic analysis of these two postcolonial works demonstrates the contact of Europeans and African natives and attitudes of superficially civilized whites towards the natives living in Africa. *Heart of Darkness*, which is telling the journey of a man into darkness of Africa, and *Waiting for the Barbarians*, story of an imaginary empire set in an unspecified place and time, serves to show the universalized reality of Africa and Africans, who are 'other' for the colonizer.

INTRODUCTION

If Christopher Columbus had known the result of his action, would he have discovered the New World, which was “a New World” for the Europeans but “an Old World” for the natives of the land? His discovery led colonial exploitation and conquest of European countries such as Spain, France, England, Portugal, Netherlands, Belgium and Germany in the New World in the fifteenth century. They plundered of natural and human resources of the New World and extended their lands over the world. As Justin D. Edwards stated in his book called *Postcolonial literature*:

During the early 1500s, the Portuguese and Spanish dominated the African Slave Trade. At this time, Portugal claimed a monopoly on slave trading in the South America. Spain also declared control of the trade in the North Atlantic because of their interest in the Caribbean Sea. But in 1562 the first Englishman, Sir John Hawkins (1532-95) carried group of African slaves to the new world. This voyage was extremely profitable and, as a result, Queen Elizabeth 1 of England (1533-1603), who had previously denounced slave-trading voyages, secretly invested in several expeditions. (3)

So, England’s first attempt for colonialism started during the reign of Elizabeth I and Jamestown was founded during the reign of James I in 1607. Successful colonies followed Jamestown but the claims over the colonies created fierce conflicts between the European countries. Rivalry in the colonies was very advantageous for the

European powers as the colonies provided them tea, spices, sugar, ivory, animal skin, cotton and so on. Also, they were importing African slaves to supply the necessary labour for the plantations in the Caribbean and South America. The more they got profit from their actions, the more they had passionate interest in the colonies. They needed new colonies for raw materials and manufactured goods. That's why " from the 1870s onward, there was a sharp rise in competition for new colonial territories among the major European powers that resulted in the carving up of Africa and the energetic westward push of North Americans at the expense of native populations" (Baldwin& Quinin 25). Britain came out as one of the victors of this competition. "During the nineteenth century it emerged as the largest imperial power, and by the turn of the twentieth century the British Empire ruled one quarter of the earth's surface including India, Australia, New Zealand, Canada, Ireland, and significant holdings in Africa, the west Indians, South America, the Middle East and Southeast Asia" (Tyson 364).

Pope depicts Britain's on-going economic resource management which was 'slave trade triangle' in the process of colonization like that;

The classic British-American example illustrating the interdependencies of empire is the 'slave-trade triangle' which linked Britain to West Africa and both to the West Indies and the Americas. Ships from Britain would head for West Africa with a load of supplies (including guns) for the settlers and their allies and trinkets for the natives. In West Africa, they would pick up African slaves, spices, animal skins and ivory and take them all the Caribbean and America.

Once there, the slaves would be sold and set to work on the sugar-cane, cotton and fruit plantations. Sugar, molasses and rum, as well as raw cotton, would then be taken back to Britain for manufacture, sale and 'home' consumption or export. And so back out again. (139-140)

That was economic maintenance of not only Britain but also other European countries. Africans were captured like animals, enslaved and transported. The voyages were terrible. Ships were over-boarded and many people died of diseases. If they survived during the voyage, they would possibly work to death.

“British colonial domination continued until the end of World War II, when India gained independence in 1947, and other colonies gradually followed suit. By 1980 Britain had lost all but a few of its colonial holdings” (Tyson 364), but postcolonial criticism didn't come out as a distinct literary study until the early 1990s. However this evokes a question 'What's postcolonialism?' In fact, it is not easy to answer this question and define this term without having difficulty. “Postcolonial criticism emerged as a distinct category only in the 1990s. It has gained currency through the influence of such books as: *In Other Worlds* (Gayatri Spivak,1987); *The Empire Writes Back* (Bill Ascroft, 1989); *Nation and Narration* (Homi Bhabha,1990) and *Culture and Imperialism* (Edward Said,1993)” (Barry, 191).

Some political scientists and economists defined it as a period after colonialism.

A possible working definition for postcolonialism is that it involves a studied engagement with the experience of colonialism and its past

and present effects, both at the local level of ex-colonial societies as well as at the level of more general global developments thought to be the after-effects of empire. Postcolonialism often also involves discussion of experiences of various kinds, such as those of slavery, migration, suppression and resistance, difference, race, gender, place and the responses to the discourses of imperial Europe such as history, philosophy, anthropology and linguistics. (Ashcroft, Griffiths, and Tiffin, 2-3)

So, according Ashcroft, Griffiths, and Tiffin, post-colonialism refers “historical process of colonialism” (2). They point out that post-colonialism should be examined as whole which started with first colonialism and continues after the end of domination of the powers over the colonies. However, what’s colonialism? “Colonisation is the activity of making colonies. Colonialism is the state of being a colony. Both terms derive from the Latin *colonia*, meaning ‘farm’ or ‘settlement’” (Pope, 138). Colonialism process cannot be limited with the time after the discovery of the New World as “everybody is involved in various stages of post/colonialism” throughout the history (138). So it is not something new but something which has existed for a long time as Marlow stated in *Heart of Darkness* for Britain, which was one of the largest empire in the 19th century, “has been one of the dark places of the earth” during colonization of the Romans in very old times (7).

According to Lois Tyson, “postcolonial criticism is both a subject matter and a theoretical frame work. As a subject matter, postcolonial criticism analyses literature produced by cultures that developed in response to colonial domination, from the

first point of colonial contact to the present. Some of this literature was written by colonizers. Much more of it was written and being written by colonized and formerly colonized peoples” (365).

In fact, the ancestry of postcolonial criticism can be traced to Franz Fanon’s *The Wretched of the Earth*, published in French in 1961 and voicing what might be called ‘cultural resistance’ to France’s African empire. Fanon (a psychiatrist from Martinique) argued that the first step for colonised people in finding a voice and identity is to claim their own past. For centuries the European colonising power will have devalued the nations’ past, seeing its pre-colonial era as a pre-civilised limbo, or even as a historical void. Children both black and white, will have been taught to see history, culture and progress as beginning with the arrival of the Europeans. (Barry 192)

Europeans invaded Africa and interrupted the process of the history of the people living there. They determined the history of these people and wrote it with their domination and “the Scramble for Africa was a race between rival European powers in the 1880s to take as much of Africa as possible. At the Berlin Conference of 1885, the European powers divided the continent amongst themselves” (O’Reilly 30). For Europeans, Africans are uncivilised and they belong to pre-historic ages. In the belief of that, they claimed that they had civilising mission and would bring light to the dark Continent. They dominated, restructured and had authority over the colonized people under the mission of civilization but the reality behind their civilization mission was only the economic factors.

Another major book, which can be said to inaugurate postcolonial criticism proper is Edward Said's *Orientalism* (1978), which is a specific expose of the Eurocentric universalism which takes for granted both the superiority of what is European or Western, and the inferiority of what is not. Said identifies a European cultural tradition of 'Orientalism', which is a particular and long-standing way of identifying the east as 'Other' and inferior to the West. (Barry 192)

Said is a significant person in the development of the postcolonial criticism and his *Orientalism* defines the term best. He claims that "the western academic discipline of Orientalism was a means by which the Orient was produced as a figment of the Western imagination for consumption in the West, and also as a means of subserving imperial domination" (Qauyson 4). Material factors are the main interest of the West powers in their domination. They turned the colonized people into objects of materials. They believe of their superiority and everything else they are not is 'Others'. So, Said's claim on colonial discourse is based on "binary oppositions and an affirmation of racial otherness" (Said 12), "the self-other and civilised-native". Thus, colonist powers' superiority contrasted with the inferiority of the colonizers.

The colonizers believe that only their own Anglo-European culture was civilized, sophisticated. Therefore, native peoples were defined as 'savage, backward undeveloped'. Because their technology was more highly advanced, and they ignored or swept aside the religions, customs, and codes of behaviour of peoples they subjugated. So, the

colonizers saw themselves at the centre of the world; the colonizers were at the margins. (Tyson 366)

They were the ‘self’, who has cultural and racial superior and the natives were the ‘other’, who are different, inferior, savage, primitive, simple, barbarian and cannibal. “They saw themselves as the embodiment of what a human being should be, the proper ‘self’; native people were considered ‘other’, different, and therefore inferior to the point of being less than fully human (366)”.

Europeans colonized Africa by dominating African people economically, politically, culturally and exploited their rich natural sources for many years. However, to employ their supreme power and domination over the colonized people, they abuse their power and show horrifying signs of inhumanity. They saw themselves as the masters of the natives who are inferior to the whites. In the name of civilization, they tortured and even killed many natives as Edwards stated “violence is a tool that is used by colonizer to repress and control the colonized” (62). The white colonizers who are in belief of cultural and racial superiority, see the Africans as savage, primitive, simple, cannibal and the people who live there are reduced to sub-human level through exploitation, degradation and torture by the Europeans. They treated them less than human and dehumanized the black Africans by enslaving them, exploiting their land, insulting, humiliating, and torturing them through their violent actions and preventing their independence, because for the colonizers, the natives are ‘other’ than human. In other words, their perception of the colonized is based on the denial of others’ humanity and their way of “‘Othering’ dehumanizes because it permits one to identify oneself as ‘the human being’ and

people who are different as something “other” than human” (Tyson 436). They deny the human attributes of the colonizer although the human rights, which was created shortly after the Second World War, in 1948 and which ensures the recognition of the humanity of a person do not accept the perception of individuals as dehumanized figures. According to the human rights,

All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status. Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty.

Everyone has the right to life, liberty and security of person.

No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms.

No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.

Everyone has the right to recognition everywhere as a person before the law.

All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration and against any incitement to such discrimination.

Everyone has the right to an effective remedy by the competent national tribunals for acts violating the fundamental rights granted him by the constitution or by law.

No one shall be subjected to arbitrary arrest, detention or exile.

Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him.

No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation. Everyone has the right to the protection of the law against such interference or attacks.

Everyone has the right to freedom of movement and residence within the borders of each state.

Everyone, as a member of society, has the right to social security and is entitled to realization, through national effort and international co-operation and in accordance with the organization and resources of each State, of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.

Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing,

housing and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond his control.

Everyone has the right to freely participate in the cultural life of the community. (The Universal Declaration of the Human Rights)

However, Europeans as colonizers failed to recognize the humanity of the colonized and dehumanized them through their actions full of horrors. Therefore, the main purpose of this study is to display how Europeans as colonizers dehumanize African natives by showing samples of dehumanized actions of them in the works of Coetzee and Conrad and this M.A thesis is going to analyse two postcolonial works, one of pivotal works of John Maxwell Coetzee, *Waiting for the Barbarians*, and Joseph Conrad's quintessential fiction, *Heart of Darkness*, from a thematic approach to show the reality in Africa. This thematic analysis of these two postcolonial works demonstrates the contact of Europeans and African natives and attitudes of superficially civilized whites towards the natives living in Africa. *Heart of Darkness*, which is telling the journey of a man into darkness of Africa, and *Waiting for the Barbarians*, story of an imaginary empire set in an unspecified place and time, serves to show the universalized reality of Africa and Africans.

The choice of these two novels is based on various reasons. First of all, they are both significant contemporary postcolonial works and have a special place in this literature study. Second reason is that they are written by authors who have different colonial experiences and depict these experiences in their novels in a best way. Another yet the most important aspect of these novels is that they successfully depict

the relationship between the colonizer and colonized in a different perspective and reveal out the dehumanization of the colonized by the colonizer successfully through their way of storytelling based on vital and vivid descriptions. They are all well-known Western-texts and there have been studies on both novels yet what is different in this master thesis is taking these two novel into account in terms of dehumanization of the colonizers and show how Conrad and Coetzee give voice to silent 'Other' through their depiction of the events and actions of the colonizer. Thus, each novel will be analysed in a separate chapter to show their distinct qualities and the colonizer's way of dehumanization. To make the reader familiar with the writers and colonial history, brief background information is given at the beginning of each chapter. After examining each work, the conclusion part will present how this study brings out a new perspective about these two major works to the postcolonial literature.

CHAPTER I

DEHUMANIZATION IN *WAITING FOR THE BARBARIANS* BY COETZEE

‘What is truth?’, ‘Is pain truth?’ as Colonel Joll states in the book called *Waiting for the Barbarians*, one of the most striking book of Coetzee. Is truth really pain and suffering of the colonized people under the name of civilization mission of the colonizers?

South Africa: a land of striking beauty and abundant physical resources, a land of unjust social conditions and oppressive political structures. In South Africa today, existence is governed by skin colour. Five million whites lead a life of privilege, owning most of the land receiving the best education, managing the nation’s industries, and dictating the country’s political and social policies. In contrast, twenty- eight million people- who have varying proportions of African, Indian, and white ancestry- do not have full voting privileges, must live in specified areas, receive a vastly inferior education, possess only 13 percent of the land, and are denied the rights of the free speech, assembly, and lawful trial. (Gallagher 1)

South Africa is a place where the social reality based on *apartheid*. *Apartheid* means ‘seperateness’ in Afrikaans. Unfortunately, South Africa has never found a peace in equality and democracy even after the colonization period. “The Basis of

the system was a racist set of beliefs which held that Asians, coloureds and blacks inferior to the whites. In practise, this meant that the lives of the coloured/ black population could be exploited to maintain the economic superiority of the whites, who never numbered more than 20 % of the population. (O'Reilly 40) That proves the Edward Said's definition for the Post colonialism that the colonized people are inferior to Western nations and they are 'Other' for them.

The playwright Athol Fugard, and the novelist Nadine Gordimer and J.M. Coetzee are the most important South African writers whose works based on the violence and oppressive country.

“Coetzee was first novelist to win the Booker Prize twice (for *Life and Times of Michael K* in 1983, and *Disgrace* in 1999) and has been awarded the Nobel Prize for Literature (2003)” (Head ix). Born in Cape Town in 1940, having Afrikaner descent dating back to the first the arrival of the first Dutch settlers in South Africa in the seventeenth century, J.M. Coetzee “was raised speaking English at home in his native South Africa” (Mehigan 1). As a white African writer during the era of apartheid, it can be said autobiographical elements are important in his works in terms of depicting colonial and postcolonial experiences as they are situated in colonial times and present the various aspects of colonialism. They play an important role in South African literature and “examine the roots brutality, injustice, oppression, and despotism” (L.Ross 1999). This means that Coetzee's novels deal with the society he lives and writes in, yet he does not have an assigned role to speak out the realities directly in his works. As Micheal Valdez Moses points out,

Criticized for his reluctance to represent contemporary South African political events of South African life directly in his fiction, charged with quietism and rarefied aestheticism, Coetzee has founded his dictators by writing allegorical tales that reflect upon the metaphysical ground and philosophical landscape in which the present controversies and political disputes of his country are rooted (115).

In other words, his works are allegorical. In Coetzee's work, how it is said is more important than what is said as he does not speak out directly but uses his own techniques to deal with the issues of colonization in his works. One of his significant book, *Waiting for the Barbarians*, is a brilliant allegory that delineates the evils of colonialism" (L. Ross 4). The story takes place in an unnamed place and unspecified time which is "at one level an allegory of imperialism" (Head 72). Through an imaginary empire and invented time and place, Coetzee depicts the reality of Africa, where infinitive number of crimes committed by the colonizers. Therefore, it can be easily stated that Coetzee exposes the historical reality of colonialism in a fictional form and examines the relationship between power and powerlessness, master and slave, civilized and barbarian, self and other. In this aspect, his novel is connected with Said's Orientalism.

Coetzee, in this work, *Waiting for the Barbarians*, displays the horrifying actions of the colonizers and the humiliation, shame and scorning exposed to the victims of the tortures. He does this through his first person-narration who witnesses all the actions, and reports it to the reader. "Via his first person narrator, the Magistrate, he aligns the roles and responsibilities of writing and reading very

closely together. The writer's role is to report "what I know"; the reader's role is to become implicated in that knowledge. Once "infected" with this knowledge, one can expect no recovery, the narrator or the reader" like that has happened to the Magistrate in the story (Kossew 106). As a result of his contact with the colonized, his life and perception change and the burden and the responsibility of what he witnesses and knows led him into a painful and paradoxical situation. In this respect, this work is a very good piece of art showing and proving how the colonizers dehumanized the colonized people and reduced them to the level of animal. Besides, told in simple present tense, the story marks itself more realistic and universal for the subject of colonialism.

The novel takes place in the outpost of the Empire, of which the narrator, Magistrate is in charge. He is not named and depicted in detail. All we know about him is that he is the chief administrator of a small town on the frontier and serving his days for the Empire. The frontier is a location between the Empire and wastelands inhabited by the natives so called 'barbarians'. The story starts with the arrival of Colonel Joll who is from "the Third Bureau, the most important division of the Civil Guard" (Coetzee 2) to this frontier settlement of the Empire to stop the 'barbarians' from an attack or a war against the Empire. The magistrate, the first person narrator and the protagonist of the book , starts the story with these lines telling much about himself and Colonel Joll. "I have never seen anything like it: two little discs of glass suspended in front of his eyes in loops of wire. Is he blind? I could understand it if he wanted to hide blind eyes. But he is not blind" (Coetzee 1). The Magistrate refers himself by 'I' and Colonel Joll by addressing him as 'he'. That is the first meeting of

the Magistrate and Colonel Joll. What Colonel Joll wears to “protect [his] eyes against the glare of the sun” gives the Magistrate the impression that Colonel Joll is a blind. Is he? Maybe he is not yet his glasses symbolize blindness. The opening sentences give us clue about these two important men of the Empire. Colonel Joll, who comes to the frontier town to take over the administration from the Magistrate on the assumption of barbarian attack to the town, highly disturbs the Magistrate. In fact, the attack or the war is just a rumour but a reason of the existence of the Empire. “In terms of colonist logic of the Empire, it is a scene of confrontation between the Empire and the other it attempts to colonize, the ‘barbarians’. This makes it the nerve centre of the Empire. For this Empire, like all before it, rationalizes its existence through a sophisticated process of ‘othering’ the ‘barbarians’” (Jolly 123). Violence is necessary to survive for the Empire. Colonel Joll is so obsessive with the idea of a possible invasion by the barbarian that he does not believe what the Magistrate says about the people that they are just living around the town as fisherman or nomads but not the barbarians. So, what the Magistrate tells in the first lines of the story has much more meaning than it is seen. What he means is ‘I see’ but ‘he, Colonel, is blind’ to see the realities. Colonel Joll and his men capture and imprison the ‘barbarians’ to interrogate them and find the truth but they torture them even cause the death of them in the name of investigation of the attack although the Magistrate try to convince the Joll about the natives that “there is not much crime here and the penalty is usually a fine or compulsory labour” (Coetzee 2).

The first series of torture starts with the imprisonment of a sick boy and an old man by Colonel Joll after a stock raid. “The prisoners are ready, kneeling in a

corner as the victim of Colonel Joll and his men (Coetzee 2). The magistrate explains the duty of Colonel to the prisoners and asks the old man to tell the truth to the Colonel as “his work is to find the truth” (2). Although the old man says that “they had nothing about the thieving and [they] were on the way to the doctor because of the illness of the young boy”, Colonel Joll does not believe that as it is not the truth that he wants (3). He is so obsessive with the barbarian prisoners’ being guilty that he sets the procedures of inquisition and torture. For him, they are enemy even if the Magistrate says it is

a coincidence: normally we would not have any barbarians at all to show you. This so-called banditry does not amount to much. They steal a few sheep or cut out a pack-animal from a train. Sometimes we raid them in return. They are mainly destitute tribes people with tiny flocks of their own living along the river. It becomes a way of life. The old man says they were coming to see the doctor. Perhaps that is the truth. No one would have brought an old man and a sick boy along on a raiding party (Coetzee 4).

While the Magistrate focuses on the humanistic values, Colonel Joll only cares about the law, justice and blinded with the belief of these poor people’s being guilty against the Empire and he emphasizes the violence is necessary to get the truth as he has fixed idea that “Pain is truth ; all else is subject to doubt” (5). Upon this, the Magistrate asks “What if your prisoner is telling the truth? How do you ever know when a man has told you the truth?” Joll points out that there is “a certain tone enters the voice of a man who is telling the truth” and explains how he tortures to get the

truth with these words; “I have to exert pressure to find it. First I get lies, you see- this is what happens- first lies, then pressure, then more lies, then more pressure, then the break, then more pressure, then the truth. That’s how you get the truth” (Coetzee 5)

In search of truth, Joll questions the old man and the young boy which results in death-end. It seems that the torture is the central in the story yet dehumanization of the Africans is not limited with the torture but insulting, capturing, imprisoning, watching the agony of the victims, seeing them as inferior and behave them as if they are not human beings.

Joll does not want the Magistrate to be in the room while he is questioning the barbarian prisoners but after the interrogation, Joll makes a report about the death of old man to the Magistrate;

During the course of the interrogation contradictions became apparent in the prisoner's testimony. Confronted with these contradictions, the prisoner became enraged and attacked the investigating officer. A scuffle ensued during which the prisoner fell heavily against the wall. Efforts to revive him were unsuccessful (6).

That was nothing but the sign of ill-treatment and torture that the old man was exposed to and that was not an end but just a beginning of the series of inhumanity that Joll and his men do in the name of protecting the Empire.

Before the Magistrate goes to bed, he takes a lantern and goes to hut that the old man and young boy were exposed to the torture to investigate the scene.

The boy lies on a bed of straw in a corner, alive, well. He seems to be sleeping, but the tension of his posture betrays him. His hands are tied in front of him. In the other corner is a long white bundle...While the boy still lies rigidly asleep, his eyes pinched shut, we carry the corpse out. In the yard, with the guard holding the lantern, I find the stitching with the point of my knife, tear the shroud open, and fold it back from the head of the old man...The grey beard is caked with blood. The lips are crushed and drawn back, the teeth are broken. One eye is rolled back, the other eye-socket is a bloody hole. "Close it up," I say. The guard bunches the opening together. It falls open. "They say that he hit his head on the wall. What do you think?" He looks at me warily. "Fetch some twine and tie it shut." (7)

The old man was violated and tortured to death by Joll. The Magistrate is in the face of horrible murder. The lantern that he has brought to enlighten the dark is a metaphor which symbolizes the light of civilization into the darkness. Yet it is that light which has brought darkness and inhumanity. Witnessing such an event is the end of the Magistrate's peaceful years in serving out his days on that lazy frontier, waiting for the retirement. However, the death of old man was not enough for Colonel Joll. After the second interrogation of the boy, the Magistrate finds "the boy lies on his back, naked, asleep, breathing fast and shallow. His skin glistens with sweat. For the first time the bandage is off his arm and [he] sees the angry open sore it hid. [He] brings the lantern closer. His belly and both groins are pocked with little scabs and bruises and cuts, some marked by trickles of blood" (10).

The Magistrate is unhappy with the situation. He does not believe that the young boy's people are preparing for a war against the empire because he knows that they are not the reality but the rumours that the Empire claims to exist. He knows that they are the stories made up that "the traders have been attacked and plundered and the barbarian's tribes were arming. The barbarian tribes of the north and the west might be uniting for an attack" (8). However, they are all the rumours that cause the Empire to take precautions against a possibility of a war against the Empire. The Magistrate knows that they are only lies that the Empire based on; he says, "show me a barbarian army and I will believe" (8). That's why he tries to make the young boy be aware of the seriousness of the confession that he has made and the sufferings that it will lead his people to have;

Listen," I say. "They tell me you have made a confession. They say you have admitted that you and the old man and other men from your clan have stolen sheep and horses. You have said that the men of your clan are arming themselves, that in the spring you are all going to join in a great war on the Empire. Are you telling the truth? Do you understand what this confession of yours will mean? Do you understand?" I pause; he looks back vacantly at all this vehemence, like someone tired after running a great distance. "It means that the soldiers are going to ride out against your people. There is going to be killing. Kinsmen of yours are going to die, perhaps even your parents, your brothers and sisters. Do you really want that? He makes no response. I shake his shoulder, slap his cheek. He does not flinch: it is

like slapping dead flesh. "I think he is very sick," whispers the guard behind me, "very sore and very sick." The boy closes his eyes on me (11).

Apparently, the young boy is forced to tell the things that Colonel Joll wants to hear, which is a truth for Joll proving that the barbarians are guilty, but a compulsory confession that the young boy has to make after being exposed to violation and torture. Whether true or not, his confession is the only reason of the Empire's survival and makes Colonel be impatient to realize his plan "to launch a swift raid on nomads and take more prisoners" (11).

But this evokes a question in the minds 'who are barbarians and who are civilized'? Is that the civilization to come to live on the lands of the people and then dehumanize them by subjecting them to violation and torture in order to have authority and keep that authority? Joll and his men as torturers ignore the pain of their victims. Because their victims are 'barbarian' and 'other', different from themselves and their pain is 'other' that they cannot understand and feel sympathy.

In the belief of existence of the barbarians as enemy, Colonel leaves and goes on a journey to find the barbarians no matter how the Magistrate tries to dissuade him.

As Joll questions and tortures the barbarian prisoners, the Magistrate becomes increasingly sympathetic towards them. He starts to question the definition of civilization and the barbarism. Who are the Barbarians that Colonel waits for? Are they the poor natives or the people in the form of torturers and brutals who have

already arrived and taken over the town? The brutal acts of Joll and his men are becoming unrest for the Magistrate. He tries to understand how Joll cleans himself with this experience and the cruelties that he does to the barbarians, who are inhabitants of the land; “I find myself wondering too whether he has a private ritual of purification, carried out behind the doors, to enable him to return and break bread with other men. Does he wash his hands very careful, perhaps, or change all his clothes, or has the Bureau created new men who can pass without disquiet between the unclean and the clean? (12)

Four days after the departure of Joll and his men, his first prisoners who are fishing men, “living in settlements of two or three families along the banks of river, fishing and trapping for the most of the year, paddling to the remote southern shores of the lake in the autumn to catch redworms and dry them, building flimsy reed shelters, groaning with cold through the winter, dressing in skins” arrive (18). The magistrate reacts this and shout at the guard comes with that crowd of people; “Did no one tell him these are fishing people? It is a waste of time bringing them here! You are supposed to help him track down the thieves, bandits, invaders of the Empire! Do these people look like danger to the Empire?”

Colonel who is so obsessive with finding the truth of evidence that the ‘barbarians’ are enemy of the Empire; catch even the fishing people with their children as a threat to the Empire. He does not think that there is “difference between the fishermen with nets and the wild nomad horsemen with bows” (18). He just ordered his men to take them as prisoners as they hid when they saw Colonel’s horsemen. They hide out of fear because white men have brought fear and evil to the

lands of these indigenous people. These people have been captured and brought as prisoner without knowing the reason of their imprisonment. Nobody knows their language to explain the reason of their imprisonment. The white colonizers who are in belief of cultural and racial superiority, see the colonized as savage, primitive, simple, barbarian and they ignore their culture, their life and language. The colonized are reduced to sub-human level by being captured, imprisoned and tortured by the Europeans. They are treated less than human as it is seen the horrifying scenes of *Waiting for the Barbarians*. None of them can speak the natives' language thus none of them is able to explain the reason of their imprisonment. Later, Magistrate sends one of the men to bring food for the prisoners;

I send one of the men to the kitchen for food. He comes back with a loaf of yesterday's bread which he offers to the oldest prisoner. The old man accepts the bread reverentially in both hands, sniffs it, breaks it, passes the lumps around. They stuff their mouths with this manna, chewing fast, not raising their eyes. A woman spits masticated bread into her palm and feeds her baby. I motion for more bread. We stand watching them eat as though they are strange animals (18).

That is the description of the fishermen so called 'barbarians' by Magistrate, proving the idea of superiority of themselves and the inferior of the colonized, who are different and 'other'. These people who are the owner of the land are captured and doomed to experience the events that they do not deserve. However, they are the people who are the real owner of the land and who were there long before the white men came and will be there after they go. That is their home, yet they are imprisoned

as if they were guilty. They are brought to the town without their wishes. Magistrate describes the way of eating of an old man who is offered yesterday's bread, but his description of him clearly reveals out the white men perception of the colonized. His description is in a way that it is easy to understand how the white men are othering the colonized. Actually, Magistrate, himself, clearly says that they are watching imprisoned people eat as if they were watching 'strange animals' yet what he calls as animal share his bread with other prisoners instead of keeping all the bread for himself or fighting for not giving it, which is a humanitarian behaviour. From his window, the Magistrate stares down and observes them. He thinks that the savages seem to forget their home and happy to be there.

Their habits are frank and filthy...For a few days the fisherfolk are a diversion, with their strange gabbling, their vast appetites, their animal shamelessness, their volatile tempers. The soldiers lounge in the doorways watching them, making obscene comments about them which they do not understand, laughing; there are always children with their faces pressed to the bars of the gate (19).

Then, the Magistrate and his men lose sympathy with the prisoners. "The filth, the smell, the noise of their quarrelling and coughing become too much" (19). Their habits are in a way that makes the Magistrate and his men unpleasant. A soldier tries to drag one of their women indoors, perhaps only in play, who knows, and is pelted with stones. A rumour begins to go the rounds that they are diseased, that they will bring an epidemic to the town." (19). Upon this rumour, their night soil were removed and "the kitchen staff refuse them utensils and begin to toss them their food

from the doorway as if they were indeed animals. The soldiers lock the door to the barracks hall, the children no longer come to the gate” (20). There is no doubt that white men are othering these people through their actions. Refusing them in the town and throwing food from the doorway as if they were animals are very good example of white men’s perception of these people and their way of dehumanizing these people. The magistrate could hear the baby cries and coughs, cries and coughs to the farthest corner of his apartment. He is really angry with the situation that Colonel has caused. Then, one day, he notices that the baby has stopped crying and “send a guard to search and he finds the little corpse under its mother's clothes. She will not yield it up, we have to tear it away from her. After this she squats alone all day with her face covered, refusing to eat. *Her people* seem to shun her” (20).

No man has such a right to capture and imprison these people but Colonel Joll and his men imprison them, behave them as if they were animals, having fun of them, see these people different from their own selves and call them ‘ their people’ her people’, who are different from their superior people. Colonel Joll and his men as colonizers dehumanize these people not only by torturing but also by exploiting their land, insulting and humiliating them and preventing their independence. Because for the colonizers, the natives are ‘other’ than human, as it is exposed out of the Magistrate’s depiction of these people in his yard and his association of these people with the animals most of the time due to their actions and habits. However, he is not happy with the disturbance that Colonel caused and he thinks that it is a shame which never finds an end for a long time. In addition to these prisoners, Colonel comes in the middle of the night with “the shuffling group of prisoners roped together neck to

neck, shapeless figures in their sheepskin coats under the silver moonlight” (20). Seeing the suffering and pain of the bodies, the Magistrate loses his comfort; he feels old and tired and wants to sleep. However, “sleep is no longer a healing bath” (21). He doesn’t feel joy of his life. He names the Empire as the “empire of pain” (23), which causes evil and suffering of the indigenous people. After Joll leaves for the second time to find the signs of the barbarians, the first thing what the Magistrate does is to visit the prisoners and order the soldiers to get the prisoners out of the hall that they have been jailed; and then clean the room. The prisoners “herded by their guards, stand in a hopeless little knot in the corner of the yard, nomads and fisher folk together, sick, famished, damaged, terrified” (24). The word ‘herd’ refers their being seen as a group of animals. They are damaged, frightened and left hungry. The Magistrate wants this suffering and pain to end and make new start with an empire where there is no pain, no injustice. But “It would cost little to march them out into the desert (having put a meal in them first, perhaps, to make the march possible), to have them dig, with their last strength, a pit large enough for all of them to lie in (or even to dig it for them!), and, leaving them buried there forever and forever, to come back to the walled town full of new intentions, new resolutions” (24). That is the way of the empire to which to have “fresh starts, new chapters, clean pages” (24), but the Magistrate has difficulty in understanding of the cause of much trouble for them. He orders “ that prisoners be fed, the doctor be called in to do what he can, that the barracks return to being a barracks that arrangements be made to restore the prisoners to their former lives as soon as possible, as far as possible” (25) which is a sign of humanity of the Magistrate.

After Joll's departure, the Magistrate finds a barbarian girl brought by Colonel and begging in the shadows of the barracks wall. Then, he brings her to his house and finds out that she was tortured and blinded by Colonel's men. He starts to feel a mysterious desire for her, in fact, that's not a sexual desire but a desire to read the marks of torture on her body like a text. He finds an affinity between her tortures and himself. He realizes, "the distance between himself and her torturers is negligible; he shudders" (27). That means that he thinks connection between her torturers and himself which frightens and shakes him. He takes the girl into his house and offers her work at his house. Her feet have been broken and her eye has been blinded. He starts to wash and oil her body, yet it turns into a ritual for him that he washes her, massages her, oils her body every night. While rubbing her body with oil, he closes his eyes and loses himself in the rhythm of the rubbing. Often he falls sleep "as if poleaxed, fall into oblivion sprawled upon her body, and wakes an hour or two later dizzy, confused, thirsty" (31). However, that attraction is not a result of his sexual desire for her as he "feels no desire to enter this stocky little body glistening" (30), but a result of interest and his obsession with her marks of physical torture done by Joll. In fact, her body is an object transformed into a text to be read by the tortures for the Magistrate. That is the relationship that he sets between language and her tortures. Sexual relationship occurs only once on the journey when he brings her to her people, having not under the control of the Empire. The washing, oiling, massaging her body becomes a ritual for him, but a ritual of purification as he feels responsibility towards her and shares the guilt of the Empire even if he has not been directly involved in the tortures. It is a kind of adoption of the girl. Yet he associates the girl with a wild animal. One day, he buys a little silver-fox cub and keeps it in his

room. Upon that the girl reaction is that “the animals belong outdoors”, but as it is too young it stays in the room (34). The Magistrate says the girl, “people will say I keep two wild animals in my rooms, a fox and a girl” (34). Even if the Magistrate regrets what he says as soon as he tells it, that is the perception of the white men that barbarians are animals. In other words, it is an example of white men’s dehumanization of the natives; however he feels guilty as her people were brought, imprisoned and tortured to inquire the truth in the name of the Empire and her father was tortured to death. They were all victim of the Empire whose men seeking the proof of their being guilty and inferior. While these things were happening, he did not stop Colonel and his men but witnessed their cruelty in his room and stopped his ears to voices of the suffering bodies. On that day, when she was brought with other barbarian prisoners roped neck to neck, he knows that his “gaze must have passed over her when, together with the others, she sat in the barracks yard waiting for whatever was to happen”. However, he cannot exactly remember her. “His eyes passed over her... on that day she was still unmarked” (33), she was not subjected to the torture yet. In fact, he later remembers her. She was sitting on the right side of her father among the prisoners who were all tired, thirsty as they had walked since before dawn. In time, as a result of contacting with the ‘colonized other’, the Magistrate “develops sense of sympathy for the blind girl’s people and starts a journey of self-discovery with this barbarian girl. He begins to distance himself from the Empire.

One evening, while washing her body, he realizes the wound that her torturers made near her eye; “I notice in the corner of one eye a greyish puckering as though a

caterpillar lay there with its head under her eyelid, grazing... Between thumb and forefinger I part her eyelids. The caterpillar comes to an end, decapitated, at the pink inner rim of the eyelid. There is no other mark. The eye is whole (31). The more he sees the signs of the torture on her body, the more he accepts the truth; “ it has been more and more clear to me that until the marks on this girl’s body are deciphered and understood I cannot let her go of her” (31). He tries to read the signs of torture written on her body both verbally and physically. He insistently asks her how she was blinded by her torturers but it is not easy for her to describe and put it into the words. The Magistrate would like to hear the language and the story of her wound, yet one day, she just tells the weapon which blinded her but not the pain she felt; “you are always asking me that question, so I will now tell you. It was a fork, a kind of fork with only two teeth. There were little knobs on the teeth to make them blunt. They put it in the coals till it was hot, then they touched you with it, to burn you. I saw the marks where they had burned people” (41). That was just one of the sign that the Colonel’s men left on a torturer. They do not understand the pain that the victims feel because their pain is stranger for them, it is ‘other’. But they are not the signs of the torture but the signs of how civilized they are as colonizers. That is the barbarism that they are doing on behalf of civilization and developing their empire. That’s the Said’s paradoxical definition of ‘civilized Europeans’ and ‘barbarian others’.

Apart from all these cruelties, one another example of dehumanization of the colonized is that exploitation of their wealth’s by the colonizer. However, something the colonized do not care is that natural sources of a country are the property of its people. They are not for the white men to steal for their profit and comfort. The

magistrate defines the way of European's exploitation of the natives of the land who visits the frontier of the Empire;

It used to be that groups of nomads would visit the settlement in winter to pitch their tents outside the walls and engage in barter, exchanging wool, skins, felts and leatherwork for cotton goods, tea, sugar, beans, flour. We prize barbarian leatherwork, particularly the sturdy boots they sew. In the past I have encouraged commerce but forbidden payment in money. I have also tried to keep the taverns closed to them. Above all I do not want to see a parasite settlement grow up on the fringes of the town populated with beggars and vagrants enslaved to strong drink. It always pained me in the old days to see these people fall victim to the guile of shopkeepers, exchanging their goods for trinkets, lying drunk in the gutter, and confirming thereby the settlers' litany of prejudice: that barbarians are lazy, immoral, filthy, stupid (38).

The Europeans as civilized people have an idea that the natives of the land called 'barbarians' are "lazy, immoral, filthy, stupid" (38). The Europeans run their economy by exchanging the goods such as wool, skins, felts and leatherwork, tea, sugar, beans and flour with some piece of ornament that is not worth much money and drink with the natives. As it is seen in the quotations taken from Coetzee's work, the Europeans treat the natives of the land less than human not only by enslaving them, torturing but also exploiting their land, insulting and humiliating. They employ their supreme power, dominate over these people, abuse their power, show horrifying

signs of inhumanity and exploit their rich natural sources. Moreover, they call them as barbarians, stupid and lazy and see them inferior to themselves. That is the civilization they name which is based on exploiting, corrupting, humiliating, torturing which all the signs of dehumanization acts.

In fact, the people that the Europeans name ‘barbarians’ are the natives of the land, “nomads, they migrate, between the lowlands and uplands every year, that’s their way of life” (50). The Europeans are the visitors not the owners of the land who came and invaded the lands of these people, claimed rights on the lands of them, built their empire, planted their fields, built homes and put a wall around their town. Being aware of this fact, the Magistrate tells to a young officer that the “barbarians want an end to the spread of settlements across their land. [He says] they want to be free to move about with their flocks from pasture to pasture as they used to” upon the question of the officer, “what are these barbarians dissatisfied about, what do they want from us? (50). He adds and wants him to remember the reality behind the doors, which proves the cruelties of them towards the natives;

Even in times of peace, even when border relations are good. There is a time in the year, you know, when the nomads visit us to trade. Well: go to any stall in the market during that time and see who gets short-weighted and cheated and shouted at and bullied. See who is forced to leave his womenfolk behind in the camp for fear they will be insulted by the soldiers. See who lies drunk in the gutter, and see who kicks him where he lies (51)

For this reason, he wishes, “these barbarians would rise up and teach us a lesson, so that we would learn to respect them” (51). He exposes all the realities by

transforming them into the words. His words show that he does not believe that the barbarians are guilty and enemy of the Empire. He means people who are really guilty are the colonizers themselves who landed on the earth of the innocent people and cheated the people by selling worthless goods in the name of trade, insulted them, shouted them, used their power to have authority over these people, frighten them and hurt these weaker people. Moreover, they changed the flow of these people's history through their existence and actions. They have interrupted the cycle of the history and rewrite it with their cruelties. Through their own way of exploitation and colonization, they created their time of history. One another point is that the Magistrate's words reveal out his self-consciousness about the cruelties done to the colonizers. He is now totally aware of what is done to all the natives of the land.

After taking care of the barbarian girl for a while, he decides on bringing her to her own people. Yet, his journey to bring the barbarian girl to her people leads him to be imprisonment and torture by Colonel Joll. The journey is like Marlow's journey into the darkness of Africa, which also symbolizes a journey into the darkness of human beings' hearts. Both Marlow, main character in *Heart of Darkness*, and the Magistrate's journey are into the darkness of their hearts. His contact with the people of the barbarian girl leads him to discover that he does not know anything about the girl, her culture and language. At the moment of conversation of the girl with her people, he realizes that he has missed the opportunity to learn her culture and language; "What a waste I think: 'she could have spent those long empty evenings teaching me her tongue. Too late now'" (72). He did not show interest in learning anything about her culture and language, because for him, she was a barbarian girl.

That results from the relationship between colonizers and colonized. The thought of 'otherness' prevent the colonizer to learn anything about the colonized including their culture and language. The obsessive idea of the colonizers' that the colonized people are inferior and they are superior makes them ignore culture and language of the people different from theirs. That is their alienation from the colonized. They do not fancy in the others' lives, culture and language.

On his return from the journey into the barbarian country, the Magistrate is charged of having contact with the barbarians. His bond with the Empire is broken. He is imprisoned and someone else takes his duty. He is blamed that he has betrayed the Empire because he left the outpost without permission, neglected his duties and have contact and company with low people. No matter how much he tries to explain that the reason of leaving the outpost was not because of military matters between him and the barbarians but because of a private affair, he is not believed and declared as a traitor to the Empire. As he states when he is imprisoned, it is the "time for the black flower of civilization to bloom" (79). The civilization is associated with the black flower which has brought nothing but unhappiness to the land and like a flower it has bloomed and grows up in the land of the colonized. In addition to the natives, civilization also lessens its own man into the animal level when he is versus with the ideals of the civilization. The Magistrate loses his freedom and he is subjected to torture, humiliation, pain and suffering. He is dehumanized like the barbarian prisoners. He thinks that he is a hunted man like an animal (94).

While he is in prison, it is widely rumoured that Barbarians are still damaging the town. People say, "they cut away part of the embankment and flooded the fields. The crop is ruined and it is too late to plant again" (98-99). However it is claimed

that they came at night and nobody saw them. All the rumours go around but there is not clear evidence that they are the barbarians who are doing all these things. No one has seen the barbarians but they are blamed of all the crimes committed in the town. In fact, the ones who are damaging the people in the name of finding the barbarians are the men of Third Bureau. They violate the native people to protect the Empire and its own people yet they have never met a barbarian group;

These men have not been to war: at worst they have been roaming the up-river country, hunting down unarmed sheep herders, raping their women, pillaging their homes, scattering their flocks; at best they have met no one at all- certainly not the gathered barbarian clans from whose fury the Third Bureau is engaged in protecting us (90).

One another striking example of inhumanity of the Empire happen one day when the Magistrate escapes from the prison. On that day, Colonel Joll and his army arrive at the outpost with twelve barbarian captives who are to prove that the barbarians are real. Although at first, the Magistrate thinks to go back to his cell at first and locks himself there, then, he decides not to stop his ears to the cruelties done to the barbarian prisoners and not to share the guilty of Colonel Joll;

For me, at this moment, striding away from the crowd, what has become important above all is that I should neither be contaminated by the atrocity that is about to be committed nor poison myself with impotent hatred of its perpetrators. I cannot save the prisoners, therefore let me save myself. Let it at the very least be said, if it ever comes to be said, if there is ever anyone in some remote future interested to know the way we lived, that in this farthest outpost of the

Empire of light there existed one man who in his heart was not a barbarian (104).

Although he knows that his objection to Colonel Joll will not be successful, he believes that his reaction will have a meaning for the future generations, thus, he goes back to the prison yard where he picks up an empty bucket and fills it. Then, he returns to the crowd and takes his place in the very front of the crowd behind the soldiers. He sees the violent scene. His depiction of the prisoners violated by the men of Colonel Joll is enough to make the readers' blood run cold;

Four of the prisoners kneel on the ground. The other eight, still roped together, squat in the shade of the wall watching, their hands to their cheeks.

The kneeling prisoners bend side by side over a long heavy pole. A cord runs from the loop of wire through the first man's mouth, under the pole, up to the second man's loop, back under the pole, up to the third loop, under the pole, through the fourth loop. As I watch a soldier slowly pulls the cord tighter and the prisoners bend further till finally they are kneeling with their faces touching the pole. One of them writhes his shoulders in pain and moans. The others are silent, their thoughts wholly concentrated on moving smoothly with the cord, not giving the wire a chance to tear their flesh. (105)

The Magistrate observes Colonel Joll. "The Colonel steps forward. Stooping over each prisoner in turn he rubs a handful of dust into his naked back and writes a word

with a stick of charcoal. I read the words upside down: *ENEMY... ENEMY... ENEMY... ENEMY*” (105) . Because, according to him, these fisher folks are enemy who are in plan of war against the Empire. That’s the truth of the Empire. After that, terrifying actions of the men start;

Then the beating begins. The soldiers use the stout green cane staves, bringing them down with the heavy slapping sounds of washing-paddles, raising red welts on the prisoners' backs and buttocks. With slow care the prisoners extend their legs until they lie flat on their bellies, all except the one who had been moaning and who now gasps with each blow.

The black charcoal and ochre dust begin to run with sweat and blood. The game, I see, is to beat them till their backs are washed clean (105)

The soldiers stop the beating for a while but the torture does not end. Even the small children are urged to intervene in these cruelties. A small girl is given a cane and she is encouraged to hit the prisoners through shouts, jokes. Her beating at a prisoner’s buttocks by the cane leads a roar of applause among the crowd. This horrifying scene proves how the colonizers’ see these people and lessen them to the animal level. It is so sure that these natives of the land are not human beings for the Europeans. They are just savages and barbarians who are the threat for the lives of the colonizers. They exploit their land, live on their lands, moreover, limit their freedom, violate and humiliate. They deprive of these people from their humanity and minimize them. They enjoy with the pain and suffering of these people and roar like an animal

through the joy they get by observing the torture towards these people. Their agony gives pleasure to them and they watch them in hatred and in revenge. These poor people are doomed to have terrible experiences that they never deserve through the non-human attitude of the colonizer. Their civilization mission to have a better life only brings pain, fear and evil to these people. This non-human attitude of the Europeans reflects the binary opposition between the civilized and barbarian which is just the opposite of reality. That is just a corruption of the colonizers and abusing of their power on these helpless people. The Magistrate cannot stand this inhumanity towards these innocent people and reacts when he sees a hammer on the hand of Colonel coming closer to the prisoners. Under the burden of the responsibility, he shouts to stop this cruelty and gives voice to his opposition to the action of Colonel Joll; “No!”, (106) a word which is filling the square. Yet, his uprising to Colonel is broken by a hit on his back. He does not yield and stop his resisting and shouts at Colonel again; “You would not use a hammer on a beast, not on a beast!” (107). He shows the prisoners and continues to shout; “‘Look’... We are the great miracle of creation! But from some blows this miraculous body cannot repair itself! How-!’... ‘Look at these men!’... ‘*Men!*’” (107). He stresses the word ‘men’ in the purpose of reminding these torturers and the crowd who are insulting, shouting, applauding and delighted with the torture done to the prisoners that these men are human and they are sharing the same humanity. Like them, these tortured people are human beings not different from themselves. All of them are the “miracles of creation”. God created them equal. These people are not just the bodies which are subjected to the torture, but they are human beings and miracles that God has created.

On the Great Chain of Being, humanity resided between the animals and the angels because humans are both body and soul, as Augustine described us. Descartes raised the human self above its own body by its ability to think and articulate that thought without any dependence on the body, even the brain. The torturer perverts Cartesian hubris and metaphysics. He eliminates the soul, the mind, the voice of others making himself the sole source of definition and defining the humanity of others as the body alone, the "instrumental-object" Sartre describes. (Eckstein, 17)

What these torturers do is all against the idea of Humanism. They lessen these people so the sub-human level. They do not care their body, their feelings, thoughts and lives and see them like animals. All their hearts in dark corrupt these innocent people. Is that the justice that the Empire wants? Is that the peace and safety that it wishes to provide or is that the light of the civilization that the colonizers have brought to this land? These are the all the questions eating our brains like a worm! Unfortunately, upon the reaction of the Magistrate, the soldiers immediately prevents him to go further and complete his words; "I hear the blow coming and turn to meet it. It catches me full across the face. "I am blind!" I think, staggering back into the blackness that instantly falls. I swallow blood; something blooms across my face, starting as a rosy warmth, turning to fiery agony "(Coetzee 107). In such a crowd, where not only the soldiers of the Empire but also little children are encouraged to punish the innocent people by hitting with a stick, what would have the Magistrate, as an only man of Justice, said more, if he had been let to finish his words?;

Would I have dared to face the crowd to demand justice for these ridiculous barbarian prisoners with their backsides in the air? *Justice*: once that word is uttered, where will it all end? Easier to shout *No!* Easier to be beaten and made a martyr. Easier to lay my head on a block than to defend the cause of justice for the barbarians: for where can that argument lead but to laying down our arms and opening the gates of the town to the people whose land we have raped? The old magistrate, defender of the rule of law, enemy in his own way of the State, assaulted and imprisoned, impregnably virtuous, is not without his own twinges of doubt (108).

Upon all these events, the Magistrate start to question the concepts ‘ justice’, ‘civilization’, ‘barbarian’ and ‘enemy’. He cannot ignore inhumanity done to the natives and he would like to prevent cruelties towards these innocent people and defend their human rights yet as an ‘only man of justice’, what could he do more? He says it is easy to shout ‘No’ or be defeated or be a martyr on the way of defending these poor barbarians but are doing all these things enough to stop brutalism and inhumanity on this land? The old Magistrate, man of law, is in dilemma now. He questions if he had been let to talk more, would he have achieved to give the lives of people whose land they have raped back. He wanted to stop Colonel Joll as a last man who does not have a barbarian heart yet he was hindered from speaking more by being assaulted and caused to spend the night in agony, his nose is broken and his left eye is swelling out. His pain is so intense that he cannot lie down but walk around the room holding his face. He cannot eat anything out of his pain and only

can sit when it is morning. He cannot help himself but cries like a child. After a while, he falls asleep and sees the Barbarian girl in his dream. That is one of the recurring dreams of him after he brought the barbarian girl to her people, yet only this time he can clearly see the face of the girl, which is a child face in beauty and smiling. “She gives him a piece of bread in an apparent peace offering” (Gallagher 132). The magistrate’s reaction to the violation of the innocent people by Colonel and showing his resisting against the racial oppression is the explanation why she comes to his dream in peace.

The next day, Colonel calls the magistrate and wants him to read the slips that he has found in the Magistrate’s room. The Magistrate collected them as an amateur archaeologist to find out something about the history. However, Colonel believes that these slips are secret messages between the natives and him. Thus, he demands him to translate these slips. Although the Magistrate does not have any idea about what is written on the slips, even he does not know whether to from right to left or from left to right” (Coetzee 110), he makes up and tells that “it is the barbarian character war, but it has other senses, too. It can stand for vengeance, and, if you turn it upside down like this, it can be made to read justice. ” (112). He claims that the characters on the slips “form an allegory” which “can be read as a plan of war or as a history of the last years of the Empire- the old Empire” (112). The reason of the war, vengeance that the Empire causes is to achieve justice over the land. That is their way of leading justice by harming or punishing the indigenous people in the name of creating peace and protecting the Empire. The magistrate expresses his thoughts about Colonel and the Empire indirectly even though he does not know how to read

the slips. The other side of the point is neither Colonel nor the Magistrate do not know anything about the language of the natives. That is the proof how the colonizers are indifferent to the language, culture and lives of the natives. They do not care their language even they ignore and belittle it, because they are ‘Other’ and enemy of the Empire.

After the conversation over the slips, the Magistrate ask for a trial to defend himself, yet Colonel humiliates him about his being popular in the town as the “ One Just Man, the man who is prepared to sacrifice his freedom to his principle” (114-115). But it is not as it is seen, Colonel says, “to people in this town you are not the One Just Man, you are just a clown, a madman. You are dirty, you stink, and they can smell you a mile away. You look like a beggar-man, a refuse-scavenger” (114). He is of the opinion that the Magistrate has betrayed the Empire by neglecting his duties and having company with the barbarians. He and his men have dehumanized not only barbarians but also the Magistrate, their own man who had run the works of the Empire for twenty years. Magistrate has also been minimized to the animal level. According to Colonel, the barbarians are not “peaceful nomads” as the Magistrate thinks, but “a well-organized enemy”. Upon these words of Colonel, the Magistrate opposes him, “Those pitiable prisoners you brought in-are *they* the enemy I must fear? Is that what you say? ... *You* are the enemy, Colonel! *You* are the enemy, *you* have made the war, and *you* have given them all the martyrs they need-starting not now but a year ago when you committed your first filthy barbarities here!”... You are obscene torturer! (114). He screams out his real thoughts about Colonel, his cruelties and the injustice he has caused in the town. He tortured the barbarian prisoners

without feeling any sympathy towards them. He is not interested in the pain that they feel but the truth he inquires through the pain that's why he is the person who is the enemy but not the people of that land.

As a response to the Magistrate blaming words to Colonel, the Magistrate is subjected to torture again, yet the reason of the torture to him is not to elicit confession or truth like he has aimed at barbarians but to “demonstrate him what it meant to live in a body... and the meaning of humanity” (115). Colonel's men have no sympathy for his pain and show no “interest in degrees of pain” he feels (115). He is imprisoned, questioned, tortured, humiliated, starved and not allowed to bathe. He is forced to run naked in the yard, jump over a rope, then, he is hung by his wrists from a tree and given woman dress to wear. He is mocked in front of the people and as he states he becomes “a scapegoat and old clown” for the entertainment (120). He is subjected to the public humiliation after twenty years' service for the Empire. “Even though his torture and imprisonment have physically reduced him to the level of an animal, these experiences also have elevated his moral awareness not only of the Empire's barbarity but also his own” (Gallagher 284). Being subjected to the same tortures with the barbarians make the Magistrate feel the pain of these people. In the prison, he imagines cries of the people who suffered in that room. He always thinks the tortures done to the executions there. The details of the tortures horrify him and he questions the humanity all the time.

After a while, one day, Mandel, the torturer of the Magistrate lets him be free. The Magistrate questions his own torturer about how easily he is going on his daily life after so much trouble that he creates. He wants to learn how he deals with his life

and goes on his daily life after causing so much dirty works he has done on the innocent people and having no feeling of guilty after so much cruelty he has caused. He cannot understand that and demand an explanation from him about what kind of human being he is and human beings his men are. He questions their human values and he wants to find out the answers of the questions like "What is human?" Is that the humanity to brutalize the people and then, live easily as if nothing has been done? ;

How do you find it possible to eat afterwards, after you have been... working with people? That is a question I have always asked myself about executioners and other such people...Do you find it easy to take food afterwards? I have imagined that one would want to wash one's hands. But no ordinary washing would be enough, one would require priestly intervention, a ceremonial of cleansing, don't you think? Some kind of purging of one's soul too-that is how I have imagined it. Otherwise how would it be possible to return to everyday life-to sit down at table, for instance, and break bread with one's family or one's comrades?"... I am only trying to understand. I am trying to understand the zone in which you live. I am trying to imagine how you breathe and eat and live from day to day. But I cannot! That is what troubles me! If I were he, I say to myself, my hands would feel so dirty that it would choke me-" (Coetzee 126)

However, Magistrate's questioning his torturer highly disturbs Mandel, therefore; he shouts at him and fence him out of the gate. However, there is no life for the

Magistrate apart from starving outside of the gate. He starts to sleep in a corner of the barracks yard. He is aware that he is not safe and depicts himself as “a starved beast at the back door, kept alive perhaps only as evidence of the animal that skulks within every barbarian-lover” (124). He is the person who had authority for twenty years in the duty of the Empire, now has lost all his authority and has been turned into an animal as result of the inhuman actions of the Empire’s men. He survives by living outside of the gate, sleeping out and begging for food. Meanwhile, the rumours about the barbarians get anxious and day by day the fear of the folk increases. People are unrest because of the rumours and feel unsafe. However, they do not understand the reason why the army does not stop the barbarians. Their anger rises up and they complain about the hard life in the frontier. In fact, they all wish to turn back to the Old country, yet the roads are no longer safe because of the barbarians. Food like tea and sugar are not brought by the merchants as they keep it in secret. “Those who eat behind closed doors, fearful of awaking their neighbour’s envy” (122). A little girl was raped and people blamed the barbarians for this crime again. Discomfort among the people causes people to be impatient and their anger at barbarians reaches its peak. In addition to these inconveniences,

There have been incidents in which the soldiers have gone into shops, taken what they wanted, and left without paying. Of what use is it for the shopkeeper to raise the alarm when criminals and the civil guard are the same people? The shopkeepers complain to Mandel, who is in charge under the emergency powers while Joll is away with the army.

Mandel makes promises but does not act. All that matters to him is that he should remain popular with his men (123).

As it is clearly understood from these lines, the Magistrate states the army not only tortures the native people, barbarians, but also, their own people. They tyrannize the town and cause more unrest in the town. In the name of protecting the town from the barbarians, who never arrive and can never be caught, they exploit their own people and abuse their power. Upon this, people start leaving the town in groups of families. "They leave their comfortable homes behind, locking them 'till we return'... By the next day gangs of soldiers have broken in, looted the houses, smashed the furniture, and fouled the floors. Resentment builds up against those who are seen to be making preparations to go. They are insulted in public, assaulted or robbed with impunity"(130). By going into the houses, insulting people, the soldiers rape the lives of the people.

When they were first quartered on the town these soldiers, strangers to our ways, conscripts from all over the Empire, were welcomed coolly. "We don't need them here," people said, "the sooner they go out and fight the barbarians the better." They were denied credit in the shops, mothers locked their daughters away from them. But after the barbarians made their appearance on our doorstep that attitude changed. Now that they seem to be all that stands between us and destruction, these foreign soldiers are anxiously courted. A committee of citizens makes a weekly levy to hold a feast for them, roasting whole sheep on spits, laying out gallons of ram. The girls of the town

are theirs for the taking. They are welcome to whatever they want as long as they will stay and guard our lives. And the more they are fawned on, the more their arrogance grows. We know we cannot rely on them. With the granary nearly empty and the main force vanished like smoke, what is there to hold them once the feasting stops? All we can hope for is that they will be deterred from deserting us by the rigours of winter travel (131).

These lines prove how the Empire rationalizes its existence by abusing the rumours about the barbarians. They use the fear of people and terrorize them into providing the army with a place to eat and sleep. They commit infinite number of crimes against humanity. So, the colonizers not only dehumanize the colonized group of people but also people from their own ethnic group. The matter is the barbarism under the name of civilization. All their pitiless and ruthless actions make not only the Magistrate but also the reader, who is invited to have an active role, be sure the inexistence of the barbarians. How can a person believe that these savages, barbarians are living somewhere in the desert and come and go into the town as they wish to damage these “civilized people” in the frontier? As the Magistrate says,

What has made it impossible for us to live like fish in water, like birds in air, like children? It is the fault of Empire! Empire has created the time of history. Empire has located its existence not in the smooth recurrent spinning time of the cycle of the seasons but in the jagged time of rise and fall, of beginning and end, of catastrophe. Empire dooms itself to live in history and plot against history. One thought

alone preoccupies the submerged mind of Empire: how not to end, how not to die, how to prolong its era. By day *it* pursues its enemies. It is cunning and ruthless; it sends its bloodhounds everywhere. By night it feeds on images of disaster: the sack of cities, the rape of populations, pyramids of bones, acres of desolation. A mad vision yet a virulent one: I, wading in the ooze, am no less infected with it than the faithful Colonel Joll as he tracks the enemies of Empire through the boundless desert, sword unsheathed to cut down barbarian after barbarian until at least he finds and slays the one whose destiny it should be (or if not he then his son's or unborn grandson's) to climb the bronze gateway to the Summer Palace and topple the globe surmounted by the tiger rampant that symbolizes eternal dominion, while his comrades below cheer and fire their muskets in the air (133).

As the visitor of the land, they come and have authority over the natives living there, rape their lives, limit their freedom and tyrannize them. Moreover, they were alienated by being kept beyond the gates of the town which the Empire has built on the land of the natives who are the real owner of the land. They control the history of these people and change the flow of their history through their dehumanized actions. They cause a catastrophe, which never end. This is not true only for the people living in this unnamed place and unspecified time in this work of Coetzee, but true for the history of all colonized people whose lives were interrupted and exploited by the higher 'civilized' powers for their interests and economic benefits under the mission of civilization of the inferior others. However, their civilized light has brought

darkness, unhappiness, fear and terrorism to these inferior savages, named by the colonizers, throughout the history of colonialism. By turning them into the words, Coetzee's this marvellous work so successfully depicts the realities behind the dirty lies in a horrifying way.

All in all, the rumours about the barbarians never end, yet they are never caught or seen, so, the waiting for the barbarians never finish as they never come. The more the rumours about the barbarians increase, the more the soldiers damage the natives, fisher folk or nomads living there. The soldiers attack the fisher folk huts. Those are the words said by a soldier while raiding the huts of innocent fisher folk; "Fucking savages!... we should have lined them up against a wall and shot them long ago..." These poor fisher folk suffer from the cruelties of the Empire and its soldiers.

Waiting for the Barbarians ends with a waiting which never end, thus the end never comes as Barbarians never come and attack to the town as the people of the town have waited. Joll and his defeated army return to the town. Joll cries, "we froze in the mountains! We starved in the desert! Why did no one tell us it would be like that? We were not beaten-they lead us out into the desert and then they vanished! ...They the barbarians! They lured us on and on...they would not stand up us!" (147) The Magistrate replies to the angry blaming of the Joll, "Do you expect me to believe that?" (147), because he has already tried to stop Joll and warned him against the hardship conditions of the season and the desert, but Joll prefers to believe in his wish of truth, not the Magistrate. He was so obsessive with the truth of himself. The only truth was that barbarians were guilty. His eyes behind his dark glasses were

blind to see the reality. In fact it is not the physical blindness but a spiritual one which makes him fail to see the real truth that the natives, so called barbarians, are innocent. It is the blindness of the Western people. They are blind to see the reality and obsessive with the idea of their superiority and inferiority of the colonized. They are blind in the light of their civilization. Towards the end of the story, Joll leaves the town with his army. Many citizens have fled and reduced population remains, waiting for the barbarians.

It is a shame for the Magistrate to witness all these unfair treatments of the Empire towards innocent people as he points out “it is the fate of those who witness their suffering to suffer the shame of it” (139). That’s why; he wants to live outside of the history. He says that he wanted to live outside of the history that Empire imposes on its subjects, even its lost subjects. He never wished it for the barbarians that they should have the history of Empire laid upon them, because that is the cause of suffering for him (154).

He wants to write down his experiences but cannot know how to write and where to start. He wants to write the events that he has witnessed throughout the last one year during which the people of the town waited the arrival of the barbarians. He wants to report what he knows as an historical record. His knowledge gives him pain and having experiences of ‘other’ lead him to have paradoxical position as colonized. The magistrate as the narrator of the story feels shame of being colonizer as he has witnessed series of torture and pain in the land of the colonized. However, he fails to write history of his experiences. He thinks “a man who does not know what to do with the woman in his bed should not know what to write” (58). The only thing he

wants is to escape from the history that the Empire has created. What he writes is not the record of the last year that people has spent waiting for the barbarians but what he writes is pastoral existence;

No one who paid a visit to this oasis failed to be struck by the charm of life here. We lived in the time of the seasons, of the harvests, of the migrations of the waterbirds. We lived with nothing between us and the stars. We would have made any concession, had we only known what, to go on living here. This was paradise on earth (154).

He realizes what he writes do not give the real message for the people who are going to find the slips that he writes on in the future and he thinks that if one day, people come and search the ruins of this town, they will be more interested in the relics than what he writes so he thinks he is not the suitable person to write the records.

I have lived through an eventful year, yet understand no more of it than a babe in arms. Of all the people of this town I am the one least fitted to write a memorial. Better the blacksmith with his cries of rage and woe... But when the barbarians taste bread, new bread and mulberry jam, bread and gooseberry jam, they will be won over to our ways. They will find that they are unable to live without the skills of men who know how to rear the pacific grains, without the arts of women who know how to use the benign fruits (155).

At the end of the book, the Magistrate feels “like a man who lost his way long ago but presses on along a road that may lead nowhere” (156). Because he is confused

with the difficulty to understand; how could anyone perform such things on other human beings?

CHAPTER II

DEHUMANIZATION IN *HEART OF DARKNESS* BY CONRAD

Joseph Conrad is a Polish novelist but he is regarded as one of the most important modernist writers in English literature. Although "...writing in English meant writing in Conrad's third language, after Polish and French" he achieved great success in his third language with his own narrative voice (Simmons 27). His book, *Heart of Darkness*, one of the most significant literary works of modernist literature in the late nineteenth century and in the early twentieth century is a major example which depicts the horrors, selfishness and brutal exploitation in Africa under the name of civilizing work of Europeans. Europeans claim that they civilize the darkness. However, the real purpose was to create profit for the investors in the great civilizing enterprise. In this aspect, the name of Conrad's work is ironic.

"Conrad had literally a hands-on experience with ivory, a major export to Europe in 1890" (Stevens 24). It is known that he travelled to Congo in 1890, nine years before the publication of *Heart of Darkness*. So, according to some critics there is a "biographical connection between the author and his work" (Fothergill 6). Moreover "...some of the parallels between *Heart of Darkness* and Conrad's Congo adventure are so obvious that it may be tempting to think of the novel as thinly veiled autobiography" (Murfin 15). Thanks to his distancing narrative frame work, Conrad reflects the realities in Africa, his experiences, imaginations and the events in the name of Marlow, the novel's protagonist and the main narrator. In other words,

according to some critics, it cannot be denied that Marlow is the representative of Conrad, who witnesses first-hand European exploitation of African natives. In this aspect, “Marlow’s story become a vehicle for Conrad to mount a critic of European colonialism with its imperialistic impulses towards profit, exploitation, and destruction” (Fothergill 4). Conrad’s success in depicting the realities in Africa lies in the way of the story’s being told. “...We are not told the tale of a trip to Africa by an omniscient authorial narrator. Instead, we find ourselves reading a story within a story, which is frame narrative structure” (Murfin 15). In such works that have a frame narrative, there is “an outer narrator who introduces the inner narrator. The outer narrator’s story is like the frame around a painting; the inner narrator’s story is the painting itself” (Cummings). So, there are two narrators in the story instead of one, frame narrator and Marlow, both serving on a small boat called *Nellie* on the Thames River and functioning as the characters of the novel as well. The first narrator’s name is not told. The other narrator is Marlow, who is the main narrator of the story within a story. His story is framed by the unnamed narrator. The book is opened by this unnamed narrator. When reading the book for the first time, we “...orientate ourselves primarily to the first-person anonymous narrator, for we are likely to assume that he will be telling of his experiences” (Fothergill 12). But then there is a “radical shift” from the framing narrator to Marlow (12). This provokes some questions such as “Why does Marlow not tell the story directly?” and “What is the role of the first narrator?”

The first narrator is the minor character in the story and as a narrator he has some functions such as setting the scene and describing the atmosphere, introducing

the captain and the crewmen, who will be the listener of Marlow's story, to the reader and giving the deep description of Marlow. He identifies the other audience only by their professions as The Director of Companies, The Lawyer and the Accountant; he just introduces Marlow by name. Then, he goes on his introducing and describes Marlow's characteristics of the tale narration to the reader:

But Marlow was not typical (if his propensity to spin yarns be excepted), and to him the meaning of an episode was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze, in the likeness of one of these misty halos that sometimes are made visible by the spectral illumination of moonshine" (Conrad 8).

With these words, the unnamed narrator reveals that the meaning of the story that Marlow will tell is not in deep, it is on the surface. "Marlow moves along the coast the wilderness or over the surface of the river, and here we encounter the idea of his language moving over the outside of an 'episode' but never penetrating it" (Cox 73). So, the unnamed narrator serves for preparing the reader for the meditation of Marlow's narration and gives him authority as a narrator. "He warns the reader that Marlow's tale will not be centred, but surrounded by its meaning" (Watt 312). "Meaning are seen to be the matters of the surface or exterior, while the reality – not Marlow's artificial reality but the reality beyond surfaces- is something deep within something at the centre that is not approached" (Cox 73). It is the meaning at the heart of darkness like his journey into the heart of darkness, which is associated with the wilderness of Africa, where the light of civilization has not come. Thus, it is

thought as the Dark Continent by the Europeans, yet it is a place which is a centre of realities hiding under the lies of civilization mission of white men. So metaphorically, Marlow's journey goes into deeper and deeper to the discovery of realities in the wilderness. The story that Marlow tells just the part of fiction; however, if you want to discover the reality beyond the words, you can discover the truth in it. So, it is a story moving from surface into the heart of truth which is taking place at the centre of experience. Beyond that, the unnamed narrator warns the reader "...against expecting a conclusive summation" as Marlow's tale has no end (Fothergill 18); "we knew we were fated, before the ebb began to run, to hear about one of Marlow's inconclusive experiences" (Conrad 10). Lastly, the frame narrator concludes the story where it started, on the Nellie.

Marlow ceased, and sat apart, indistinct and silent, in the pose of a meditating Buddha. Nobody moved for a time. "We have lost the first of the ebb," said the Director suddenly. I raised my head. The offing was barred by a black bank of clouds, and the tranquil waterway leading to the uttermost ends of the earth flowed sombre under an overcast sky -- seemed to lead into the heart of an immense darkness (Conrad 111).

As it can be understood from the passages taken from main story, *Heart of Darkness*, is not told by a third person but it is being told by the first person frame narrator, who transmits Marlow story to the reader. By using first person plural pronouns "we" and "us", the frame narrator refers to the five characters on the Nellie.

After setting the novel, through meditation on Marlow, the frame narrator connects "the outer group and the inner narrative" (Lothe 24). He has limited

knowledge, his main duty is as a first person narrator to transfer Marlow's story to the reader.

The story, *Heart of Darkness*, Marlow tells is a story about a journey up the Congo River. Conrad uses Marlow as the main narrator of his novel. Marlow is the main narrator not only in *Heart of Darkness* but also in other three tales of Conrad, *Youth*, *Lord Jim*, and *Chance*. By employing Marlow as the main narrator and the central character of his novel Conrad puts distance between his work and himself. Through this way, Conrad gains the "author control" (Lothe 166). In other words, thanks to Marlow, Conrad speaks on politics and history. That is why he needs for distance in order to write at all. He reflects his experiences, imaginations and the events in the name of Marlow.

Marlow, both the main narrator and the protagonist of *Heart of Darkness*, is an English man, employed by a Belgian company. His job is to bring Kurtz, an ivory trader in Congo, back to Belgium. After the frame narrator, he takes over as the main narrator and the central character of the story. He interrupts the frame narrator's description of Thames River with these words: "And this is also has one of the dark places of the earth" (Conrad 7). Then he begins to tell his story about his journey to Colonial Africa up the Congo River, which happened years before. His listeners are the crewmen, The Lawyer, The Director, The Accountant and the unnamed/frame narrator "...one night sitting on a cruising yawl anchored in The Thames River" (Murfin 15). "He mediates between his audience and the fictional world he creates (Simmons 30). He is thus an oral narrator. He employs repetitions, alliterations and internal rhymes. As an oral narrator, Marlow tries to find the right word "...to

describe his increasingly mystical experience” (28). “He asks questions, including rhetorical questions, he declares himself incapable of articulating something or other; he criticizes himself; he repeats himself, breaks off, starts over, dislocates syntax to indicate agitation. In each case, we are reminded that he has an audience and that his story is spoken aloud” (Burroway 155). He tries to translate his experience into words:

...Do you see him? Do you see the story? Do you see anything? It seems to me that I am trying to tell you a dream – making a vain attempt... He was silent for a while.

No, it is impossible; it is impossible to convey the life-sensation of any given epoch of one's existence -- that which makes its truth, its meaning -- its subtle and penetrating essence. It is impossible. We live, as we dream -- alone. . . (Conrad 39)

It is very difficult for Marlow to tell the horrible experiences happened in Africa to the people listening to him on *Nellie*. The story that he is telling to his audience is like a dream. He narrates his story from a first person point of view. So the story is presented from his own perspective. However, telling his experiences is not an easy job. Kurtz is dead and it is as if a word for him. Beyond that, as a first person narrator by using “*I*”, Marlow addresses his audience and the reader with the second person “*you*”. In a way, he puts the reader into direct position:

This simply because *I* had a notion it somehow would be of help to that Kurtz whom at the time *I* did not see -- *you* understand. He was just a word for me. *I* did not see the man in the name any more than

you do. Do *you* see him? Do *you* see the story? Do you see anything?

It seems to me *I* am trying to tell *you* a dream -- making a vain attempt, because no relation of a dream can convey the dream-sensation, that commingling of absurdity, surprise, and bewilderment in a tremor of struggling revolt, that notion of being captured by the incredible which is of the very essence of dreams. . . (Conrad 39).

Marlow is not an ordinary seaman and his journey is not an ordinary journey. It is a journey into the dark heart of Africa starting to be told on Thames which is “geographically connected with all other waters of the world and mythologically with the underworld” (Stallman 177-178). Therefore, it becomes a mythological journey which leads Marlow into the Hell as Dante did in the *Inferno*.

He starts his story by interrupting the frame narrator and stating that England “has been one of the dark places of the earth” (Conrad 7). He points out the Roman invasion of Britain and he put a connection between the Roman imperialism in England and later the story of European imperialism in Congo, which is violent, brutal and devastating. In this aspect, he associates the darkness of the Thames with the darkness that the Western powers brought to Africa.

I was thinking of very old times, when the Romans first came here, nineteen hundred years ago -- the other day. . . . Light came out of this river since -- you say Knights? Yes; but it is like a running blaze on a plain, like a flash of lightning in the clouds. We live in the flicker -- may it last as long as the old earth keeps rolling! But darkness was here yesterday. Imagine the feelings of a commander of a fine -- what

d'ye call 'em? -- trireme in the Mediterranean, ordered suddenly to the north; run overland across the Gauls in a hurry; put in charge of one of these craft the legionaries -- a wonderful lot of handy men they must have been, too -- used to build, apparently by the hundred, in a month or two, if we may believe what we read. Imagine him here -- the very end of the world, a sea the colour of lead, a sky the colour of smoke, a kind of ship about as rigid as a concertina -- and going up this river with stores, or orders, or what you like. Sand-banks, marshes, forests, savages, -- precious little to eat fit for a civilized man, nothing but Thames water to drink. No Falernian wine here, no going ashore. Here and there a military camp lost in a wilderness, like a needle in a bundle of hay -- cold, fog, tempests, disease, exile, and death -- death skulking in the air, in the water, in the bush. They must have been dying like flies here. Oh, yes -- he did it. Did it very well, too, no doubt, and without thinking much about it either, except afterwards to brag of what he had gone through in his time, perhaps. They were men enough to face the darkness..... and in some inland post feel the savagery, the utter savagery, had closed round him -- all that mysterious life of the wilderness that stirs in the forest, in the jungles, in the hearts of wild men (Conrad 8-9)

He uses many oppositional imageries such as lightness and darkness, illumination and blindness, conquest and conquered, civilized and savage, vital and dead, and dream and nightmare and throughout the story, the imageries of dark and light,

civilized and savage are stressed. Darkness is the central metaphor in the story. Marlow presents the image of darkness in an ironic tone. “Ironically, what is dark in darkest Africa is not the land or people, but the world introduced by the bringers of light and civilization” (Stallman 157). In this aspect, as a pioneer of modernist work, *Heart of Darkness* is based on symbolism. Conrad uses many symbols, metaphors, images in the story. So, Marlow’s beginning his story by talking on Roman conquest of Britain is just one example of Conrad’s employing many metaphors.

Marlow goes on his story about telling how he was employed by the Belgium Company and mentions his childhood passion for the maps. After he gets the job, he goes to Company’s office to sign the contract. At office, he saw a map which is marked with all the colours of a rainbow. “However, [he] was not going in any of these. He was going into yellow, dead in the centre.” (15) And the river, which attracted him when he was child and resembling an immense snake uncoiled, with its head in the sea, its body at rest curving afar over a vast country, and its tail lost in the depths of the land” (12). That river is another metaphor Conrad uses which symbolizes Marlow’s journey leading up to the heart of Africa. His journey is full of dangers. His journey is not only to the dark heart of the Congo but also into man’s inner world, into “...the depths of his unknown self to discover what is real” (Mudrick 211). And the colours on the map of Africa actually represent the imperial powers and yellow one was there, “dead in the centre”. At the office, Marlow finds two women knitting black wool. “Two women, one fat and the other slim, sat on straw-bottomed chairs, knitting black wool” (Conrad 14). The black wool symbolizes the darkness of Africa and the women are symbolically “...guarding the door of

Darkness”. From the beginning of his story, Marlow clearly associates his journey up to the Congo River with darkness. Darkness is the central metaphor in the story. Marlow presents the image of darkness through some metaphors that he employs throughout the story.

Marlow sets up his journey as “setting off for the centre of the world instead of going into the centre of a continent” (18). It takes 30 days up to the Congo River. Throughout his journey, he describes the land, the continent and the people he sees. White men from different European countries are everywhere controlling the land and trade under name of a noble cause.

We pounded along, stopped, landed soldiers; went on, landed customhouse clerks to levy toll in what looked like a God-forsaken wilderness, with a tin shed and a flag-pole lost in it; landed more soldiers—to take care of the customhouse clerks, presumably... we passed various places—trading places—with names like Gran' Bassam Little Popo, names that seemed to belong to some sordid farce acted in front of a sinister backcloth (19).

In this regard, Conrad depicts dehumanization of Africans through his striking imaginary and vivid descriptions. He tells a story “in which the very humanity of black people is called in question” (Sarvan 281). In other words, the story clearly gives us depiction of Africa and displays the historical experiences of colonialism. Conrad intentionally escape being specific. Even when he mentions the place names such as “Gran Bassam” and “Little Popo”, they give the impression of as if they were

not real places as *Heart of Darkness* is not a tale on Belgium colonialism, but it is a criticism of general colonial enterprise.

From the moment Marlow arrives at Africa, Europeans on the land seem strange. They act like they are the owner of the land and masters of the people living there. They do whatever they want thanks to the laws and system that they have established. When he gets the Company's station, he sees black people building railway which shows how the western powers set their trade and do everything for their own profit.

Marlow starts to observe everything on the land and his first description of people is that "a lot of people, mostly black and naked, moved about like ants" (21). He puts a distance between himself and the black people walking naked and looking like ants. Then, he sees;

A slight clinking behind me made me turn my head. Six black men advanced in a file, toiling up the path. They walked erect and slow, balancing small baskets full of earth on their heads, and the clink kept time with their footsteps. Black rags were wound round their loins, and the short ends behind wagged to and fro like tails. I could see every rib, the joints of their limbs were like knots in a rope; each had an iron collar on his neck, and all were connected together with a chain whose bights swung between them, rhythmically clinking. Another report from the cliff made me think suddenly of that ship of war I had seen firing into a continent. It was the same kind of ominous voice; but these men could by no stretch of imagination be called enemies. They were called criminals, and the outraged law, like the

bursting shells, had come to them, an insoluble mystery from over the sea. All their meagre breasts panted together, the violently dilated nostrils quivered, the eyes stared stonily uphill (22).

These people were walking in chains connected with each other with an iron collar on their necks under guard of another black man. They were called criminals however only by the laws that imperial powers have created. According to the realm of their system and rules which these black people do not understand and know anything, these people are criminal. They have been imprisoned and their freedom has been prevented by the white men. These poor people are thought as enemies of the empire. However, the people who are called 'enemy', 'criminal' are just the helpless victims, who have been just a shadow of the white people. The empire manipulates the lives of these people and they behave them as if they are not human beings. Marlow visually depicts people in the grove of death. "The face, the black bones, the eyelids, the orbs, the bundles of acute angles...dying labourers. The barbarous reduction of a whole human being to dislocated parts is a formal protest at the depersonalizing forces of colonialism which cause it, regarding its slaves as disposable matter" (Fothergill 45).

I've seen the devil of violence, and the devil of greed, and the devil of hot desire; but, by all the stars! These were strong, lusty, red-eyed devils, that swayed and drove men—men, I tell you. But as I stood on this hillside, I foresaw that in the blinding sunshine of that land I would become acquainted with a flabby, pretending, weak-eyed devil of a rapacious and pitiless folly (23).

Marlow's words clearly reveal out the violence committed because of economical desire of the white men. "Europeans have cultivated Africans by dehumanizing them into docile work animals, prompting Marlow's sarcastic depiction of colonialism as 'a flabby, pretending, weak-eyed devil of a rapacious and pitiless folly'" (Billy 69). Their only interest is the raw material of Africa and cheap labour of the people who are forced to work to death. They are devils who have brought the unhappiness and evil to the land of the black people. They are othering and inferiorizing these people. They have an authority over these people through the power of the guns and system that they have set and they are mastering these people on their own land. However, Marlow discovers the greedy and evil side of the Europeans later in the story.

Another striking image that Marlow describe is;

Black shapes crouched, lay, sat between the trees, leaning against the trunks, clinging to the earth, half coming out, half effaced within the dim light, in all the attitudes of pain, abandonment, and despair. Another mine on the cliff went off, followed by a slight shudder of the soil under my feet. The work was going on. The work! And this was the place where some of the helpers had withdrawn to die.

They were dying slowly—it was very clear. They were not enemies, they were not criminals, they were nothing earthly now,—nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom. Brought from all the recesses of the coast in all the legality of time contracts, lost in uncongenial surroundings, fed on unfamiliar food, they sickened, became inefficient, and were then

allowed to crawl away and rest. These moribund shapes were free as air—and nearly as thin (24).

They are not human beings anymore but black shadows dying slowly in despair, pain and abandonment due to the sickness and hard labour. They are forced to work hard under very poor conditions with lack of food and rest, yet at the same time they are called criminals. While some of them are dying to starve on one side, the work is going on non-stop on the other side. “They were nothing earthly now”. In reality, they are not human in the eye of Europeans but just an object of their desire and passion focused on profit as their demand for ivory is more important than these human beings. They are part of their project and ‘other’ than themselves.

Then, Marlow sees a face among the labourers dying;

I saw a face near my hand. The black bones reclined at full length with one shoulder against the tree, and slowly the eyelids rose and the sunken eyes looked up at me, enormous and vacant, a kind of blind, white flicker in the depths of the orbs, which died out slowly. The man seemed young—almost a boy—but you know with them it's hard to tell. I found nothing else to do but to offer him one of my good Swede's ship's biscuits I had in my pocket. The fingers closed slowly on it and held—there was no other movement and no other glance. He had tied a bit of white worsted round his neck—Why? Where did he get it? Was it a badge—an ornament—a charm—a propitiatory act? Was there any idea at all connected with it? It looked startling round his black neck, this bit of white thread from beyond the seas.

Marlow describes that horrifying scene in details that there is a young boy who has been tied with thread around his neck and dying slowly under the tree. That thread which Marlow cannot associate with anything, maybe a badge or an ornament, a charm or a propitiatory act but something brought from beyond the seas and given him now symbolically appearing on his neck... maybe a symbol of his slavery around his neck. Marlow cannot do anything for him but offers a biscuit. That is the violation of the black people who are dammed to work hard as servants and lessen to the sub-human level.

Near the same tree two more bundles of acute angles sat with their legs drawn up. One, with his chin propped on his knees, stared at nothing, in an intolerable and appalling manner: his brother phantom rested its forehead, as if overcome with a great weariness; and all about others were scattered in every pose of contorted collapse, as in some picture of a massacre or a pestilence. While I stood horror-struck, one of these creatures rose to his hands and knees, and went off on all-fours towards the river to drink. He lapped out of his hand, then sat up in the sunlight, crossing his shins in front of him, and after a time let his woolly head fall on his breastbone.

He goes on description which gives image of “massacre or pestilence” because of the men who have fallen exhausted or have already died. Marlow discovers these horrors which are hard to believe. These people black people are dying in silence and disappear like ghost as their being is not earthly. That frightening scene is just one of the series crimes committed against the natives. That is the result of the darkness that Western powers brought with them and fall upon the black people as a nightmare.

They cause hundreds of people to die in slavery and through brutality. While these nightmares are happening on one side, on the other side the Europeans project is going on. Marlow meets with Company's chief accountant whose appearance and elegant clothes give the image of European gentleman drawing an opposite image with the primitive natives; I respected the fellow. "Yes; I respected his collars, his vast cuffs, his brushed hair. His appearance was certainly that of a hairdresser's dummy; but in the great demoralization of the land he kept up his appearance. That's backbone. His starched collars and got-up shirtfronts were achievements of character" (26).

When Marlow arrives at the station, his first impression about the station that "everything else in the station was in a muddle — heads, things, buildings. Strings of dusty niggers with splay feet arrived and departed; a stream of manufactured goods, rubbishy cottons, beads, and brass-wire set into the depths of darkness, and in return came a precious trickle of ivory" (26).

That is what the Europeans do. They use the raw materials of the Africa, manufacture goods and trade ivory, which is the main reason of presence of empire. To enable the system to go on non-stop, they use the natives as slaves and make them work to death. "Ivory trade fuels the slave labour and underdevelopment of central Africa in *Heart of Darkness*" (Peters 141). "Because ivory is required for ornaments or billiard games" (Stevens 24) and the increased demand for the ivory resulted in the brutal exploitation of Africa and Africans and Africa's richness caused violence, chaos and inhuman suffering.

Conrad's personal record confirms the preceding accounts in a letter to T. Fisher Unwin of 22 July 1896 referring to 'Outpost' locating the

outpost on the Kasserri River, a tributary of the Congo. He comments on his bitterness in Africa and on his 'indignation at masquerading philanthropy,' as he divested himself 'of everything but pity- and some scorn- while putting down the insignificant events that bring on the catastrophe' (qtd. Hawkins & Shaffer, 26).

These lines prove Conrad's first-hand experience of colonialism in Africa.

Slaves and ivory returned to the banks of the Lualaba and Congo Rivers, where Conrad packed casks of ivory to be shipped to Europe to create bibelots, dominoes, cutlery, piano keys and billiard balls. In 'Heart' the Congo Rivers, where Conrad river men sport their brass wire, for the most part, however, the company's trading goods remain in the fetish at Kayerts's outpost because quality ivory requires slaves in return. Live Africans are substituted for dead elephants-fresh and blood bones (26).

This terrifying information clearly displays how greedy is the white men and how unimportant is the black man, even less important than dead elephants. Statistics stated in the article of Ray Stevens in the book, called *Approaches to Teaching Conrad's "Heart of Darkness" and "The Secret Sharer"* by Hunt Hawkins and Brian W. Shaffer reveals the dismaying realities about exploitation of Africa;

England imported about 550 tons of ivory annually. Single tusks vary from one pound to 165 pounds: a pair of tusks averages 28 pounds. Large tusks are brought with slaves: Makola's scale is inadequate to weigh the slave dealers' six tusks. Approximately 40,000 elephants had to be killed annually for English imports. Sheffield cutlers

required 170 tons, which means that more than 12,000 elephants would be slaughtered so that the British could adorn their tables with ivory and many tons went into the making of billiard balls or piano keys like those entombed in the sarcophagus of the grand piano in the Intended's mausoleum-like household, where her pale complexion like Kurtz' ivory complexion in death, signifies Conrad's concluding metaphor for the ivory trade (27).

For the ivory, they are trading the Africans. Also, this trading is not limited with England, much of Europe are in this bloody exploitation so the trade knew no boundaries. Their greed does not care for human values. Their desire and temptation for their profit has no limit. They do everything to realize their project under the name of civilization of darkness in Africa. They abuse their power on the powerless and desperate Africans. "The word 'ivory' rang in the air, was whispered, was sighed. You would think they were praying to it" (Conrad 33). "The only real feeling was a desire to get appointed to a trading post where ivory was to be had, so that they could earn percentages" (35). Throughout the story, the white man's desire for ivory is stressed. Ivory is white on the outside but in fact it is the main black reason of the Europeans coming to Africa. So, it is the mere reason for death and darkness. It symbolizes the European's greed and lust. Ivory is something worshipped and it's an object of the colonizers' desire that they set their empire on the deepness of Africa, slave black natives, lessen them to the animal level and leave them into the 'grove of death'.

In this aspect, both Conrad's *Heart of Darkness* and Coetzee's *Waiting for the Barbarians* depicts the universal colonialism in an astonishing way.

While Marlow is in the station, a sick man's groan is heard and his groans disturb the accountant. He says "the groans of this sick person distract my attention" (Conrad 27). Corrupted white men with his desire of scrabbling for the ivory doesn't care anything else. The accountant in the Central station goes on his works and devotes himself to his books while Africans die just fifty feet away in the grove of death. For the white men these sick and starving Negroes are not human beings but animals. They do not care for their humanity. Even the accountant expresses his hatred towards the black people with the words that "one comes to hate those savages –hate them to death" (Conrad 27). For the Colonizers, these poor men are savages who are very different from themselves.

At central station, Marlow realizes "...a small sketch in oils, on a panel, representing a woman, draped and blindfolded, carrying a lighted torch," which is Kurtz's work that he painted a year ago while waiting to go the Inner station. (Conrad 36). This painting symbolizes the Europeans' blind attempt to bring light and civilization to Africa. It symbolizes the civilizer's own blindness. What Marlow sees is that the conquerors bring with them their own darkness when they invade the dark lands, the darkness of blindness, of 'men going at blind'" (Daleski 60). That is ironic as they are blinded by their idea of infinite superiority. They are obsessive with wealth and power. In the belief of spreading of civilization, they dominate African people and exploit their countries wealth. Africa is an opportunity for them to exploit by dehumanizing the people and keeping their project work on as invaders and colonizers behind the mask of civilization. For the ideals of their imperial mission, they "legitimate their brutality" under the name of bringing light to the dark (McClure, 135). But the effect of the 'torch-light' on the face of the woman is

‘sinister’, because what it ominously illuminates is an unheeding blindness. As invaders, they are selfish and cruel.

Marlow has to stay at central station for a while, then, he sets his journey into the inner station with sixty men. For him, "going up that river was like traveling back to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings"(48). He thinks that his voyage is like travelling through time back to the early ages. "Trees, trees, millions of trees, massive, immense running up high" It is the way to Kurtz. "Fine fellows—cannibals—in their place... We penetrated deeper and deeper into the heart of darkness...At night sometimes the roll of drums behind the curtain of trees would run up the river." These lines show the white men's alienation from Africa and Africans. Marlow goes on his description on his journey down to the Congo. The following lines clearly display a Western mind and opinion about Africa and Africans;

We were wanderers on a prehistoric earth, on an earth that wore the aspect of an unknown planet. We could have fancied ourselves the first of men taking possession of an accursed inheritance, to be subdued at the cost of profound anguish and of excessive toil. But suddenly, as we struggled round a bend, there would be a glimpse of rush walls, of peaked grass-roofs, a burst of yells, a whirl of black limbs, a mass of hands clapping, of feet stamping, of bodies swaying, of eyes rolling, under the drop of heavy and motionless foliage. The steamer toiled along slowly on the edge of a black and incomprehensible frenzy. The prehistoric man was cursing us, praying to us, welcoming us—who could tell? We were cut off from the

comprehension of our surroundings; we glided past like phantoms, wondering and secretly appalled, as sane men would be before an enthusiastic outbreak in a madhouse. We could not understand, because we were too far and could not remember, because we were traveling in the night of first ages, of those ages that are gone, leaving hardly a sign—and no memories. (Conrad 51)

Africa is a place which belongs to the early ages and Africans are the people who belong to these early ages. They are prehistoric people or first men. When Marlow and the men with him are struggling to walk, they see black people and his description of them with the words “a whirl of black limbs, a mass of hands clapping, of feet stamping, of bodies swaying, of eyes rolling, under the drop of heavy and motionless foliage” reveal the white men’s point of view for the black men very clearly. With their sounds, movements and limbs which are part of animal, Marlow also associates them with not only with prehistoric men but also animals. “The prehistoric man is cursing them, praying to them, welcoming them”; however western people do not understand them as they do not know anything about these people. They are different from them. They do not have anything common, because they belong to a different ages, very early ages. They are black people, who the Europeans see as ‘others’.

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

slowly to one. They howled, and leaped, and spun, and made horrid faces; but what thrilled you was just the thought of their humanity—like yours—the thought of your remote kinship with this wild and passionate uproar. Ugly. Yes, it was ugly enough; but if you were man enough you would admit to yourself that there was in you just the faintest trace of a response to the terrible frankness of that noise, a dim suspicion of there being a meaning in it which you— you so remote from the night of first ages—could comprehend (52).

The place is strange and black people are strange and frightening. The description of African people is very shocking here in these lines. Marlow says they are human being but at the same time he states his suspicion of their being human. He uses double negative which infers positive. However, that is not what he wants to say. He implies the fact of their inhumanity indirectly. They make a long, loud cry and spun and make horrid faces however that is not frightening for him. They are like aliens or animals. What is terrifying is the idea of the remote kinship with these prehistoric and wild men. From these lines, the mind of western people about the Africans is easily understood. They have a thought that these people are not human beings but monsters or animals. The thought of the white men about the humanity of Africans just terrifies us. That is the Europeans' perception and understanding of Africa and Africans which give the image of 'other'. This shows how the European sees themselves as the superior people, their assumption of superiority and intellectually, culturally and physically inferiority of the colonized. In this aspect, *Heart of Darkness* is associated with Said's colonial discourse that European powers are culturally and racially superior to the colonial others and Europeans have civilizing

mission and according to their thought, these inferior people are ‘savage’, ‘cannibal’, ‘simple’ and ‘primitive’. Their civilizing mission is their projects of othering and inferiorizing. However, “Europe might be more in need of civilizing than the East” (Hawkins and Shaffer 46).

Later, Marlow talks about his fireman, who “was an improved specimen; firing up a vertical boiler”. However, his depiction of him evokes the image of an animal in the readers’ minds. He gives a very detailed description of him and in fact, he likens him to a dog which is “in parody of breeches and a feather hat, walking on his hind-legs” and put connection between his behaviours and a dog’s. This native fireman was instructed for a few months so he is useful according to Marlow yet “what he knew was this—that should the water in that transparent thing disappear, the evil spirit inside the boiler would get angry through the greatness of his thirst, and take a terrible vengeance” thus he was watching the water in fear (Conrad 53). Marlow’s depiction of the savage and what he thinks about him is really disturbing and strange.

For Marlow, “going up that river was like travelling back to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings” (43).

Marlow’s journey to reach the inner station takes two months and when his steamboat is very close to the Kurtz’s station, he and the crewmen hear a very loud cry and they face a possible attack by the cannibals. Marlow is extremely afraid and anxiously watches what is going on. He supposes the cannibals must be very hungry, very hungry at least for a month, but he thinks that they do not have a sense of time as “they still belong to the beginning of time-had no inherited experience to

teach them as it were” (58). Marlow implies all the time that the natives are pre-historic people; however there is another point which fascinates Marlow is attitude of the cannibals who seem more moral than the Europeans and the Europeans who seem more savage than the cannibals. The crewmen have hippo meat on the steam for the defence and they give that meat to the cannibals; however, they eat just a small piece out of it.

For the rest, the only thing to eat—though it didn't look eatable in the least—I saw in their possession was a few lumps of some stuff like half-cooked dough, of a dirty lavender color, they kept wrapped in leaves, and now and then swallowed a piece of, but so small that it seemed done more for the looks of the thing than for any serious purpose of sustenance. Why in the name of all the gnawing devils of hunger they didn't go for us—they were thirty to five—and have a good tuck in for once, amazes me now when I think of it. They were big powerful men, with not much capacity to weigh the consequences, with courage, with strength, even yet, though their skins were no longer glossy and their muscles no longer hard. And I saw that something restraining, one of those human secrets that baffle probability, had come into play there. I looked at them with a swift quickening of interest—not because it occurred to me I might be eaten by them before very long, though I own to you that just then I perceived—in a new light, as it were—how unwholesome the pilgrims looked, and I hoped, yes, I positively hoped, that my aspect was not so—what shall I say?—so—unappetizing: a touch of

fantastic vanity which fitted well with the dream-sensation that pervaded all my days at that time (59).

Although the cannibals have inborn strength and outnumber to thirty-five, they do not attempt to eat the white men. Marlow wonders why “in the name of all the gnawing devils of hunger”, they do not “go for” the white men. Marlow has been questioning civilization since the time of his arrival in Africa in the face of strange events. He thinks that Europeans are more savage than the cannibals. They call these people savage, primitive, wild; however, they are the beast with two legs. Marlow says, “yes; I looked at them as you would on any human being, with a curiosity of their impulses, motives, capacities, weaknesses, when brought to test of an inexorable physical necessity” (60). Marlow, addressing his listeners as “you”, tells what he thought about the cannibals. He says that he looked at them as “you would on any human-being”. This invokes a question in the minds that why he tries to draw attention to their humanity. This sentence gives us an idea that normally these people are not human beings but he looks at them as if they were human beings. Subconsciously, he reveals his point of view about these people that he does not see them as human being but something else. The savages are strangers for Marlow to whom he looks at with curiosity towards their movements, capacities and weaknesses. They restrain. Marlow cannot understand the reason of their restrain. Is it because of “disgust, patience, fear – or some kind of primitive honour?” He is still questioning the reason while he is talking to his listeners. He questions, tries to find an answer and gives pause to find an answer while telling the story aloud. He cannot find an explanation of restrain of the black people while they are very hungry and “no fear can stand up to hunger, no patience can wear it out and everything such as

superstitions, believes, principles are less important than “chaff in a breeze”. He asks his listeners once more by addressing them, “Don’t you know the devilry of lingering starvation, its exasperating torment, its black thoughts, its sombre and brooding ferocity?” (60) In fact, starvation is so strong and dangerous that it can lead a person to do everything; however, these black savages do not attempt to damage Marlow and his crewmen. For Marlow, this event is very surprising and confusing. He questions it loudly and ask an answer from the listeners, yet his questioning reveals the fact that Marlow is of the opinion that black people have more dignity and honour than the white men.

The manager insists on taking every risk and going on the way, but Marlow refuses to do so as he does not think that the natives will attack them as their voices gives an impression of sorrow and grief rather than wishing a war although they sound ‘unexpected, wild and violent’. These adjectives are all associated with the natives as for the white men they are wild, savage, violent and unexpected. After the fog lifts, when Marlow and the men are very close to Kurz’s station, the steamboat is attacked by the natives and Marlow’s first perception about the event is, “sticks, little sticks, were flying about-thick: they were whizzing before my nose, dropping below me, striking behind me against my pilot house” (64). Marlow is extremely afraid and anxiously watches what is going on. It is an example of a typical first person narrative technique, *delayed decoding* which was coined by Ian Watt in 1980 “...to describe one constituent aspect of Conrad’s impressionist narrative” (Lothe 30). “By the time Conrad came to write *Heart of Darkness*, he had developed one narrative technique which was the verbal equivalent of the impressionist’s immediate sensations, and thus made the reader aware of the gap between impression and

understanding; the delay in bringing the gab enacts the disjunction between the event and observer's trailing understanding of it." (Watt 317). Ian Watt named this Conrad's impressionist narrative technique as 'delayed decoding'. Marlow, then, discovers the cause of the strange situation and he names; "We cleared the snag clumsily. Arrows, by Jove! We were being shot at! (Conrad 64). So, through this technique, Conrad "...presents a sense impression and withholds naming it or explaining its meaning until later" (Lothe 30). As a result, the readers and the listeners "...share in Marlow's experience, understanding – or decoding – unfolding events at the same rate as he does" (Simmons 30-31). They experience the same horror and excitement as Marlow does till he understands the cause. Their being attacked by the primitive weapons like arrows and spears equates with Marlow's notion that his journey was like those to the prehistoric times.

After two months journey, Marlow finally lands at Kurtz's station. Kurtz is there and Marlow associates Kurtz with a voice. Marlow has been full of curiosity of Kurtz. On Marlow's asking, the Accountant had depicted Kurtz as "a first class agent and a very remarkable person" (27). He tells his listeners that he is "trying to account to [himself] – for Mr Kurtz – for the shade of Mr Kurtz (71) who was a perfect example of European civilized man but now Marlow clearly sees what happens to him in the power of darkness. Kurtz is a highly respected noble man who is interested in many arts, a painter, a writer, a musician and a manager. He is a "universal genius" (40). He is a very significant person of Belgium exploitation of Congo and trading of ivory. Marlow says, "the original Kurtz had been educated partly in England, and—as he was good enough to say himself—his sympathies were in the right place. His mother was half-English, his father was half-French. All

Europe contributed to the making of Kurtz” (71). However, his being not subjected to any law or rule causes him to reveal his desire violence, greed, lust for the ivory and leads him to commit infinite number of evil in the land of darkness. This is revelation of ID when it is removed from the controlling power of the society. The reason of white men’s inhumanity is their feeling free in Africa. In this aspect, the novel’s name is ironic which also refers to the darkness in the hearts. Marlow states that he has read a report which Kurtz has made “for the suppression of savage customs for its future guidance”, [which was] “eloquent, vibrating with eloquence, but too high strung” (71) implying Kurtz ability of using words and expressing his opinions very well. Marlow’s words reveal out his admiration for Kurtz yet he states, it is a “seventeen pages of close writing he had found time for! But this must have been before his—let us say—nerves, went wrong, and caused him to preside at certain midnight dances ending with unspeakable rites, which—as far as I reluctantly gathered from what I heard at various times—were offered up to him—do you understand?—to Mr Kurtz himself” (71) . Marlow invites the reader and the listener into an active role by addressing them and asking question. He needs the approval of the listeners and the readers about what he says. The wilderness, Kurtz’s lust for the ivory, has taken the control of Kurtz and has caused him to go mad. For Marlow, it is ‘reluctantly gathered information’ about Kurtz, which very clearly displays his highly point of European values that lead him to take the role of god. “He began with the argument that we whites, from the point of development we had arrived at, 'must necessarily appear to them [savages] in the nature of supernatural beings—we approach them with the might as of a deity,' and so on, and so on. Kurtz’s sentence reveals out the white men’s perception of the natives and their view of superiority to

these people. Also, it shows their civilization mission of these people in the role of a mighty power. It is mission of taking responsibility of civilization yet it is a mask of their lust for power and wealth. However, this mask is the belief of white men in his humanitarian mission. It is their faith in humanity which deceives them or an easy way to give an explanation of their horrible actions in exploitation of Africa. Kurtz like “a flash of lightning in a serene sky” plays a role of God and “exterminates all the brutes!” (72). He is a superior power who is ruling and giving light to the inferior and ignorant blacks. He dominates these people and enjoys his domination and exploitation of these people.

Marlow says,

...the lofty frontal bone of Mr Kurtz! They say the hair goes on growing sometimes, but this—ah— specimen, was impressively bald. The wilderness had patted him on the head, and, behold, it was like a ball —an ivory ball; it had caressed him, and—lo!—he had withered; it had taken him, loved him, embraced him, got into his veins, consumed his flesh, and sealed his soul to its own by the inconceivable ceremonies of some devilish initiation. He was its spoiled and pampered favourite. Ivory? (69)

Every time, we sense Marlow is telling his story aloud and there are some people who are listening to him. He is telling his story in a conversational tone, he asks questions, he makes comments; he revises what he says and tells again. Kurtz has been the slave of his desire and his wish of power. The wilderness has embraced him, gotten into his veins, consumed his flesh and his lust for the ivory takes his self-control. His head is depicted symbolically as an ivory ball. He was tempted by the

Africa's wealth and exploited the primitives. "He remains a creature in conflict, torn between his 'European' ambitions and his 'African' lusts" (Berthoud 57). This leads him into a conflict, that's why he goes into mad. His greed has invaded his body and mind. Also it transformed civilized Kurtz into the wilderness.

Kurtz is so fascinated with the charm of the ivory that Marlow says about Kurtz,

'My ivory.' Oh yes, I heard him. 'My Intended, my ivory, my station, my river, my—' everything belonged to him. It made me hold my breath in expectation of hearing the wilderness burst into a prodigious peal of laughter that would shake the fixed stars in their places. Everything belonged to him—but that was a trifle. The thing was to know what he belonged to, how many powers of darkness claimed him for his own. That was the reflection that made you creepy all over. It was impossible—it was not good for one either—trying to imagine. He had taken a high seat amongst the devils of the land—I mean literally (70).

Kurtz has become the victim and the slave of imperialism. That system reduces him into a creature who is obsessive with power and wealth. He takes his place as the devil of that dark land. His intended who is his fiancée in Belgium, his ivory, his station, his river and his... everything belongs to him. All of them are his desires to possess. The charm of these things have tempted him so much that he is corrupted and loses his humanity and has "taken a high seat amongst the devils of the land". In fact, it is not surprising to associate Kurtz with devils when his terrifying actions and inhumanity which he called as progress are considered. All his desires and power

rests on the backs of depersonalized Africans. This is his dehumanization of the Africans.

Marlow continues talking and asking questions to the listeners about the evil actions of Kurtz. He told the listeners,

You can't understand. How could you you?—with solid pavement under your feet, surrounded by kind neighbours ready to cheer you or to fall on you, stepping delicately between the butcher and the policeman, in the holy terror of scandal and gallows and lunatic asylums —how can you imagine what particular region of the first ages a man's untrammelled feet may take him into by the way of solitude—utter solitude without a policeman —by the way of silence, utter silence, where no warning voice of a kind neighbour can be heard whispering of public opinion? These little things make all the great difference. When they are gone you must fall back upon your own innate strength, upon your own capacity for faithfulness. Of course you may be too much of a fool to go wrong—too dull even to know you are being assaulted by the powers of darkness. I take it, no fool ever made a bargain for his soul with the devil: the fool is too much of a fool, or the devil too much of a devil—I don't know which. Or you may be such a thunderingly exalted creature as to be altogether deaf and blind to anything but heavenly sights and sounds. Then the earth for you is only a standing place —and whether to be like this is your loss or your gain I won't pretend to say. But most of us are neither one nor the other. The earth for us is a place to live in, where

we must put up with sights, with sounds, with smells too, by Jove!—breathe dead hippo, so to speak, and not be contaminated. And there, don't you see? Your strength comes in, the faith in your ability for the digging of unostentatious holes to bury the stuff in—your power of devotion, not to yourself, but to an obscure, back-breaking business. And that's difficult enough. Mind, I am not trying to excuse or even explain —I am trying to account to myself for—*for—Mr Kurtz—for the shade of Mr Kurtz (70-71).*

According to what Marlow says, it can be understood that he is sided with Kurtz and he tries to give an explanation to the horrible actions of Kurtz and his brutalization by directing the listeners to think about the environment and the situation that Kurtz is in. His will to be a God for the blacks converted him into a devil. He asks the reader to think and understand how in such a wild environment which is away from the society, police or any power, controlling the actions of the human being, a person can be healthy mentally. Marlow's words lead us to think that he demands sympathy for the actions of Kurtz and understand his reasons of inhumanity. He asks the listeners to think the place that they live which is highly civilized and developed with “solid pavement under [their] feet surrounded by kind of neighbours ready to cheer [them] or to fall on [them], stepping delicately between the butcher and the policeman, in the holy terror of scandal and gallows and lunatic asylums” and compare the place that they live in with that of an earth where the first age-men live away from police and public. Marlow's sentences clearly give the idea of western man's civilized society and uncivilized people's land. His sentence reveals out his perception of othering the place and the people by calling them as pre-historic or

‘first age-man’. Africa is an earth in wilderness where Marlow and other white men “put up with sights, with sounds, with smells- breath dead hippo, so to speak and not be contaminated. After visually creating the image of Africa and Africans, Marlow gives us the impression that he tries to find an excuse and explanation for the horrible attitude of Kurtz. While taking all these things into consideration, according to Marlow, it is very normal to go mad and lose control of the self as “no fool ever made a bargain for his soul with the devil: the fool is too much of a fool, or the devil too much of a devil - [he] doesn’t know”. His fool and devil image brings to our mind the tragic story of Dr Faustus who sells his soul to the devil. In this regard, Marlow sets connection between Kurtz and Dr Faustus. Marlow insists on his questions to the listeners “do you understand?” that such a highly valued person and a universal genuine was reduced to such a person who is displaying and causing inhumanity in such a wild, cannibal and brutal place. He emphasizes that he is not trying to excuse or even explain but trying to find an account for (repeated twice) the shade of Mr Kurtz. Marlow tries to clarify that Kurtz struggled in the paradox of his soul and his desires charmed by the wealth in the wilderness. It is easy to understand from Marlow’s sentences that he feels sympathy for Kurtz and tries to minimize the crimes of Kurtz in the eyes of the listeners.

What another example that proves Kurtz idea of being God of the primitives is the heads which belong to the rebels. When Marlow first sees Kurtz station, he describe it as a “ long decaying building on the summit [that]was half buried in the high grass; the large holes in the peaked roof gaped black from afar; the jungle and the woods made a background. There was no enclosure or fence of any kind; but there had been one apparently, for near the house half-a-dozen slim posts remained in a row,

roughly trimmed, and with their upper ends ornamented with round carved balls” (75). However, the carved balls that Marlow thinks as ornaments are not actually “ornamental but symbolic; they were expressive and puzzling, striking and disturbing”. They were the severed heads of the rebels. Marlow moves towards the heads in surprise and describe one of them as “black, dried, sunken, with closed eyelids- a head that seemed to sleep at the top of that pole, and, with the shrunken dry lips showing a narrow white line of the teeth, was smiling, too, smiling continuously at some endless and jocose dream of that eternal slumber” (82-83). What is shocking is a man who is representing the western values at the same time has committed many crimes and caused horrors in the heart of darkness. Marlow expresses his surprise as “Rebels! What would be the next definition [he] was to hear? There had been enemies, criminals, workers- and these were the rebels. Those rebellious heads looked very subdued to [him] on their sticks” (84). Africans have been his victims and he reduced them into animal level. They have been criminals, enemies, workers and rebels as Marlow has stated but not the human- beings for the civilized men. They could not do anything but obey the power of white men and carry out the demands of them. Kurtz has depersonalized them and invaded their land, dominated them with his power and slaved them for his profit, and controlled them as a God figure. If they rebel against him, they have taken their place as the ornaments of his station as dried, black heads standing there for a symbol of horror. In this aspect, Kurtz’s wish to civilize the natives stands in contrast with his brutal actions to the natives. However, he is just one of the colonizers and his actions symbolize the universal destruction of the civilization. Kurtz as a representative of

the civilizers clearly depicts us how the civilized men have destroyed Africa and African natives.

Russian trader wishes Marlow to take Kurtz away from Africa as soon as possible stating that he is very bad. More shockingly than the heads on the window of Kurtz, Marlow sees the primitives are coming out from the station with Kurtz;

They waded waist-deep in the grass, in a compact body, bearing an improvised stretcher in their midst. Instantly, in the emptiness of the landscape, a cry arose whose shrillness pierced the still air like a sharp arrow flying straight to the very heart of the land; and, as if by enchantment, streams of human beings—of naked human beings—with spears in their hands, with bows, with shields, with wild glances and savage movements, were poured into the clearing by the dark-faced and pensive forest (85).

Primitive human beings with their first age tools or weapons leave the station with their savage movements moving into the forest. It is a kind of ceremony symbolizing power with their primitive weapons. Dark human shapes but not human-beings perceive Kurtz as a mighty power and they carry him in charm. Kurtz whose name is short in German is actually a tall man but now he looks like a skeleton. According to Marlow, “It was as though an animated image of death carved out of old ivory had been shaking its hand with menaces at a motionless crowd of men made of dark and glittering bronze” (85). Marlow sees Kurtz as if a person who has metamorphosed into an object that is carved out of ivory and have dealt with black shadows. Marlow once more emphasizes Kurtz love for ivory by using an object made of ivory

metaphor. He has become a master and established his power on these indigenous people through his power. Actually, he has made contact with these savages as figure of God.

The manager and the pilgrims laid down Kurtz in one of the ship cabins. Manager enters the cabin and Marlow goes out. He sees “a wild and gorgeous apparition of a woman” (87). That woman is the black mistress of Kurtz.

She walked with measured steps, draped in striped and fringed cloths, treading the earth proudly, with a slight jingle and flash of barbarous ornaments. She carried her head high; her hair was done in the shape of a helmet; she had brass leggings to the knee, brass wire gauntlets to the elbow, a crimson spot on her tawny cheek, innumerable necklaces of glass beads on her neck; bizarre things, charms, gifts of witch-men, that hung about her, glittered and trembled at every step. She must have had the value of several elephant tusks upon her. She was savage and superb, wild-eyed and magnificent; there was something ominous and stately in her deliberate progress. And in the hush that had fallen suddenly upon the whole sorrowful land, the immense wilderness, the colossal body of the fecund and mysterious life seemed to look at her, pensive, as though it had been looking at the image of its own tenebrous and passionate soul (87).

The black mistress of Kurtz symbolizes “...the wilderness and bodies forth its sexual threat” (Fothergill, 77). She is very different from Kurtz’s Intended, his fiancée in Europe. She has barbarous beauty but she stands with her wild seductiveness. The

phrase 'wild and gorgeous' reinforces the oxymoronic definition, for Marlow, of the wilderness: utterly other and incomprehensible, it is nevertheless (or for that reason) fascinating attractive. The 'horrid faces', the 'monstrous' appearance of prehistoric man, have been replaced by a 'barbarous' beauty (Fothergill 76). Adorned with ivory, she shows the wealth of Kurtz with 'the value of several elephant tusks upon her', yet she is the mistress of Kurtz. For European man, her wilderness is attractive like Africa, which is a sorrowful, wild but fertile land. In this aspect, Marlow emphasizes wildness and fertility of Africa which is main attraction for the European men but a source of big sorrow for the black men. In this regard, Marlow compares the black mistress with Africa with her being wild but magnificent. Like Africa, she is the victim of a white man. She is the sexual object of a colonizer. Throughout the book, black people are depicted as 'savage'. This is the understanding of the Western people and their perception of the blacks as less than human beings. They are dehumanized savages. Yet, who are the real savages here, blacks or Europeans?

All these metaphors affect the meaning of the story. Conrad's use of such symbolic objects describes the wilderness and the darkness of the Africa. So we can say that "...so much weight of the book is carried by metaphors and symbols" which makes the book a "poetic novel" (Havelly 13).

The black mistress walks slowly and disappears. At that moment, Marlow hears the voice of Kurtz;

Save me!-Save the ivory, you mean. Don't tell me. Save me! Why, I've had to save you. You are interrupting my plans now. Sick! Sick! Not so sick as you would like to believe. Never mind. I'll carry my

ideas out yet-I will return. I'll show you what can be done. You with your little peddling notions- you are interfering with me. I will return. I...(88)

Kurtz shouts at the manager inside the cabin. He accuses him about coming for the ivory not for saving him and says that he is inferring his plans, yet he claims he is not as sick as the manager thinks and he will return. Although he is on the verge of death, he still talks unconsciously about ivory as he has dedicated all his life for his passion for ivory in the depth of Africa. So, ivory "...is the image of Kurtz's materialistic dedication and symbol of his failure" (Wilcox 214). His words purely reveal out his economic concern. This clearly shows the Europeans' ideology on Africa. Their materialistic concern is more important than the human beings' lives in Africa. This is ivory which makes them blind and think to have a right to do whatever they want under the name of humanitarian mission. They use the natives for their own benefit. Another example of this exploitation is when Marlow wakes up in the middle of the night and goes out to check whether there is any trouble. From the deck of the steamer, he sees;

One of the agents with a picket of a few of our blacks, armed for the purpose, was keeping guard over the ivory; but deep within the forest, red gleams that wavered, that seemed to sink and rise from the ground amongst confused columnar shapes of intense blackness, showed the exact position of the camp where Mr Kurtz's adorers were keeping their uneasy vigil (Conrad 91).

One of the agents with a group of blacks who have arms is keeping guard over the ivory and Marlow sees the fires of the natives in the deep of the forest. Yet Marlow named the black people as 'shapes of intense blackness'. These shapes are guarding the ivory which is the profit of Europeans. Europeans are the master and these shapes are the slaves who are working, guarding, starving, and dying for the economical purposes of the white men. That's the vision of imperialism.

Then, Marlow realizes that Kurtz has gone. He saw a trail and he realizes that Kurtz must be crawling on all fours. The wilderness has taken him and embraced him. Marlow brings Kurtz back to the steamer. The steamer departs the next day and the natives come to watch its leaving;

When next day we left at noon, the crowd, of whose presence behind the curtain of trees I had been acutely conscious all the time, flowed out of the woods again, filled the clearing, covered the slope with a mass of naked, breathing, quivering, bronze bodies. I steamed up a bit, then swung down-stream, and two thousand eyes followed the evolutions of the splashing, thumping, fierce river-demon beating the water with its terrible tail and breathing black smoke into the air. In front of the first rank, along the river, three men, plastered with bright red earth from head to foot, strutted to and fro restlessly. When we came abreast again, they faced the river, stamped their feet, nodded their horned heads, swayed their scarlet bodies; they shook towards the fierce river-demon a bunch of black feathers, a mangy skin with a pendent tail—something that looked like a dried gourd; they shouted

periodically together strings of amazing words that resembled no sounds of human language; and the deep murmurs of the crowd, interrupted suddenly, were like the response of some satanic litany (96).

Marlow describes the natives who are watching the steamer's going as "mass of naked, breathing, quivering, bronze bodies". They are others for the white men and they do not have individual value. They have been depersonalized by the white men. Marlow's simple description of these men as mass of naked bodies displays the white men perception of these people very easily. "When they came abreast again, faced the river, stamped their feet, nodded their horned heads, and swayed their scarlet bodies... they shouted periodically together amazing words yet their words do not sound like any human language". Once more, Marlow emphasize their view of natives as white men. The natives do not look like any human being as they are just black shapes or bodies different from theirs and their language is not like human language. All these descriptions evoke an animal image in the minds. That's again the way of white men othering the natives.

Kurtz is carried into the pilot house so that he can have more fresh air. From there, he watches his black mistress running on the shore and calling out him. Kurtz's life was running swiftly, too, ebbing, ebbing out of his heart into sea of inexorable time. Kurtz has spent all his life there and now he has to leave Africa due to his health problem, and he is about to die. Before Kurtz dies, Marlow describes him;

I saw on that ivory face the expression of sombre pride, of ruthless power, of craven terror—of an intense and hopeless despair. Did he live his life again in every detail of desire, temptation, and surrender during that supreme moment of complete knowledge? He cried in a whisper at some image, at some vision,—he cried out twice, a cry that was no more than a breath—

"The horror! The horror!" (99-100)

Kurtz cry has been a discussion subject for many critics yet it is not certainly known what he meant with his last cry. In my opinion, that is an awakening for him. An awakening from a deep dream which is a big lie based on the values of civilization. Horror! Horror! This is the summary of Kurtz life which is a cry in the death bed and it is his tragedy. He has devoted all his life for imperial mission; however, the reality is harsh, and when he confronts with this reality, he only expresses his disappointment with a cry coming out as his last words. According to Ted Billy, “Kurtz represents all humanity in the opposition of his lofty ideals and his frightful realities” (65). Africa is a place for Kurtz which he possesses many things; it is his ivory, his station, his career and his Intended which are all subject of his life and satisfaction of his desire. From a Marxist point of view, they are all his capitalist desires. Yet, his frustration in his death bed turns into a poor cry in horror. This is a great devastation for him, as he devoted all his life for managing the Company’s work in the depth of Africa, procuring ivory and rising the wealth of the Company. Those are his last words upon his journey into the depths of his self. He is struggling into the heart of darkness. That is a big hollowness that he is in. He has been the

victim and slave of his lust and desires. Pursuit of his desires results in a huge waste of a life and having committed many crimes in the depth of Congo. He could not resist the temptation of Africa and caused unhappiness of the innocent blacks yet Marlow sees “on that ivory face the expression of sombre pride, of ruthless power, of craven terror—of an intense and hopeless despair” and he questions whether Kurtz live “his life again in every detail of desire, temptation, and surrender during that supreme moment of complete knowledge” (99). Marlow’s expressions for Kurtz on the edge of death are “ivory, face, pride, power, craven terror... and hopeless despair”, which are all the summary of Kurt’s life. Unfortunately, they all find an end with the death of him. He loses all his control and authority through death, which is a horror for him. Kurtz has been the devil of that land and a nightmare for the natives through his actions. He enjoy his wealth while the people are dying out of starve and hard work. He has doomed these people to live like animals. His life in Congo is full of accounts of inhumanity. He has reduced the natives into the sub-human level. They have been black shades. He has manipulated them, tortured them, slaved them and used them for all his selfish benefits. They have been dehumanized. This is the horror behind the mask of brutal civilization. In other words, what is horror is the invasion of the homes of Africans by the white man, exploiting their land, slaving them, forcing them to hard labour which sometimes results in the death and treating them as if they were animals. Moreover, white colonizers succeed in accomplishing their aims by the laws that they have created. At this point, their selfishness and cruelty play a significant role in economic domination and spread of the civilization that they named for a reason of their system of empire. Yet, they know anything about these men such as their culture, language or customs as they are only the

'others'. Africa is a place which blows up the ego of the white men. What all the colonizers do is the raping of life of black men.

The point is Africa as setting and backdrop which eliminated the African as human factor. Africa as a metaphysical battlefield devoid of all recognizable humanity, into which the wandering European enters at his peril. Of course, there is a preposterous and preserve kind of arrogance in this reducing Africa to the role of props for the break-up of one pretty European mind. But that is not even the point. The real question is the dehumanization of the Africa and Africans which this age long attitude has fostered and continuous to foster in the world (Castle 215).

In this regard, it should be stated that Heart of Darkness is an impressive work which displays the dehumanization of the Africans with its striking and beautiful images wonderfully.

CONCLUSION

Coetzee's novel, *Waiting for the Barbarians*, and Conrad's novel, *Heart of Darkness* are the most distinctive works dealing with the issue of colonization and exploitation of Africa. In this study, these two major works of postcolonial literature have been analysed. These works reveal how the Europeans dehumanized the colonized people. Through their works, Conrad and Coetzee have given voice to the silent colonized people by depicting the inhumane actions of the colonizer. The common feature of these authors' works is their way of depicting the realities in Africa through the striking images and depictions of the events which display parallel with the realities in Africa. Through an imaginary world that they have created in their fictions, Conrad and Coetzee attempt to raise awareness to the cruelties done in the world of the colonized. In this aspect, the choice of these colonial texts in this study aims to point out the awareness about the infinite power of the colonial discourse. The fact of presenting the realities through their fictions that Coetzee and Conrad have created determines this Master thesis aim to show how the Europeans dehumanized the innocent colonized people.

Unfortunately, it is not possible to remain outside of the colonial history and to take the time back and prevent the cruelties done to the innocent colonized people. Nothing can be done but only wishing all these sad events experienced by the colonized had not been realized. The indigenous people who are colonized in their own countries became the slave of the Western powers. Their social, political and cultural rights were neglected and they were violently and brutally exploited. Their cultures, values and lives were destroyed and they were doomed to live in terrible

conditions. Their lives were manipulated through the systems that the Western powers set on behalf of spreading the civilization on that Dark land. They put their power over the natives of the land that they have colonized and maintain it through violence and torture. Having the belief of their own superiority, the colonizer always associated the colonized with ugliness, savage, primitive, animals, inferior, unintellectual, ignorant, uncivilized and barbarian. The colonized people who are natives of the land dominated by the colonizer were put into a subhuman position somewhere between animals and civilized people. They were treated less than human and caused to deprive of their human traits and values. Seeing themselves as the superior and civilized and believing the colonized as the inferior 'other' beings, Europeans denied the humanity of these people and show the sign of horror through their horrible actions. However, the civilization was just a mask which was hiding the cruelties beneath it and justifying all the crimes committed in the land of the colonized. The colonized expose the colonizer to humiliation, torture, violation, imprisonment, pain, slavery and reduce them to the level of animal. Therefore, moving from the point of Edward Said's theory on postcolonialism which is based on othering, this work shows and proves how the Western powers dehumanize colonized people in the works of Coetzee, *Waiting for the Barbarians* and Conrad, *Heart of Darkness*.

To display the dehumanization of the colonizer, Chapter I focuses on and examines the story of the Magistrate in *Waiting for the Barbarians*. From a colonizer's perspective, inhuman actions of the colonizer are depicted. As he belongs to the group of people who are leading their lives by exploiting the lives of weak, it is an objective story. His depiction of the events establishes a voice in the cruel

events of the colonizer. He is telling the way of 'othering' of colonizer by the colonized. The more he witnesses the cruelties of the colonizer, the more he feels empathy for the de-individualized colonized, the natives of the land. Even he is subjected to the inhumanity by his own people due to the fact of having contact with the colonized people and helping them.

Chapter II is the story of Marlow who is telling his journey up to the Congo River to the people on a ship called *Nellie*. Through Marlow's striking images and descriptions, the brutality of the Western powers in Africa is displayed. How the nations' prosperity rests on the backs of de-personalized Blacks have been proved thanks to successful depiction of the images and events in this work.

When all these points are taken into account, the obvious conclusion which has been aimed in this study has been reached and through the outstanding images and sample events, it has been proved that the Western powers have committed many crimes under the name of civilization mission and they dehumanized colonized people by exploitation, degradation and torture.

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